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MR. SWINBURNE'S "MARY STUART."*

BRILLIANT rhetorician, and arch-artificer of verse, these, more than poet, and far more than dramatist, Mr. Algernon Swinburne, judged merely by the token of this volume, would appear to us to be. Elaborate intensity of expression abounds. But we find no passion and no power. Regularly dramatic in form, the poem is in spirit and essence anything but dramatic. All the time, through whatever changes of person, place, occasion, we still seem to be reading, not a drama, but a carefully studied historical monograph, written without fire, save fire burning cold of pure intellect, in the searching critical temper so rife in these times. Of course, the play was never designed for representation. It is a closet drama. But even so regarded, it is very hard reading. Mr. Swinburne evidently wrote hard, and he meant that his readers should read hard. And read hard every man must that will come at the meaning of the poem. The constructions are often to almost the last degree drawn out and involved. There is hardly one truly dramatic situation in the whole play. The persons of the drama all talk alike. Mr. Swinburne has obviously sought to chastise the natural and habitual, habitual, perhaps we should say, whether or not natural, luxuriance of his taste and genius, into a severity somewhat befitting his work. In this attempt he has unquestionably succeeded to a considerable extent, but by no means perfectly. The old trick of alliteration and assonance, of rhythm for the sake of rhythm, of words for the sake of the sound even to the sacrifice of the sense, these are still, as they have always been heretofore, too much for the poet. His art has mastered the artist — or perhaps it is artifice that we observe, instead of art, proved such by being master instead of servant.

But we give Mr. Swinburne all due praise. He has spared himself no pains to give us his best. And he is a man of great gifts, gifts well-nigh as great, though this is saying much, as they have hitherto for the most part been sadly misemployed. We gravely fear that Mr. Swinburne has fixed himself, by long habit, in a style of conceiving and of writing, that has at last fatally disqualified him for doing really worthy work. This we say with reluctance and with sorrow, for we prize such power as apparently was once Mr. Swinburne's. There is hardly anything more mournful than to observe the manner in which Mr. Swinburne's genius flags in this poem, as compared with the manner in which it sported and rioted with lust and power in the former parts of the trilogy that the present volume completes. It does not seem simply a decay of strength due to youth exhausted. It does not seem the chance of a mood less fortunate than the poet's best. It seems rather the lothness of a genius less alert, because less pleased, to treat themes not allowing of that lascivious play in which it chiefly delights. Those exquisitely beautiful and evil verses of "Chastelard," joined in a linked sweetness long drawn out of a luscious poison, passages drenched and dripping with entrancing seduction to crime, have no parallels in "Mary Stuart." The blasphemy and the sensuality are in a great degree absent, but not less the poetry too is absent in a degree equally great. There is indeed blasphemy and there is sensuality. But the blasphemy is bald and revolting, and the sensuality, to reverse the famous expression of Burke, and so make it true to the universal fact, the sensuality loses half its evil by losing all its refinement.

Take the following for a specimen of the long and involved constructions; Babington, in presence of the picture unveiled, is vaporing to his fellow-conspirators about killing Queen Elizabeth:

> Friends, take heed.
> These are not met for nothing here in show
> Nor for poor pride set forth and boastful heart
> To make dumb brag of the undone deed, and wear
> The ghost and mockery of a crown unearned
> Before their hands have wrought it for their heads
> Out of a golden danger, glorious doubt,
> An act incomparable, by all time's mouths
> To be more blessed and cursed than all deeds done
> In this swift fiery world of ours, that drives
> On such hot wheels toward evil goals or good,
> And desperate each as other; but that each,
> Seeing here himself and knowing why here, may set
> His whole heart's might on the instant work, and hence
> Pass as a man rechristened, bathed anew
> And swordlike tempered from the touch that turns
> Dull iron to the two-edged fang of steel
> Made keen as fire by water; so, I say,
> Let this dead likeness of you wrought with hands
> Whereof ye wist not, working for mine end
> Even as ye gave them work, unwittingly,
> Quicken with life your vows and purposes
> To rid the beast that troubles all the world
> Out of men's sight and God's.

In the scene between Paulet and Drury occurs a very ambitious passage of eulogy on Queen Mary, put into the mouth of Drury. This is mere rhetoric, and not good at that. It covers a page or so. It consists of a labor of words repetitiously praising Mary's courage.

> So large of courage, *so superb of soul*

is one of the lines, and perhaps one fairly representative. The words we italicize are words merely — the verbal trick of the author in a capital instance of its surfeit to the ear and its denial to the understanding.

We clear our conscience as to the American publisher's shortcomings by noting some of the errors of the press that have fallen under our eye, and with mention of these dismiss Mr. Swinburne's latest production to the forewarned judgment of the reader:

> "I bade write under on the picture *on* here" (p. 17).
> "*Narower*" for "narrower" (p, 25).
> "Than one of those more fleet *than* [that] flew before" (p. 48).
> "To treat with her Sheffield" for "*at* Sheffield" (p. 65).
> "*To* [too] much experience of its bitterness" (p. 225).

With such exceptions as these, and the number of exceptions to be made is not great, the book is creditable to the mechanical taste and skill of the publisher.

EVENINGS WITH THE SKEPTICS.*

JOHN OWEN, "the oracle and metropolitan" of dissent in the seventeenth century, has hardly ever failed, in every generation since, to have one of his name to represent him in letters or theology. But we doubt if among all who have borne this scholarly name there has been a finer and broader mind than that of the Rector of East Anstey. His prime object is to fill "a gap in the history of philosophy," no full history of skepticism having appeared in any language since Staüdlin's work of 1794. He would divide all philosophers into Dogmatists and Skeptics — going back to Diogenes Laertius, that entertaining biographer of the ancient sages, for the essence of this distinction. Skeptic means for Mr. Owen

> the indomitable, never-tiring searcher after truth — possibly one who believes [in], at least one who affects, search more than he does absolutely definitive attainment.

Looking at his theme in this broad philosophic way, Mr. Owen introduces to us a small company of highly intellectual people in Wiltshire, of whom Alfred Trevor, a retired London doctor, is the center. Dr. Trevor represents the pure skeptical spirit, without crudeness and without narrowness, not "the spirit which evermore denies," but the spirit which evermore searches after more truth. Mr. Arundel, the Rector, with his wife, stand up as advocates of a constructive Broad-Churchism; while Mr. Harrington, an eminent lawyer, and his sister-in-law take an intermediate position between the doctor and the clergyman. These ladies and gentlemen, who are no lay figures, but sprightly and thoughtful talkers, well distinguished from each other, form a kind of club for the discussion of Skepticism.

*Mary Stuart. A Tragedy. By Algernon Charles Swinburne. R. Worthington. $1. 75.

*Evenings with the Skeptics, by John Owen, Rector of East Anstey, Devon. London: Longmans, Green and Co. New York: J. W. Bouton. 2 vols. 8vo. $4.00.

Dr. Trevor reads at the first meeting a solid paper on the General Cause of Skepticism, which he conceives to be "the infinite extent and variety of the laws and operation of the universe," "the correspondingly measureless activities of the world within," the uncertainties of language, the innate love of freedom in all original minds, the justifiable desire of novelty, and the highest intellectual conscientiousness. This paper, like its successors, is preceded by a discussion of the general theme, and followed by a critical conversation on the essay. These conversations present the subject from several diverse points of view, and are most entertaining and stimulating reading. The central essay of each meeting gives us, probably, the thought of Mr. Owen himself, but broad and undogmatic as this is, the conversation allows an opportunity for still freer discussion which he has fully improved.

The first volume, devoted to pre-Christian times, contains, besides the opening paper, others on Greek Skepticism before, in, and after Socrates, on Hebrew Skepticism (as shown in Job and Ecclesiastes chiefly), and on Hindu doubt and search, the most thorough-going of all. The second volume treats of Twofold Truth (Faith and Reason); the Relation of Christianity to Free Thought (making Jesus Christ to be, as he really was, a friend of the human mind, and showing that where his spirit is, there is liberty); the Skepticism of St. Augustine (apparently a strange name in such a history, but Augustine was, as he himself said, a skeptic nearly half his life, and he carried some of the habits of free thought into his later dogmatism); of the Semi-Skepticism of the Schoolmen — Erigena, Abelard, Aquinas; of William of Ockam, Raymond of Sabiende, and Cornelius Agrippa. This list may seem to give to the Schoolmen an undue emphasis, but Mr. Owen's plan is comprehensive, and he hopes to publish other volumes treating such famous writers as Giordano Bruno, Montaigne, and Pascal. We hope that he will be able to carry out his plan to the uttermost. For breadth and depth of view, for freshness and strength of thought, for animation of style, and for the right kind of "popularization," these volumes have no equals in the English language. No student of philosophy and no one desirous, as so many are in these days, to know what philosophy has to say about the great problems of life, will do well to pass them by.

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AUS Morgenland und Abendland: "From Orient and Occident." Under this title appears Bodenstedt's new volume. All who know Bodenstedt's previous works are aware that as a writer of epigrammatic verse he has no living equal either in thought or expression. In this quality the present volume fully equals any previous. The German originals are untranslatable without great damage, but include such gems as this:

Ob, wo die Liebe brennt,
Schmerg auch nicht fehle,
Wer keine Liebe kennt
Hat keine Seele.

The first two thirds of the book contain, besides the prologue and the epigrams, a number of ballads; some beautiful lyrics; and poems written for special occasions; of which the one for the commemoration in Spain of the 200th anniversary of the death of Calderon de la Barca is of exceeding beauty. Then follow fine translations of Russian and Persian poems; of one of the latter we give an English version, rendered in close imitation of the original of the ancient Persian poet, Djelal-ed-din Rumi:

Faith and Unbelief.

To Thee what is faith, what is unbelief, Lord!
What the quarrels of priesthood o'er sentence or word!
Only he knows Thee not, who his own heart not knows,
As wood doubts the fire till ignited it glows!
The outer world shows us but little of Thee,
Whom yet our soul's vision may readily see!
Thou art of the spirit, of life, the first cause!
And what from Thee comes, ever back to Thee flows!
From Thee comes all truth and to Thee it returns,
While like shadow and show are all earthly concerns.
The spring feeds the sea and the sea feeds the spring,
Between them the rivers and clouds form the ring.
Thou partest, unitest with ordering hand
The earth and the heaven, and water and land!
To Thee 'tis the same, suns or flowers to create,
And nothing is small to Thee, nothing is great!
Thou countest not present, nor future, nor past,
Wast all at beginning, wilt all be at last!
The works of all men, be they wicked or kind,
Disappear before Thee e'en as chaff in the wind!
While to keen understanding oft hidden Thou art,
Thou revealest Thyself to the true, loving heart!

In the last third of the volume Bodenstedt appears in an entirely new character, that namely of an enthusiastic admirer and word-painter of what is grand in American scenery. Here are touches of Indian life, and even a story of the border, "Curly Bill of Arizona." A translation of a few lines of the prologue of the volume, contemplating America, will be of interest:

In the far West I saw a country
With older nations' offsprings filling
Who, to a new life resurrected
The new world's virgin soil were tilling.
Old races, here rejuvenated,
Are into one great nation blending,
With giant strides by friendly contest,
All speedily toward progress tending.
What the coercive power of Europe
Could not achieve in ages past,
Quickly on pathways self-created
This nation, free, has gained at last.

Among the descriptive poems are "Niagara," "Minnehaha," "Prairie," "Mariposa," "Yosemite," and others. Yosemite Valley seems to have made a lasting impression on the poet, and a translation of this beautiful poem, by Mr. Frank Siller, has already appeared in a Milwaukee paper, but is of too great length for us to quote here.

"Farewell America," another beautiful poem, breathes genuine admiration of what is great in our country, within whose borders the poet had spent barely a year, but as a very careful, critical, yet warm-hearted observer. A touch of emotion and affection is seen in his little poem "Milwaukee," of which here is a translation:

Milwaukee, the star on Lake Michigan's shore
Sheds radiant light on my path evermore,
And thoughts, that had elsewhere just flashed and expired,
Seemed here with celestial fervor inspired.
'Twas early in March and a wintery night,
In my heart it seemed springtime most balmy and bright,
When, greeting me kindly, a vast brotherhood,
Before me the hosts of my countrymen stood.
Ah, bright were the streets and the hearts and the eyes,
As if stars had come down from their realm in the skies;
Thus impressed on my heart is this beautiful place,
In bright recollection, time cannot efface.
Milwaukee, the star on Lake Michigan's shore
Sheds radiant light on my path evermore,
For those marks of affection all truly belong
To Germany's poetry, Germany's song.

MR. HIGGINSON ABOUT WOMEN.*

THE title fairly describes the book. In one hundred and five short chapters, often with very clever or witty headings, Mr. Higginson gives us a very readable, though slightly spasmodic, brochure of his opinions concerning woman's rights and wrongs. The book is informal, intense, and to the point; pedantic sometimes, and a trifle arrogant in spots; with a spice of spite, too, against that human stupidity and indifference which leave his fair clients bereft of what he holds their inalienable rights; with an exaggeration here and there of their wrongs, and some lack of perspective; all of which tends to create a frightful picture of female misery for heretofore contented husbands and lovers who have been wont to think that American women are for the most part petted and protected almost beyond rhyme or reason. Of course reform cannot wear gloves, but must shock attention before it can persuade it; and Mr. Higginson lifts up a loud, keen voice to deplore and to indict woman's present legal and political status. Yet the book is comparatively free from the unreason and absurdity which sometimes disfigure such discussions, and sterling common sense does run through it. It is especially worth reading by conservatives.

The woman question is one that, sooner or later, will force itself to settlement, and the sooner that all good citizens recognize this fact the better. The anti-slavery question did, and so will this, because there are things in the position of women before the law which ought to be settled. Nor will a laugh or a sneer from any quarter answer; the downright study of the best minds, male and female, must be had. Of course it was never known that any reform lived long, or indeed was ever attempted, unless there were need. It is also true that every reform has its fanatics; but that man must be either

*Aus Morgenland und Abendland, neue Gedichte und Sprueche von Friedrich Bodenstedt. Leipzig: F. A. Brockhaus. 1882.

*Common Sense About Women. By Thomas Wentworth Higginson. Lee & Shepard. $1.50.

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ignorant, or worse, who does not see that woman's position, honorable as it often is, needs grave modifications in this republic. The laws concerning the property of married women need overhauling. Chivalry without justice is mockery and insult. That a single woman with property should be taxed but not allowed to vote is the old wrong of taxation without representation. As things are, voting may be a blessing or a curse; but this republic goes upon the theory that it is a blessing. Why then deny it to a woman? We give a vote to foreigners and enfranchised slaves. Is the American woman less trustworthy?

Mr. Higginson is of course a great stickler for woman's equality with man. In the sense that she is entitled to be his equal in opportunity, so far as human society can make her so, he is quite right. But in fact there is no more equality between man and woman than there is between the sun and the earth. They are complements but not similars. For ourselves we are about ready to hold that by the standards of Christianity woman is man's undoubted superior. If little children, as Jean Paul says, are nearest God, as the smallest planets are nearest the sun, woman is nearest God. That maternity, to go no further, which shapes and colors posterity outmatches all constitutions and civilizations in the mastery of its mighty reach. We notice that the advocates of woman's rights seldom appeal to Christianity for arguments. But that is a strange omission, which fails to push against the conscience of those who profess that religion, the undoubted Christian verity that womanhood, since the Virgin's Maternity, has received, at least in the eyes of the faithful, its most splendid dower of reverence and homage.

MY LORD AND MY LADY.*

TO this English novelist who calls herself "Mrs. Forrester" the world consists mainly of weak women and selfish men, of female flirts and male coquettes; and life is largely made up of fortune hunting, unhappy marriages, and the domestic disasters which follow domestic disorders. One's prayer on finishing such a book as *My Lord and My Lady* might be: "From all inordinate and sinful affections, good Lord deliver us." And yet there is nothing very bad in the book; and if Mr. Hubbard should have his way with it and its class, and shut it out of our public libraries, a good many real people, we suspect, would lose a profitable opportunity of seeing themselves in the glass. Mrs. Forrester is no enemy to virtue, as we read her; she has undisguised contempt and disgust for hollowness and insincerity, for marrying for money, for ladies without loveliness and lords without nobleness; and where her books fall into the right hands they can do good, by illustrating the wretchedness which is sure to follow wrong-doing. Nor do we see how a novel like *My Lord and My Lady* can leave any other impression on the mind of anybody than that for husbands and wives not to love each other, and not to be mutually true and patient and tender, is miserable business.

"My lord" in the present story is Lord Belhaven, a rich big-hearted fellow, who deserves the best and most loving wife in the world. Instead of which he is snared by Dorothea St. George, who loves not him but his millions, and who, with her vanity, and her heartlessness, and her admirers, and her various cruelties, leads him a dog's life, until he takes refuge under the wheels of an express train flying by Red Meade station at forty miles the hour. The world understood it to be an accident, but "my lady" Belhaven knew better, and so did her pet of the moment, the boy-Marquis of Grandston, who was standing by her just then to whisper an appointment:

> "I have ordered my coach to meet me at Kingston. Will you drive up to town from there with me?" "I shall be delighted," she answered. Belhaven heard the whisper and her reply. "You shall *not* go. I forbid you!" he uttered fiercely. She turned toward him, looked calmly in his face, and said, with cool determination,—"I *shall* go!" There was a movement on the platform. "Stand back for the express!" cried a porter.

And then came the catastrophe which made Lady Belhaven a widow. And Grandston, almost the best match in England, did not marry her after all, much as she invited him to do so, but made up to her sister Cilla. Cilla is much the superior woman of the two, but a girl as yet rather than a woman, and with plenty of faults which give everybody who has anything to do with her a good deal of trouble. Cilla will have nothing to do with Grandston. Her heart is set on a fascinating but disreputable Cis Deerbrook, who has already married the fortune of a loud and vulgar Miss Lane, but remains heart free, ready for any promising flirtation that may turn up. Cilla's proper lover is the manly and worthy Duke Vereker, but she gives Duke a hard race to win her. Duke again has an ardent friendship with a Mrs. Beauclerc, one that is perfectly innocent in fact, but of a sort that gives rise to a good deal of talk, to which her impecunious husband, glad to live on Duke's generous and unthinking bounty, conveniently shuts his ears. They are a bad lot, all of them, saving Lord Belhaven, Duke Vereker, and Angie Beauclerc; not wicked in any criminal sense, but heartless and selfish; and but for Mrs. Beauclerc's spotless ways and tender temper, for Duke's prodigality and patience, and for Lord Belhaven's forbearance under great provocations, it would be a painful story Mrs. Forrester has to tell of them.

Mrs. Forrester knows human nature thoroughly. As a writer she attracts no attention to mere style, but sets her characters before you with perfect distinctness, and moves them about with entire mastery. It is plain that nobody can detest her detestables more heartily than she does herself. And that there is real life such as she portrays nobody can deny. We believe that she means well in the portrayal. Nevertheless her books are for grown-up readers, not for the young.

*My Lord and My Lady. By Mrs. Forrester. J. B. Lippincott & Co. $1.25.

EDGAR QUINET.*

THE defects of the great literatures of the world differ as strikingly as characters in a community. Perhaps there is no literature whose defects are more prominent than the French; but its better qualities—how fine they are! How charmingly the felicities of that literature cover, like charity, whatever multitude of shortcomings. There are ways, indeed, in which our noble English literature is far its superior; but the other remains in certain traits unapproachable.

Edgar Quinet, as a man devoted with singleness of purpose to literature through a long life, was a striking illustration of the national characteristics—albeit, Heine once humorously called him, on ground of some superficial traits, a German. He was a poet-philosopher, or, with greater truth of expression, a philosopher-poet; for he was first and last a poet preëminently, without detriment to the depth of his vision as a philosopher. All great poets possess of necessity great philosophical insight. Shakespeare, Milton, Goethe, Coleridge need only be named; and very often, as with the two latter, the fascination of philosophy, technically treated, is irresistible.

Quinet was born in Bourg, 1803, and his personal history, with that of his immediate family, has many interesting points—circumstances of peculiar significance in their bearing upon the life of a soul so peculiarly susceptible to every influence. It will be impossible within our narrow limits to describe that incredible grandmother, who had her three children whipped each week by a *garde de ville*, whether naughty or not; the stern and unsympathetic father, a man of unusual talents; or the mother, a woman of extraordinary beauty and shrewd originality of mind, whose wealth of love compensated for all other adverse conditions. Edgar was a precocious youth—his *Tablettes du Juif Errant*, a quite successful *jeu d'esprit*, was published when he was about 18. The law, banking, and the army were successively abandoned after much opposition. All the while this exquisite genius felt undefined within him unappeasable promptings toward his true vocation—his *calling*, indeed, a voice as imperative as ever seer or prophet of old followed.

*Edgar Quinet: His Early Life and Writings. By Richard Heath. Houghton, Mifflin & Co. $2.50.

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A period of wandering ensued, and, young as he was, he mingled much in society and became acquainted with many eminent literary men. With Jules Michelet he formed a friendship that lasted through their lives. He made friends everywhere; all doors seem to have been open to him. There was a great personal fascination in Quinet — an utter generosity and nobleness of character combined with peculiar social qualities. His nature was deeply religious, using the word in its most catholic — rather, most human — significance. He was singularly unshackled by ecclesiastical ties or theologic bias. His was a free spirit.

In his early manhood Quinet chanced on an English translation of Herder's *Philosophy of the History of Humanity* (Herder — "the Herodotus of historical philosophy," as he remarks afterward) and the work made a memorable epoch in his life. Thenceforth his literary work, whether of prose or poetry, was devoted to the development of his elaborate system of the philosophy of humanity in its relation to religious ideas. The circumstances of his birth tended to unshackle his mind — his mother being an intelligent, thinking Protestant, and his father, nominally at least, a Roman Catholic. His earlier years were a battle of doubt; but such a nature could not long fail of the true direction.

> How is it [he says] that I can rest in these floating ideas, these undecided forms? Because under this moving surface there is a fixed point, an inviolable refuge — the conscience of being, the sentiment of pure religion, universal as the spontaneous conviction of genius.

And again:

> Let us take care not to lose the chain of the past, lest we should find ourselves wanderers on the earth.

His conviction that the moving forces in every nation are its ideas — ideas that spring out of its relations to the eternal, and hence in the truest sense religious, he thus illustrates and enforces by elaborate researches into the religious history of every nation, and by appeals to the inner consciousness.

There were several series of years during which Quinet held eminent professorships, even under royal patronage. But he was as intense and high-minded a radical in politics as in religion; and in consequence there was one long sad hiatus in his life — eighteen years of exile. He died in 1875.

It is difficult to form a just estimate of Quinet in his poetical work, viewed strictly as art, though this volume gives translations of portions, and extended outlines of his longer poems. It appears that these "epics" are very ambitious, for their author was burning to do away with the reproach "that Frenchmen were lacking in the epic mind." They seem too Brobdingnaggian, too unwieldy in the hugeness of their thaumaturgical machinery — angels and archangels joining with the mythologic figures of antiquity. But they are filled with passages of exquisite beauty.

Widely unlike as the two men were in one respect Quinet may be compared to Carlyle — that of his boundless capacity for worship. The universe filled his soul with an unspeakable awe and veneration.

It was in the rich promise of his dawning manhood that Michelet said to him once:

> You are made to shine by imagination. Do not strive against it; be a great author, as you are destined to be. Cultivate the art of uttering the truths of feeling. Nourish eloquence, and do not let your soul fade in pursuing dry studies. Have an aim noble yet severe; seek to be useful to your fellow-man.
>
> You are happy in having a star! Follow it without ever turning aside. Ruin yourself for it! You will leave a name, I assure you.

JOSEPH'S COAT.*

IN *Joseph's Coat* Mr. Murray is credited over the water with having written nearly the best novel of last season. We cannot say quite that; though a very good novel it is; ample and intricate in plot, full of incident and character, written with a Thomas Hardy-ish aptitude for human eccentricities, and only coming short of our own high standard in fiction by reason of what we will call a certain coarseness of staple, and some little departures beyond the borders of what we consider over here to be the best taste.

"Joseph's coat" in question hangs for a score of years in an old wardrobe. Hidden away in one of its pockets is the marriage certificate of Dinah Banks and Joseph Bushell. The marriage was a secret one, and Joseph having been turned adrift by his family for an affront to a revivalist preacher whose name was Screed but might have been Stiggins, has gone to America and left his unacknowledged wife at home, with nothing, as she supposes, to show for it. Under these circumstances her child is born, and to save appearances is ingeniously passed off by her mother, Mrs. George Banks, as her own child, and so as Dinah's brother. On this concealment of a marriage and counterfeited identity of the issue of it turns a fraudulent appropriation of property, and a succession of rascalities in which young George Bushell, Dinah's disguised son, and old George Bushell, Dinah's missing husband's uncle, play a leading part. A gap of twenty-three years or more elapses between the opening and the completion of the story, and in the end the missing Joseph reappears, the old coat yields up its secret, Dinah recovers her husband and acknowledges her son, and all are made happy to the tune of marriage bells rung over again.

The best things in the book are in the earlier part of it — such as this scene in the bar-room of the Saracen's Head, of which Dinah's father is the landlord. The landlady is sending the topers of the evening home:

> "Now Willy-um, your mother'll be a sittin' up for you. George Bethell, you ought to ha' been abed an hour ago. Tummas, you're on the night shift, *I* know, an' it's time as you was gone." "Let's have another half-gallint, mother," pleaded one solemn roysterer, gruffly. "It'll on'y be half a pint all round." "Not another drop o' drink'll be drawed i' this house *this* night," returned the old lady with unusual acidity of tone. "Missis," responded the young man first addressed, "yo' mote [must not] send Tum whum sober. His ode woman ain't used to it. Her'll have a fit or summat." "Haw, haw, haw!" from the assemblage. The old lady turned upon the wag with solemn anger. "Willy-um Bowker," she said, "you're worse than any on 'em, an' to be so young too. It's known far an' wide as nobody ever got drunk to mek him unsteady at the Saracen's Head, neither Tummas Howe, nor no man." "Missis," said the wag, with instant propitiation in his tone, "it een't like yo' to turn rusty at a joke. But we gone away dry tonight i'stead o' drunk, an' for my part I liken' to be about half way." A murmur of general approval greeted this statement, and every man seemed to be in favor of the golden mean. But the old lady was inexorable.

The center of the story is filled with young George Banks's — that is to say with young George Bushell's — progress downward to the bad, and with old George Bushell's even greater knaveries in getting control of a property that does not belong to him, and in destroying the evidences of his frauds; all of which is painful enough, even though truthfully and strongly told. The light in the picture is furnished by Dinah's silent fidelity to her runaway husband, and by the love of Ethel Donne, a sweet creature, for the reprobate George, of which she is mercifully cured in season. At the end there is a very dramatically managed coal-mine horror, which comes near being the death of sixty-seven persons; but which, as it is used to put things generally to rights, deserves much more gratitude of the reader than Joseph's coat.

STIRLING'S KANT.*

DR. STIRLING is known to the philosophical world not only by his *Secret of Hegel* and translation of Schwegler's *History of Philosophy*, which thus far have been his chief works, but also by minor tractates entitled *Sir William Hamilton, As Regards Protoplasm*, *Lectures on the Philosophy of Law*, and *Address on Materialism;* while the non-philosophical public know him also by his contributions to general literature, *Jerrold, Tennyson, and Macaulay, with other Critical Essays*, and *Burns in Drama*. The volume just issued is a thick octavo, of over five hundred pages, which has grown out of an "Exposition of Kant" hinted at in the *Secret of Hegel*, but now first published in the form of the "Reproduction" mentioned in the title. Under the decidedly awkward and un-English designation of a *Text-Book to Kant*, Dr. Stirling adds one

* Joseph's Coat. By David Christie Murray. G. P. Putnam's Sons. 60 cents.

Text-Book to Kant. The Critique of Pure Reason: Æsthetic, Categories, Schematism. Translation, Reproduction, Commentary, Index. With Biographical Sketch. By James Hutchison Stirling, LL.D. G. P. Putnam's Sons. $6.00

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more to the now rapidly multiplying commentaries on the greatest master of (so-called) modern philosophy, of which those of Professors Caird, Mahaffy, and Watson may be mentioned as among the most recent. Commentaries are dangerous helps, and too often tempt students to read about great works rather than to read the works themselves. Dangerous, however, as they are, they are almost indispensable in the study of so difficult an author as Kant; and Dr. Stirling's "Reproduction" (which, as he says, "will be found to cover the whole ground occupied by the rest of the book") may prove serviceable to many who shrink from grappling directly with the *Kritik of Pure Reason.*

The year just closed has been in many places celebrated as the centennial anniversary of the original publication of that profound treatise. In a paper read before the Social Science Association last July, Dr. William T. Harris said:

> Kant's significance in the world arises from the discoveries which he made in the realm of Psychology, especially as regards the antithesis of Subject and Object in consciousness and their mutual limitations and interpretations. The importance of this investigation on the part of Kant depends upon the fact that modern consciousness is a movement, as a whole, towards inwardness and subjectivity, and, accordingly, modern philosophy is bound first of all to ask itself: "What is the criterion of certitude?" The Greek asked: "What is Truth?"

To this statement it must be added that *modern science* is recalling attention, with constantly increasing emphasis, to the question of the Greek, "What is truth?" (*i. e.*, what are the real relations existing in a really existent objective universe?); and that it answers its own question by presenting to the world a vast accumulation of *established truths.* These established truths, which are quite distinct from the questions still treated as open by science itself, belong chiefly to the special departments into which science is divided still; but they are forcing on thoughtful minds the question: "How have these truths become established as certain?" Modern philosophy encounters here a problem which it cannot solve by its present subjective method. Even if it could discover an objective "criterion of certitude" valid for the individual subject or mind, it would be still confronted by that equally difficult question: "What is the criterion of certitude, when individual subjects differ?" No philosophy can be regarded as truly modern until it can give an answer to this question forced on the modern mind by the progress of science; and Kant sheds not a ray of light on this question. The result of all the commentaries is only to bring out with greater clearness the fact that modern philosophy, of which Kant is the greatest representative in point of method, has not yet become truly modernized; that its excessive subjectivity precludes it from discovering a "criterion of certitude" which will satisfy the modern mind. Not until philosophy undertakes to formulate and vindicate the method by which science has actually established certitude respecting so many vitally important objective truths, will it be in a condition to claim any other than a purely scholastic and mediæval character. Kant, in fact, is only the greatest expounder of the "Nominalism" which, although a merely traditional answer to the mediæval question of the "nature of universals," still dominates the speculative thought of our own time. One by one the various physical sciences have modernized themselves — notably chemistry, within the last twenty-five years; but philosophy, the *scientia scientiarum*, has yet to undergo the inevitable transformation. An enormous increase of influence will be achieved by it, when it discovers that a satisfactory "criterion of certitude" as to *objective truth* is the one great desideratum of the age, and can be found in the principle of the "consensus of the competent" alone — a principle long acted upon by scientific men, but not yet philosophized as it certainly will be in the end.

PLUMPTRE'S TRANSLATIONS OF ÆSCHYLUS AND SOPHOCLES.*

THE publisher has wisely brought out this American edition of the most successful version of the works of the two greatest dramatists of antiquity before the interest excited by the representation at Harvard has had time to subside, and we trust that it will tend to deepen and make permanent that interest. The distinctive features of Professor Plumptre's versions are fidelity to the sense of the text; the use throughout of unrhymed meters, heroic verse for the dialogue, and for the choral odes such rhythms as convey an impression most like that of the original, and at the same time preserve the symmetrical arrangement of strophe and antistrophe; the breaking up of single-line dialogues into irregular lines and half-lines; and the retention of the Greek orthography of proper names. A few choral odes in rhyme are added for the benefit of those who are wedded to this modern accessory of poetry. In our view no better way could have been devised than this juxtaposition of the two forms of verse to illustrate the superior fitness of blank verse for the translation of such kinds of composition.

An elaborate and sympathetic study of the life and genius of each poet, as shaped by the times in which he lived, is prefixed to his dramas, and numerous foot-notes explain all allusions, so far as needful for an understanding of the text. This translation, then, makes it possible for those who have never studied Greek to enjoy these masterpieces of Greek literature. At the same time the scholar constantly finds passages where the most careful rendering into English fails to preserve in its original force some striking metaphor or subtle distinction of thought conveyed by mode or tense. To note a single instance, when Prometheus in his apostrophe to the Powers of Nature exclaims:

> Behold with what indignities *worn away* I shall *wrestle* through time of countless years,

how impressive is the spectacle of the illustrious prisoner, whose adamantine soul is slowly but surely destroyed by the ceaseless attrition of undeserved suffering, but who without a token of surrender or cry of pain will still struggle on in the grasp of his hated antagonist. None of the versions at hand adequately renders this passage. Potter translates,

> With what fierce pains,
> Behold, what tortures for revolving ages
> I here must struggle.

Herbert uses figures quite opposite to those in the text.

> See by what tortures *rend asunder*
> Myriads of ages here must *I languish.*

Plumptre's rendering comes nearer to the meter, but still falls short of the sense.

> Behold in what foul case
> I for ten thousand years
> Shall struggle in my woe,
> In these unseemly chains.

We hope that the difficulty of adequately translating these works will make readers only more anxious to study them in their original form, whose power and beauty, if it cannot be expressed, can yet be *felt.*

The printing and binding of these volumes are all that could be desired, except an occasional indistinctness of the figures at the side of the page.

* The Tragedies of Sophocles. A new translation, etc. By E. H. Plumptre, D.D. The Tragedies of Æschylus. Do. Do. George Routledge & Sons. Each $1.50.

— What is considered by the *Academy* to be the most successful German rendering of the fables of the Russian Krylow has been made by C. von Gernet, and just published by Wigand of Leipzig. Krylow, whose name is also written Kriloff, was born in 1768 and died in 1844. He wrote comedies in his boyhood, and his fables are in imitation of Fontaine. The latter have had a wide circulation, and are as common in Russian households as the *Pilgrim's Progress* in England. There is an English translation of them by Ralston. From the *Academy* we also learn that Prof. Arndt of Leipzig is preparing a critical edition of Goethe's *Die Vögul*, from the original MS.; that the second part of Ranke's *Welt-geschichte* is ready, consisting of two volumes upon the Roman Republic and its supremacy; that Gregorovius is to write the history of the Empress Eudocia, wife of Theodosius II, the truth of which is said to be stranger than fiction; that Hinrichs of Leipzig has just published a first volume of the miscellaneous papers of W. Grimm upon the history of literature and folk-lore, of which two more are to follow; that Lindau is about to commence at Breslau a new periodical, entitled *Die Zeit;* and that the public prosecution of Spielhagen's *Angela* on the score of alleged immorality has been abandoned.

— A monument is proposed at Tours to Etienne Dolet, whose life by Christie we lately reviewed.

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The Literary World.

BOSTON, JANUARY 14, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Every library should try to be complete on something, if it were only the history of pin-heads.— OLIVER WENDELL HOLMES: The Poet at the Breakfast Table. VIII.

*** The New York *Tribune* lately paid a visit to Mr. Frank Vincent, Jr., in his home on 5th Avenue, near Madison Square. The distinguished traveler, having accomplished about 150,000 miles in the past six years, happened for the moment to be sitting still. He was found to be

a tall and slender young man, with an abundance of dark hair, a huge moustache, gray eyes and a physiognomy expressive of energy, decision and endurance. His elbow rested upon a table, the cloth of which was manufactured and ornamented in Cambodia. One foot reposed on the skin of a deer which he himself had shot among the Rocky Mountains; the other occupied a bamboo footstool brought from Batavia, Java. A pile of manuscript was kept in place by a paper-weight that once formed a portion of the Parthenon at Athens. Mr. Vincent dropped the reporter's card into a card receiver of Japanese cloisonne from Tokio, and prevented a door, which led into an adjacent dressing-room, from closing completely by means of a percussion-shell gathered on the battlefield of Gettysburg. Water sparkled in an iridescent glass goblet from Nuremburg. The host had just laid aside a turban manufactured in Cashmere, and was smoking a magnificent silver hookah purchased in Constantinople. The mellow-voiced clock on the mantelpiece was surrounded with the stone gods of Cambodia, among which was a beautiful porcelain white elephant. Idols from the islands of the South Pacific grinned from various nooks and corners.

The other accessories of this unique interior were a well-selected library of about 2,000 volumes; paintings and engravings of all sorts and sizes; cabinets of minerals, shells, and other natural history collections, containing specimens by the thousands; immense albums filled with photographs from all parts of the world; and, among curiosities, such gems as an embalmed hand of the son of Thothmes IV. Mr. Vincent is just now particularly before the public as the author of *Norsk, Lapp, and Finn*. Where he will wander next it is hard to say.

*** The personal sensation in New York last week was the arrival of Oscar Wilde, long hair, deep shirt collar, English accent and all. He was impetuously interviewed by an army of reporters before landing, and a course of receptions, dinners, and similar hospitalities has already set in. From the descriptions it is evident that he is at least a very uncommon looking individual; but whether outward eccentricity stands for genius is the problem which remains to be solved. Mr. Wilde is expected in Baltimore and Boston, and is said to be bent on making a favorable impression.

*** Mr. Browning's star is certainly rising. The second series of his *Dramatic Idyls* is already out of print; and so is the first set of the Browning Society's Papers. Second editions of both are in the press, and to Mr. Furnivall's Browning Bibliography in the latter considerable additions will be made. But for the private beginnings which have been made toward an adequate study of Mr. Tennyson's writings, one might almost think that the Poet Laureate would feel himself left behind.

*** One of the facts apparently substantiated by Dr. Draper in his recent work on *King's Mountain and its Heroes* is that Major André was twice guilty of theft: once, while stationed in Philadelphia, stealing from the library of the University a complete set of *L'Encyclopédie* which was a present from the French Academy by the hands of Franklin; and again taking from Franklin's residence, which he occupied for a season, a portrait of that philosopher.

*** We infer from a paragraph in the *Academy* that the *Little Cyclopædia of Common Things* which has just appeared in London under the name of Sir George W. Cox, and of which we spoke in our last issue, may be after all no new work, but only an English adaptation of Mr. Champlin's work published by Holt & Co. of New York. Where is that International Copyright Treaty?

*** A California judge has decided that it is no more derogatory to character for an editor to sell the influence of his paper than for a merchant to sell his produce or manufactures. That is a doctrine which may do for California, though we should expect it to be repudiated there; but it will not pass any where else.

*** President Arthur's designation of the United States as "the great Pacific power" of the future is one of those happy striking phrases which express a volume, and it is certain to pass at once into the currency of speech.

*** It is currently reported, though we cannot say on how good authority, that Mr. Henry James, Jr., closely resembles the Prince of Wales.

THE SHADOWS OF 1881.

THE shadows of 1881 linger into the dawn of 1882.

We had not room in our closing number of the old year even to rehearse the names of its literary dead. We gather them together here. First, within English writing and reading limits, Thomas Carlyle; and then Lord Beaconsfield. After these George Borrow, the majestic and eccentric; Trelawney, Shelley's friend; James Spedding, the Baconian scholar; Mrs. S. C. Hall, whose name has long been a household word; Dr. John Hill Burton, the historian of Scotland; Wm. R. Greg, the dyspeptic essayist; John McLennan, the patient investigator; and Grenville Murray, the brilliant but crotchety journalist. Among librarians, John Winter Jones of the British Museum, and Rev. H. A. Coxe of the Bodleian at Oxford. Among publishers and dealers, the famous Muller of Amsterdam; Thomas Constable, of Edinburgh; and, at home, James T. Fields, J. A. Appleton, Fletcher U. Harper, Joseph Sabin, and Wm. G. Holmes.

Of Americans, Alfred B. Street, the poet; Dr. J. G. Holland, the poet, novelist, and editor; John W. Forney, the journalist; Sidney Lanier, poet and essayist; R. Shelton Mackenzie, editor and critic; Epes Sargent, poet and compiler; F. A. Durivage and Eliza A. Dupuy, story writers; and J. B. Wardlaw, Jr., prophet of things to come. Of religious and theological writers, English again as well as American, Dean Stanley, Dr. Palfrey, Dr. Washburne, Professor Diman, and Leonard Bacon.

On the Continent, Littré, the lexicographer; Bluntschli, the economist; Lotze, the scientist; Benfey, the Orientalist; Victor, the critic; Dingelstadt, the poet-dramatist; Topsoë, the Danish novelist; and Pisemsky and Dostoyevsky, his fellows of Russia.

Many minor names might be added to the list; but it is long enough and sad enough as it is. The pen rests wonderingly. Who next?

CHEAP BOOKS.

WHETHER to the joy or not of the publishers we do not presume to say but the last year was signalized by a movement in the direction of cheap books which is not likely soon to be lost sight of. The "Seaside" and "Franklin Square" Libraries had already begun an innovation in the circulation of literature which was widely felt; and just at the end of the year some London publishers took a step in advance even of these which is to lead one knows not where.

This step was the issue of standard works in six-penny form. A beginning was made with Sir Frederick Martin's *Life of the Prince Consort* and Lady Brassey's *Voyage of the Yacht Sunbeam;* and these have been followed by *The Ingoldsby Legends*. In this cheap style these three works have been taken by the hundred thousand.

We are inclined to the opinion that, without seriously affecting the sales of standard books in more desirable and expensive editions, there is here opened to publishers an entirely new field of lucrative enterprise. Such books will not suit rich buyers, of whom there will always be a plenty; but they will create an additional demand in unlooked-for quarters. Let us have the experiment continued with a ten-cent Emerson and Longfellow, and so help to make knowledge *run* to and fro in the earth.

SOME LITERARY EVENTS OF 1881.

THE year 1881 did not bring about a copyright treaty between the United States and Great Britain, though it scored progress toward that end. It witnessed the death of the South African Folk-Lore Society, of inanition; but the birth of a Dante Society in America, of a Browning Society and a Carlyle Club in England, of a society for the issue of scarce Scottish works and manuscripts at Aberdeen; a second meeting of the Scandinavian Philologists at Christiania; a fourth meeting of the American Library Association at Washington; a fifth International Congress of Orientalists at Berlin; and a celebration of the semi-centennial anniversary of the Literary Society of Finland.

Among personal memorials were the

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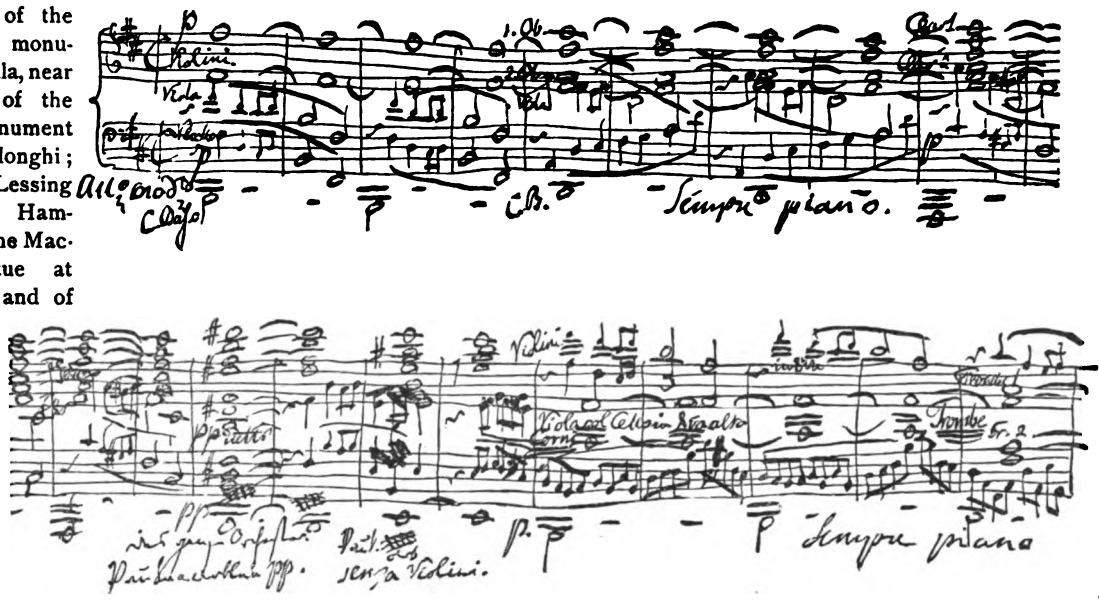
unveiling of the DeWette monument at Ulla, near Weimar; of the Byron monument at Missolonghi; of the Lessing statue at Hamburg; of the Macleod statue at Glasgow; and of the monument to "Charles Sealsfield," Karl Postel, at Znaim; the projection of the Severn memorial in the Protestant burial ground at Rome; and the festal commemoration at Brussels of the publication of the one hundredth work of the popular Flemish novelist, Hendrik Conscience.



A THOUGHT OF MENDELSSOHN'S IN THE HEBRIDES. [From *The Mendelssohn Family*, by courtesy of Harper & Brothers.]

Almost the only discordant notes in the literary harmonies of the year were the Furnivall-Halliwell-Phillipps quarrel in the "New Shakspere Society," and Mr. Hubbard's controversy with the Boston Public Library over the question of "immoral fiction."

Other incidents that went to make up the literary history of the year were the near completion of the revision of Poole's *Index;* the printing of the *Index of Additions* to the MSS. Department of the British Museum for 1854–75; the discovery of a very ancient Hebrew inscription in the Pool of Siloam at Jerusalem; and the sales of portions of the Sunderland and Didot libraries at London and Paris, and of the Franklin books and papers out of the collection of Mr. Henry Stevens.

A Filial Greeting.

[To PAUL H. HAYNE, JANUARY 1ST, 1882.]

Within your brain the fire divine
Imparts a wavering spark to mine,—
And so, with filial love and cheer,
I greet your fifty-second year.

A drift of snow has lost its way
In your dark hair—a waif and stray!
The glint of youth's untarnished gold
Shall never let your heart grow old.

Standing within the future's scope,
I see you clasp the hand of Hope.
Her eyes are bright; she leads the way,
Through the green shadows of the Bay!

WILLIAM H. HAYNE.

Browning's Paracelsus.

. . . The story as given by the *Evening Post*, quoted in your issue of December 17th, about Browning's "Paracelsus" was told—and well told—some ten years ago, in one of the British Reviews, and the *Post* seems to have got the facts twisted. The poem was "Sordello," and the mystified reader, who was just recovering from a serious illness, was not Hood, but Douglas Jerrold.

C. WOODWARD HUTSON.

Oxford, Mississippi.

THE MENDELSSOHN FAMILY.*

WE have hitherto known but one Mendelssohn—Felix Mendelssohn Bartholdy—the composer, born 1809, died 1847, author of "St. Paul" and "Elijah," of music for Shakespeare's "Midsummer Night's Dream," for Goethe's "Walpurgis Night," and for the "Œdipus" of Sophocles; and of "Songs without Words," which are songs without parallel in the musical language of the world. Who that loves music does not know his name? Yet henceforth, through the instrumentality of the volumes now before us, we shall know not him alone, but his family for three generations; and a family whose whole character and life are as full of sweetness and light as his own.

The Mendelssohns were Jews. Moses Mendelssohn, the oldest member of the group here presented to us, was the son of a poor schoolmaster in the Jewish community of Dessau, where he was born in 1729. In spite of the disabilities under which his people suffered, Moses grew up to fill a scholar's place, became a friend of Lavater and Lessing, and was the original of the noble, judicious, mild, and tranquil character of Nathan in Lessing's *Nathan the Wise.* He was deformed, but thus he made use of his misfortune to win Fromet Gugenheim for his wife:

He went upstairs and sat down by the young lady, who was sewing. They conversed in the most friendly manner, but the girl never raised her eyes from her work, and avoided looking at him. At last, when he had cleverly turned the conversation in that direction, she asked him:—"Do you believe, then, that marriages are made in heaven?" "Yes, indeed," said he, "and something especially wonderful happened to me. At the birth of a child proclamation is made in heaven. He or she shall marry such and such a one. When I was born, my future wife was also named; at the same time it was said, Alas! she will have a dreadful hump-back. O God, I said, then, a deformed girl will become embittered and unhappy, whereas she should be beautiful. Dear Lord, give me the hump-back, and let the maiden be well-made and agreeable!" Scarcely had Moses Mendelssohn finished speaking when the girl threw herself upon his neck: she afterwards became his wife, they lived happily together, and had good and handsome children, whose descendants are still living.

Six children were born of this marriage. The eldest, Dorothea, was unhappily married to Simon Veit, a Jewish merchant, but afterwards to Frederick Schlegel, with whom she lived in perfect intellectual sympathy and entire content. Second and third daughters, Recha and Henrietta, were school-mistresses in Altona and Paris; and Henrietta, like Dorothea, became a devout Roman Catholic. Of the three sons, Joseph, Abraham, and Nathan, Abraham was destined to be the channel through whom the family genius should reach its highest point. He married Leah Salomon of Berlin, an intimate friend of his sister Henrietta; and on the 3d of February, 1809, was made in turn the happy father of a second son, the Felix Mendelssohn Bartholdy of history. "Formerly," Abraham used to say, with a touch of humorous modesty, "I was the son of my father, and now I am the father of my son." Sebastian Hensel, the compiler of the memoir, is the son of William Hensel, a distinguished portrait-artist, and of Fanny Mendelssohn, who was Felix's sister.

Up to the point of Felix's birth the memoir consists of charming pictures of the Mendelssohn family life in its various branches, with copious extracts from the correspondence between its members. Beyond this it follows mainly the beautiful and distinguished career of the great Mendelssohn, weaving in therewith however constant glimpses of the other individuals of the family. Mendelssohn's musical development is traced with great particularity, from the very fountain-head of such scenes as this with Goethe at Weimar,

* The Mendelssohn Family (1729–1847) from Letters and Journals by Sebastian Hensel, etc., etc. With Portraits, etc. 2d revised edition. Translated by Carl Klingemann and an American collaborator. Two volumes. Harper & Brothers. $5.00.

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when the young virtuoso was a boy of only twelve:

Every afternoon Goethe opens his instrument (a Streicher) with the words, "I have not yet heard you today—now make a little noise for me." And then he generally sits down by my side, and when I have done (mostly extemporizing) I ask for a kiss, or I take one. You cannot fancy how good and kind he is to me, no more can you form an idea of the treasures in minerals, busts, prints, statues, and large original drawings, etc., which the polar star of poets possesses.

Letters form the staple of the work. They are profuse and remarkable. They disclose lovely domestic interiors, in which the sound of music is almost always heard; they chronicle Mendelssohn's observations and experiences on his professional tours and pleasure excursions in England and Scotland, and through Switzerland to Italy; they furnish many particulars of his compositions and performances; they abound with telling descriptions of outward scene; and are full of the finest sentiment and intellectual grace. How vivid, for example, is this little sketch of Edinburgh from Arthur's Seat:

Below on the green are walking the most variegated people, women, children, and cows; the city stretches far and wide; in the midst is the castle, like a bird's nest on a cliff; beyond the castle come meadows, then hills, then a broad river; beyond the river again hills; then a mountain rather more stern, on which towers Stirling Castle; then blue distance begins; further on you perceive a faint shadow, which they call Ben Lomond. All this is but one half of Arthur's Seat; the other is simple enough, it is the great blue sea, immeasurably wide, studded with white sails, black funnels, little insects of skiffs, boats, rocky islands, and such like. Why need I describe it? When God himself takes to panorama-painting, it turns out strangely beautiful.

From Scotland Mendelssohn went on into the Hebrides. "In order to make you understand how extraordinarily the Hebrides affected me," he writes, "the following came into my mind there." What "came into his mind" was a strain of music, which, by courtesy of the publishers of the memoir, we have reproduced above. It will interest our readers as a *fac-simile* of the great composer's technical autograph; and also shows how naturally music is a language of emotion. Turner in the Hebrides would have painted a picture; Tennyson would write a poem; Mendelssohn dashes off a "song without words."

There is a delightful pleasantry running through all of Mendelssohn's letters. In one from London, dated June 7, 1829, describing a grand concert at which he played, he says:

At the dinner-party to which I afterwards went I became intoxicated, but only from the effect of two very wonderful brown eyes, such as the world has never yet seen, or not often. . . . The lady next to me had the said brown eyes, and they are wondrously beautiful, and their name is Louise, and their owner spoke English and retired at dessert, whereupon I immediately drank claret, as I had nothing more to see.

Special interest attaches to the series of Mendelssohn portraits which run through the volumes. They are photogravure copies of originals made from life by William Hensel. Hensel had a marked faculty for taking portraits, and used his note-book and pencil with such skill and industry that at the time of his death his collection filled forty-seven volumes, and embraced upwards of a thousand portraits, including among their subjects most of the celebrities of the time. Most of his sketches were made at evening gatherings, during music or animated conversation, without the knowledge of the persons depicted.

We have given the reader, after all, but a scanty insight to these charming volumes. Their wealth of choice materials, the refinement and loveliness of the characters they portray, the eminence of many of the people who figure in them, the brilliant light which rests upon every scene, the indescribable freshness and purity of the correspondence, and the excellent taste with which the whole work has been prepared, combine to invest it with the rarest qualities. We recall no biographical recital of the past year which equals it in degree or variety of interest.

ECCE SPIRITUS.*

FIRST *Ecce Homo.* Then *Ecce Deus.* Now *Ecce Spiritus.* Prof. Seeley we know, and Dr. Parker we know. But the author of *Ecce Spiritus* is hidden from sight. Whoever he may be, and whatever the reason that led him to remain incognito, he is clearly no novice in the art of close and careful thinking. We can recall no recent book, written from the standpoint of those who reject the supernatural, that discusses the great problem of Christianity—Jesus and his relation to the race—in a spirit at once so profound and so sympathetic. The opening chapters are quite too hasty in their assumptions, and give no just recognition to the claims of conservative thought. There is something almost ludicrous, also, in the guarded manner in which the writer states the moral supremacy of Jesus, as if a point conceded by thoughtful men of every school might not be asserted without apology. But these defects, which are by no means peculiar to the author, grow less and less prominent as the discussion advances, and are readily forgotten in the interest and suggestiveness of each successive page. In the broad, deep spirituality of Jesus, using the word as inclusive of the highest possibilities of the soul, is found to lie the secret of his power and the key to his claim as the Saviour of men. Christ comes as an inspirer, rather than a teacher, and it is not a new doctrine, but a new method, and above all a new life, that he seeks to introduce among men. From the hight of his own communion with God and the depth of his own insight into spiritual truth, he speaks with the positiveness of absolute certainty, and his utterance declares not his own privilege and place alone, but the place and privilege of all who, like him, shall gain that level and life. By a twofold test, fidelity in the worship of God and a participation in the Christlike spirit, man becomes worthy of the Christian name. And by the present consciousness of a life too pure and lofty to know an end, immortality becomes no longer an inference, or a perhaps, but only a tautologous expression for that life itself.

Such is a brief, bald statement of the writer's main positions. Around these he gathers an array of explanation, illustration, and confirmation, and the bearings of each he places in full light. Many passages disclose a keen and discriminating insight, and the comparisons developed are finely wrought and impressive. We note especially the contrast between Christ and Buddha, and again between Christ and Paul.

The quality of the writer's thought reminds us of the *Republic of God*, and the two works may well stand as the best words American theology has uttered during the last year, admirably fitted for comparative study, and representative of opposing schools. Even in style this comparison is not without justification, for the present writer, while often rivaling Dr. Mulford in stateliness and force, is sometimes superior to him in picturesque and illustrative qualities of expression.

* Ecce Spiritus. George H. Ellis. $1.25.

MR. HENRY JAMES, JR., AND HIS CRITICS.

IT seems rather absurd to set about seriously defending a writer of novels from the charge of unpatriotic sentiment. We do not usually look on novels as vehicles of expression for opinions and feelings of this sort. But for some reason Mr. Henry James, Jr., has been seriously accused of this serious fault of lack of patriotism, and I cannot refrain from saying a word in the interest of common sense. Mr. James will doubtless be able to sustain the attack upon him, serene in the possession of a clear conscience, and what most distresses my truly patriotic mind is the obtuseness my countrymen—or some of them—are showing on the subject. As I have no personal acquaintance whatever with Mr. James, he may be, for aught I know, a snob and an American unworthy of his privileges; but one thing is clear to me, that he cannot be proved such from his books. The *Pall Mall Gazette* (I think) says of him that he flatters the English; and there are journals here at home which say that in his American portraits this writer does great injustice to our noble race, and thereby casts upon himself great discredit. General and sweeping charges of this sort are the easiest things in the world to invent, but the indictment to be damaging must be more specific. Let the *Pall Mall Gazette* point out where and how the author has flattered the English—at the expense of Americans as implied. Is it in the sketch of that Honorable snob, Percy Beaumont, or the elegant-mannered Lord Lambeth? Is the refined and brilliant Captain Lovelock a type of which Britons are justly proud? Can any critic mention the name of more than a single Englishman whose portrait he has made attrac-

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tive? That manly pleasant fellow, Lord Warburton, is the only Englishman for whose acquaintance I thank Mr. James.

That there is much in the English landscape and in the English life which Mr. James enjoys is plain, but if that be an error or a fault it is one that hundreds of Americans share with him. Out of the eight novels of this writer four must be counted out as having no pertinence to this important dispute. Let us examine the rest for a moment. In *The American* no contrast of English and American types is presented, but the central figure of Newman could only have been drawn by a countryman who had studied with a thorough appreciation his admirable and truly national characteristics. In *The Europeans*, *A Bundle of Letters*, and *The Pension Beaurepas* one and the same attempt is made, to exhibit the wholesome simplicity, the fresh, instinctive, native virtue, of the American types in contrast with the sophistication, conventionality, and lower moral ideas and standards of the European. And that these qualities are represented as co-existing with other less desirable and admirable characteristics — with the narrow-mindedness of a Puritan family and the vulgarity of *nouveaux riches* tourists, — merely proves the fidelity of Mr. James's observation, and gives to his creations the stamp of genuine reality. The failure of the Wentworth family to comprehend the Baroness Eugenia is a testimony to their single-minded purity of thought; and the ineffectual endeavor of Miss Aurora Church to conduct herself like one American-born though European-bred brings into relief the sincerity and straightforwardness as well as the plebian breeding of Miss Sophie Ruck. The fact that this purity and sincerity of nature are attributed to persons whom we recognize as "common," low-placed in the social scale, is what makes Mr. James's compliment to his countrymen the more significant: these virtues, he implies, are everyday virtues among us Americans; we take them as matters-of-course, unaware how precious they are and how far from being the current coin of social life in other countries.

Amanda, in *A Bundle of Letters*, and Henrietta Stackpole, are exemplifications of this same thing. With the exception of this last-named, none of the characters in Mr. James's last novel are in any special sense typical Americans. Osmond might be of any nationality; there is a something in Isabel which points to her American origin; yet the author does not mean to lay any stress upon it; it is rather as an individual than as a type of national character she is brought before us. This fine novel has met with a curiously cold reception, even from those English whom the author has so basely flattered. Mr. James doubtless is resigned to knowing his books to be "caviare to the general," and may console himself for the condemnation of many reviewers with the conviction that his fit audience still exist and admire his work as much as ever, though it does not voice itself in print. Yet for their own sakes it is a pity that Americans should show themselves so blind to the service of exquisite justice this author has done them. One recalls here the homely old proverb about the dog with a bad name. Some one, in a fit of most incomprehensible indignation, threw a bad name at Mr. James about a year ago, and the unintelligent, as their way is, have picked it up and used it.

Newburgh, N. Y. M. L. H.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

The Division of the Plays into Scenes. In the early quartos and folios, the plays are sometimes given without any division into acts or scenes, sometimes they are divided only into acts, and sometimes into acts and scenes. Where the division and subdivision are made, there are often palpable inaccuracies or inconsistencies in the numbering of acts or scenes, or both.

In the modern editions the division into acts has been comparatively uniform, but the subdivision into scenes has varied a good deal. Since the publication of the "Globe" edition, however, the majority of critics and commentators have been disposed to adopt the numbering of acts, scenes, and lines given therein; and this has tended to check further tinkering in this direction. It is obviously desirable that we should have some standard of the kind, even though it may not be a perfect one. It saves endless confusion in references to passages in the plays. If an editor does not like some of the details of the division, it is nevertheless better to retain them in his text, and quarrel with them (as we have sometimes done) in his Notes. A change is rarely necessary to the understanding of the text, and in any case a note will serve to make the matter clear.

As an example of a glaringly incorrect division — or rather non-division — into scenes, take scene 5 of act iii. of the *Merry Wives*. The confusion of time here is so outrageous that it is difficult to believe that Shakespeare is responsible for it, careless as we know him to have been about *little* inconsistencies of the kind. It is not unlikely, as Mr. P. A. Daniel suggests, that it is "the result of some managerial attempt to compress two scenes into one for the convenience of the stage representation."

At the beginning of this scene we find Falstaff calling for sack to "correct" the chilling effects of the Thames water he has involuntarily swallowed when dumped into the river from the buck-basket. Of course the time must be in the afternoon of the day on which that event occurred, as the time of the ducking was about noon. But soon Mrs. Quickly comes in, bids Falstaff "good morrow" (that is, good *morning*, for *morrow* was not used in such salutations after noon), and delivers the message for another meeting with Mrs. Ford. We learn from iii. 3. 210 that this meeting was to be "tomorrow, eight o'clock"; but Mrs. Quickly — doing the errand, be it noted, in the afternoon of that day — says "this morning . . . between eight and nine." Falstaff, apparently nothing surprised, promises that he "will not miss her." Then the scene suddenly shifts to afternoon or evening again; for Ford (disguised as Brook) who was to visit Falstaff "at night" (ii. 2. 277) to learn what luck the knight had had with Mrs. Ford, comes in, and hears the story of the ducking. Then, presto! we are back to early morning again: "Her husband is *this morning* gone a-birding. I have received from her another embassy of meeting; 'twixt eight and nine is the hour, Master Brook." "*'Tis past eight already*, sir," says Ford; whereupon Falstaff hurries off to keep the appointment.

This dodging about of the time between evening and morning could be remedied, as Mr. Daniel shows, by cutting the scene into two, letting the first end with Mrs. Quickly's exit at line 67, and changing *two words: morrow* to *even* in the dame's greeting quoted above, and *this* to *tomorrow* where she says "Her husband goes this morning a-birding." No change whatever is necessary in the second of the two scenes, which of course takes place early next morning.

In our forthcoming edition of the *Merry Wives*, we leave this scene undivided, because we are not willing to disturb the "Globe" divisions of the play, but we explain the matter fully in the Notes. No edition hitherto published, so far as we are aware (the new "Harvard" edition not excepted), makes any reference to it. Mr. Daniel's discussion of it may be found in his paper on the "time-analysis" of the plays, printed in the *Transactions of the New Shakspere Society* for 1877–79.

We will add one example of the needless, or worse than needless, changes in division made by some of the recent editors. The *Two Gentlemen of Verona* is a play which is carefully divided into acts and scenes in the folio of 1623, in which it was first printed; and this division has been generally accepted by the editors and critics. But Mr. Dyce took the liberty of throwing the 2d, 3d, and 4th scenes of act iv. into one; and we see that Mr. Hudson follows him in the new "Harvard" edition, with the following comment: "As there is confessedly no change of place, but only of persons, there is plainly no cause for marking a new scene. . . . They [other editors, except Dyce] mark as three distinct scenes what is in fact only a continuation of one and the same scene, with two changes of persons." It is passing strange that one good editor should make so bad a mistake, and that another good editor should so blindly (to take the most charitable view of it) follow him. It is very true that there is no change of place — as often for several successive scenes — but there are obvious changes of *time*, which are plainly cause for marking new scenes. This will be evident to any reader who "can see a church by daylight," as Beatrice says. The first of the three scenes (iv. 2) is a serenade of Silvia at night, presumably before midnight. In the latter part of it Silvia appears at her window and Proteus bids her "good even." She tells him to go home and to bed, but promises to give him her picture if he will send for it "in the morning." The Host, who is concealed near by with Julia, has fallen asleep, and when Julia wakes him, says, "Trust me, I think 'tis almost day." "*Not so*," is her reply, showing that he has made the common mistake of persons who fall asleep under such circumstances.

The next scene (iv. 3) is *the next morning*, when Sir Eglamour calls on Silvia at the hour she has appointed. He speaks of the time as "early," but it must be some hours at least after the serenade of the preceding scene. The interview is for the purpose of arranging plans for the coming *evening*, and we cannot imagine why it should take place at an unusually early hour for a morning call on a lady.

In the next scene (iv. 4) Launce appears with his dog, which he has carried as a present to Silvia, but which she has refused. He has taken the cur "into the dining-chamber," where "he steps me to her trencher and steals her capon's leg." This would seem to have been at dinner-time, but we have other indications that the hour is considerably later than Sir Eglamour's "early" call. Launce has but just finished his speech

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when Proteus enters with Julia in boy's clothes. In the serenade scene Proteus knows nothing of Julia's arrival in Milan; and enough at least of the following day must have elapsed to allow for her seeking him out and entering his service. The only objection that can be made to placing this scene after dinner, or after noon (for in Shakespeare dinner is assumed to be at noon, according to the English fashion of the day) is that Silvia has told Proteus to send for the picture "in the morning"; but he would not be likely to be up very early after the serenading of the preceding night, and an interval of some length must be allowed for Launce's call with the dog and for the interview and negotiations between Proteus and Julia. At any rate, it is absurd to suppose, as Mr. Dyce and Mr. Hudson have done, that Proteus sends for the picture "in the morning" *in the very same scene* in which she *at night* tells him to go home to bed and wait till the next day before sending for it. If we put the two events into one scene, there is only an interval of about *a hundred and ten lines* of dialogue between them!

We are not aware that Dyce's fusion of the three scenes into one has been criticized until now, though the Cambridge editors seem to have intended to make some comment upon it. In their collation of the texts, they have the following at the beginning of iv. 3: "Dyce makes no new scene here. See note (viii)"; but there is no "note (viii)," and no reference to this point in the seven notes that *are* given at the end of the play.

Dr. Fox's "Student's Shakespeare." We learn that the first edition of "The Student's Shakespeare," compiled by Rev. Henry J. Fox, D. D., and sold by subscription, is entirely exhausted; and that a new and revised edition will soon be issued. The book is the largest and most comprehensive of the collections of Shakespearian quotations, being a royal octavo of some 650 pages. The first edition was marred by misprints here and there, but the new one is to be thoroughly corrected.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

428. (*a*) **G. P. R. James's Novels.** G. P. R. James's historical novels were in great vogue when I was a boy, and are now as completely forgotten. Can you guide to any criticism on them from the point of view of today?

(*b*) **Henry Kingsley's Novels.** The novels of Henry Kingsley have about them a mystic quality which I do not think has been duly recognized. At any rate, if it have, I have not met with any such appreciation. Where, pray, can I see the best and most exhaustive notice of the writings of Henry Kingsley, a far more interesting personage to my mind than the better known Charles Kingsley? ALLA GIORNATA.

London, England.

(*a*) G. P. R. James was the sole author of nearly 200 volumes, and to enumerate all that has been written about him and his books would take more space than we can allow. In brief, his novels are reviewed in *Am. Month. Rev.*, 3. 268; *South. Lit. Mess.*, 6. 300, 9. 503; in *Am. Quart. Rev.*, 22. 252; in *Dub. Univ. Mag.*, 19. 341; by F. D. Huntington in *Christ. Ex.*, 42. 101; and by E. P. Whipple in *N. A. Rev.*, 58. 267. See also *Harper's M.*, 6. 378 and 21. 557.

(*b*) Henry Kingsley's *Hillyars and Burtons* is reviewed in *N. A. Rev.*, 101. 293; and there is a general article on him by Mrs. M. J. M. Sweat in the same, 89. 547.

429. **Fuller's Works and Chesterfield's Letters.** Can you inform me where I can obtain Fuller's *Worthies* and *Church History*—fair edition, not too dear? also Lord Chesterfield's works? J. B. S.

Philadelphia.

Lord Chesterfield's *Letters* are published by Lippincott at $1.25; and by Harpers, with a memoir, at $2.50. Of Fuller's *Worthies* and *Ch. Hist.* we find no editions in print. The latest *Ch. Hist.* we find is one of London, 1845, 6 vols., £3 3*s.*; of *Worthies*, London, 1840, 3 vols., £1 5*s.* Some dealers like Estes & Lauriat of Boston or Bouton of New York might pick up a good copy at an even lower price.

430. **Rhetoric.** Will you not kindly direct me to a better rhetoric, than—for instance—I had in college—a work well up in the technicalities, etc., of prosody, and the finer discriminations of rhetorical art? E. B.

Crete, Neb.

There is no better book for our correspondent than *Principles of Rhetoric* by Prof. A. S. Hill of Harvard College [Harper & Brothers].

431. **For the Study of Milton's Comus.** I would like to know what are the best helps for studying Milton's *Comus*. A. B. S.

Doane College, Crete, Neb.

"Comus" may be studied with the aid of the text and notes in the first volume of the Clarendon Press Edition of Milton's poems. These notes are as good as any, if not the best. The volume is sold separately and costs $1.00. There is a life of Milton, by Professor Masson, in the "Riverside" edition of his poems, and the text has notes (not very good) by Mitford. The life occurs in Vol. I, and the poem in Vol. II, pp. 75–122. "Comus" is referred to, and the circumstances of its composition are detailed, in Masson's *Milton*, Vol. I, pp. 572–586. An account of "Comus" is to be found in Cassell's *Library of English Literature*, edited by Professor Morley, volume comprising "English Plays," pp. 309–313. Johnson mentions "Comus" incidentally in his *Lives of the Poets*. He says: "The fiction is derived from Homer's Circe," the source from which it was drawn being Homer's Odyssey, Book X. Adams's *Dictionary of English Literature* gives some account of the masque, and an epitome of it is presented in Tyler's revision of Morley's *Manual of English Literature*, pp. 330–333.

432. **Marlowe, Jonson, Beaumont and Fletcher.** Can you tell me whether any of the plays of Marlowe, Ben Jonson, or Beaumont and Fletcher are published in separate or pamphlet form, and where they can be procured? If not, what the cheapest edition (one vol.) of any of these authors can be got for?

SARATOGA SHAKSPERE CLUB.

Saratoga, N. Y.

There is an edition of Marlowe's complete works, with sketch of author and notes by Dyce [1 vol., 8vo. Routledge. $4 50]. Ditto of Jonson's, with memoir by Gifford. [Appleton, $3.50; Routledge, $6.00.] Jonson's "Every Man in his Humor" is published by French in paper at 15c. Beaumont and Fletcher can be had complete in 2 vols., with introduction by Darley, portrait, and illustrations. [Routledge, $10.00.] There is a *Popular Selection*, by Leigh Hunt [Bohn, $1.25]. "Elder Brother," "Maid of the Mill," and "Rule a Wife and Have a Wife" are published separately by French at 15c. each.

433. **John Treat Irving**, author of *The Attorney* (see 421), was a brother of Washington Irving, 1778–1838. He was Judge of the Court of Common Pleas of New York. In politics, a Democrat, a poetical satirist, and author of two works of fiction, *The Attorney* and *Harry Harson*; also somewhat of a contributor to one or two periodicals. O. C. F.

Randolph, Mass.

NEWS AND NOTES.

—Mr. Longfellow is out again, though under cautionary terms; but has given up seeing miscellaneous company, as he has always been so patient in doing, and will hereafter lead a more quiet and secluded life. The rumors of a painful affection of the face, to which some of the papers keep returning, are wholly without foundation. Mr. Whittier has rounded his seventy-fourth birthday in good order, and though not seen in Boston as frequently this winter as formerly, and handling himself with care as befits his years, is clear of head and sound of body, as all his friends will be glad to know. Mr. Emerson occasionally brightens Washington Street with his luminous countenance, on his way from Concord for a day in town, and gives in outward aspect no sign of his failing powers. His new portrait in the series of "*Atlantic* Authors" is a fine success, though it shows him as he looked when in his prime—not now. Dr. Holmes you may run into almost any fine day on Beacon Street or its connections, smart and vigorous as ever. Together with a dozen or more Harvard classmates of 1829, one of whom was Dr. James Freeman Clarke, he dined at the Parker House the other evening, and made one of his good speeches. Mr. Howells, who flits about from place to place, in search of titbits, we presume for future *ménus*, is again in Cambridge for the time being. Everybody wants to see "Owen Innsley," the new poet, who is not a man but a woman, a Miss Jennison, daughter of a Boston lawyer, and niece of Mrs. Thaxter's husband; but she has modestly slipped out and gone abroad. Mr. Robert Grant, the author of *A Frivolous Girl*, has stepped into civil service as private-secretary to Boston's new Mayor, Dr. S. A. Green, himself an historical scholar and writer of high attainments. Mr. D. A. Goddard, the editor of the *Advertiser*, died untimely this week of pneumonia. Mr. John Boyle O'Reilly, editor of the *Pilot*, has been making a New Year's visit to Philadelphia. A Daniel Webster has just died in Philadelphia at the age of 105 years; but the centenary only of the birth of the greater Webster falls on the 18th inst., and as we write efforts are making, or perfecting, or failing—we know not which—for a due celebration of the event. One mark of it however will be the publication of a highly eulogistic poem by Rev. Wm. C. Wilkinson, D. D. Mr. Bryce's lectures at the Lowell Institute have been completed; and a course on China, by E. B. Drew, Commissioner of Chinese Emperial Customs, has been begun. Mrs. Woolson is continuing her series in history and literature. Prof. Charles Eliot Norton is giving a course on Greek Art at Hawthorne Hall before the Woman's Education Association. Mr. T. S. Perry has begun a course on English literature at Cambridge. Shakespearian readings by Mr. Locke Richardson, a young Englishman, and a course of ten German readings by Arnold Zuellig, are helping to swell the sum of local attractions.

—Scribner & Welford are about to bring out a *new* series of illustrated biographies of great artists. Although very similar to the previous series in form, it will differ in having fewer plates, and will be less expensive. The first volume, by J. W. Mollett B. A., deals with *Meissonier*, giving an entertaining account of his daily life and work. Eight reproductions of his most noted paintings are given. Murillo is similarly

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treated in a second volume by Ellen E. Minor. Five other biographies are in preparation. To "Meyer's Commentary on the New Testament" are to be added volumes on *The Pastoral Epistles*, and *Peter and Jude;* both by Dr. Huther. Martensen's *Christian Ethics, Vol. I*, and Hagenbach's *History of Doctrines, Vol. III*, which have been delayed on account of the loss of a valuable chart, will appear immediately in the "New Series of the Foreign Theological Library." Among their new announcements are *The Story of the Persian War from Herodotus*, by Rev. A. J. Church; *George Selwyn and his Contemporaries*, by John Heneage Jesse; and *The French Court and Society in the Reign of Louis XVI, and During the First Empire*, by Catherine Charlotte, Lady Jackson, author of *Old Paris*, and *The Old Regime*. Lady Jackson has availed herself of everything that would aid in the construction of a lifelike and truthful picture of the events which held the attention of all Europe. The work is in two handsome volumes. One has for the frontispiece a portrait of Necker, while the other brings us face to face with Charlotte Corday. The latter portrait is a reproduction from a rare print.

— Houghton, Mifflin & Co. have had a Merry Christmas and a Happy New Year over the following facts: that Mr. James's *Portrait of a Lady* is in its 4th edition; that Mr. Scudder's *Children's Book* and *Boston Town* have been in great demand from the outset; that two editions of Dr. Holmes's poems complete have disappeared like a Boston snow-fall before a South wind; that Bayard Taylor's illustrated *Home Ballads* proved a most popular book, which fact means a nice royalty to Mrs. Taylor; that Grant White *England Without and Within* has reached its 4th thousand, and is still rapidly selling over the water; that the Longfellow *Birthday Book* is in its 17th thousand, and the Emerson and Whittier are both in the 9th; and that Mr. Fawcett's *A Gentleman of Leisure* is also in its 9th thousand. New successes in preparation are Mr. Scudder's *Noah Webster*, Mr. Charles Amory's *Life of Copley*, and a volume of *Studies in the South* by the author of *Certain Dangerous Tendencies in American Life*. Mr. Howells has been up before the Police Court; but as a spectator only, as his contribution to the January *Atlantic* shows.

— Among the noteworthy features of William Shepard's forthcoming *Pen Pictures of Modern Authors*, the second volume of "The Literary Life" series, will be Henry Larkin's "Recollections of Carlyle," David McCrae's "A Day at Longfellow's House," Justin McCarthy's "Visit to J. R. Lowell," John Esten Cooke's "An Hour with Thackeray," George William Curtis' Reminiscences of Hawthorne," "Moncure D. Conway's "Visit to Tennyson," with other sketches, anecdotes, and reminiscences by personal friends or acquaintances of George Eliot, Ruskin, Emerson, Bryant, Walt Whitman, O. W. Holmes, Matthew Arnold, Swinburne, William Black, "Ouida,' Dickens, Bulwer and Disraeli. The Putnams will have the book out early in February.

— G. P. Putnam's Sons have published a fourth volume of the "Hibbert Lectures," for 1881 by Prof. Rhoys Davids, on the *Origin and Growth of Religion as Illustrated by Buddhism*. In a similar series on the evidences of Christianity, the initial volume is to be *The World's Witness to Jesus Christ; or the Power of Christianity in Developing Modern Civilization*, by the Rt. Rev. John Williams, Bishop of Connecticut. A third and cheaper edition of Crawford's *Portugal Old and New* is nearly ready; also a new and cheaper edition of *The Universe; or the Infinitely Great and the Infinitely Little*. In the "Transatlantic Series" comes a novel from a new writer entitled *The Dingy House at Kensington*. The seventeenth edition of *Haydn's Dictionary of Dates*, revised and extended to the fall of 1881, will be ready this month. Edmundo de Amicis' *Morocco and its People* is of special interest in the present state of affairs in North Africa. Other announcements by this house are *Garfield's Place in History*, by H. C. Pedder; and *A History of the Naval War of 1812* by Theodore Rossevelt.

— Fords, Howard & Hulbert are about to give Sunday School teachers a valuable help in their "comparative edition" of the Gospel of Mark, edited by Dr. Roswell G. Hitchcock, and containing the King James version, the English version, and the American revised version. In addition to these the little pamphlet will have a full list of the Sunday School lessons for the entire year, and a large number of references. *Yorktown*, by Jacob Harris Patton A.M., appeared first in the *Magazine of American History*, and called forth so much notice that Mr. Patton has revised and elaborated it so that with its portraits and charts it fills a good-sized pamphlet.

— Caroline Fox, whose *Memories of Old Friends* is announced for early issue by J. B. Lippincott & Co., was a member of a distinguished Quaker family living in Penjerrick, Cornwall. Her father, Robert Were Fox, was a scientific man of note, the inventor of the "Deflector Dipping Needle," which has since been used in all Arctic explorations, and of other instruments; and was the personal friend of some of the most distinguished men and women of his day. Caroline began to take notes of the conversation of these personages when she was sixteen years of age, in 1835, and continued them until 1871 — two years before her death.

— Dodd Mead & Co. will publish immediately Prof. Hoppin's *Homiletics:* also a new edition of Mrs. Lydia Maria Child's *Memoir* of Isaac T. Hopper, which has been out of print for a long time, and which cannot fail to be of interest, combining as it does the life of the good old Friend with the stirring operations of the "Underground Railroad." Later will appear a book on *The Cultivation of the Rose*, by H. B. Ellwanger, whose long experience in the nursery business makes him fully competent to give all information necessary to the cultivation of the plant.

— Charles Scribner's Sons will issue at once, as the fifth volume in their "Campaigns of the Civil War," *Antietam and Fredericksburg*, by Francis Winthrop Palfrey. Two volumes of Dr. Holland's *Everyday Topics* come next in the new edition of his works. The material of the second volume was collected and arranged from *Scribner's Monthly* by Dr. Holland himself shortly before his death. *Outlines of Primitive Belief*, by E. F. Keary, and the fifth and last volume of the Metternich Memoirs, will be issued at the same time.

— Robert Clark & Co. of Cincinnati publish this month, in 2 vols., at $6, *The St. Clair Papers*, being the life and public services of Arthur St. Clair of the Revolution, an important contribution of original materials to American history; also, as No. 3 of the Mississippi series, *The Expedition of Don Diego Dionisio De Peñalosa*, Governor of New Mexico, from Santa Fe to the River Mischipi and Grand Quivira in 1662; 250 copies at $2 each.

— *Harper's Monthly* will commence in May a new novel by William Black, entitled *The Bells of Shandon*, the scene being laid in Ireland. Mrs. Lillie's *Prudence* is begun in the February number. The *Weekly* has commenced a comedy by "Ouida," called "Cloth of Gold and Cloth of Frieze."

— In Macmillan's "Golden Treasury Series" Sir Thomas Browne's *Religio Medici*, edited by W. A. Greenhill, M.D., is just issued. *Children's Poetry* is the title of a collection of pretty poems by Miss Muloch, well calculated to please. Nordenskiöld's *Voyage of the Vega* is published by this firm.

— J. W. Bouton has just imported a rarely beautiful art book, *Mural Decorative Painting*, by W. and G. Audsley. It contains thirty-six plates in colors and gold representing models for the polychromatic decoration of surfaces, in the style of the Middle Ages and the Renaissance.

— A. C. Armstrong & Son issue at once an American edition of *At Home in Fiji*, by Miss Gordon Cumming, a book which in England has been widely read and enjoyed. The author is a Scotch lady and has already written a number of delightful books of travel.

— The Boston *Traveller* distinguished itself with a Christmas Supplement, among the contributors to which were Lucy Larcom, Nasby, Rev. E. E. Hale, M. E. W. S., Edgar Fawcett, Gail Hamilton, and Mary Abbott Rand. It was a good thing.

— One of the most popular books of the season was Du Chaillu's *Land of The Midnight Sun*. The supply became exhausted before the Christmas demand was satisfied, and in Boston it was for some days impossible to get a copy.

— A. C. Armstrong & Son have been delayed in the publication of Dr. Henry B. Smith's *Apologetics* on account of the addition of new and interesting matter. The work is ready now, however, and will appear at once.

— In the American "Men of Letters" series Prof. Lounsbury's biography of *Cooper* is expected to be exceedingly interesting, presenting many new facts hitherto unpublished in the noted novelist's life.

— Rev. George W. Cooke is preparing a monograph on the old *Dial*. Emerson is the only surviving editor of this magazine, published forty years ago, copies of which are exceedingly rare.

— Mr. Parke Godwin is engaged on a new edition of Bryant. D. Appleton & Co. have in press the first two volumes. The other four are to appear at intervals through the coming year.

— We have received the first number of *The Electrician*, a new journal of electrical science, to be published monthly by Williams & Co., 115 Nassau St., New York, at 50 cents a year.

— A very excellent and appreciative sketch of the late John B. Wardlaw, Jr., appears in the Methodist *Quarterly Review* for January. It increases our sense of loss by his death.

— The abstracted professor in Mrs. Burnett's new story *Through One Administration* is said to be a pen portrait of Professor Simon Newcomb of the Naval Observatory.

— "Ouida's" *Belgravia* comedy, of which mention was made in a late number, will be repub-

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lished here in *Harper's Weekly*. The title has been changed to "Resurgo."

— Canon Luckock's *Studies in the History of the Prayer Book* are soon to be issued by T. Whittaker.

— Jessie Benton Fremont is writing a play for John McCullough.

Great Britain.

— The *Athenæum* brings a chapter of interesting particulars of the sale of the first part of the Sunderland Library, among which we note the following items: a first edition of the Sixtine Bible, Rome, 1590, 78*l.*; a Cranmer's "Great Bible," London, 1541, 115*l.*; a "Vinegar Bible" on vellum, Oxford, 1517, 255*l.*; Boccaccio's *La Ruine des Nobles Hommes et Femmes*, Bruges, 1476, 920*l.*; ditto, *Il Decamerone*, folio, Venice, 1471, first edition printed with a date, a copy wanting 5 leaves, 585*l.*; a 2d edition of the same, 1472, 400*l.*; an Aldine Decameron, Venice, 1522, 111*l.*; Boethius's *Le Grant Boece de Consolacion*, Paris, 1494, 136*l.*; a first edition of *Liber Sextus Decretalium*, on vellum, 1465, 170*l.*; Bouchet's *L'Amoreux*, on vellum, with 20 miniatures, 1503, 640*l.*; an Antwerp Breviary, with a broadside "Plenary Indulgence to English Catholics" pasted within the cover, 1525, 231*l.*; an original edition of De Bry's voyages, nearly complete, 720*l.*; a first edition of Cæsar's Works, Rome, 1469, 195*l.*; 8 books of Castañeda in 3 vols., 1552–'61, 185*l.*; and Caxton's *Cronycle of Englande*, wanting one leaf and having a duplicate of another, 226*l.* Altogether the prices at this sale kept up remarkably well, and show that few investments are more solid than choice copies of rare books. The proceeds of this sale were nearly $100,000. The sale will be continued in April.

— Susan Edmonston Ferrier was an English novelist, b. 1782, d. 1854. She wrote *Marriage*, *The Inheritance*, and *Destiny*. The characters in the first include Miss Jacky, Miss Grizzy, and Miss Nicky, three maiden aunts; in the second figures Uncle Adam, a rich East Indian; while in the third we have a Highland chief, Glenroy, and his daughter Edith. Miss Ferrier was very happy in delineating the national characteristics of Scotland, and had a keen sense of wit and humor. She was a frequent guest of Scott at Abbotsford, who pays a tribute to her talent in *The Legend of Montrose*. A new edition of her works has been begun by Bentley, printed from the original edition as annotated by the author, with a short memoir prefixed to *Marriage*.

— Mr. J. J. Cartwright is preparing a selection from the private correspondence of Thomas Wentworth, Lord Raby, a soldier of distinction under William III and Marlborough, and a diplomatist under Queen Anne. His letters, with those of his mother, wife, and children, made up a vivid picture of the life of a noble household of the time. The entire correspondence is in the MSS. Department of the British Museum.

— *Against the Stream*, by the author of *The Schonberg-Cotta Family*, announcement of which was lately brought to us by our English exchanges as being a new book, is an old one, having been published in this country, by Dodd, Mead & Co., from the author's advance sheets, more than ten years ago.

— A first instalment has appeared in Edinburgh of a *Dictionary of the Anonymous and Pseudonymous Literature of Great Britain*, by the late Samuel Halkett of the Advocates' Library and the late Andrew Laing of another library in the same city. It covers the alphabet from A to Eye.

— Sir J. H. Ramsey is writing for the Clarendon Press *A History of England During the Early and Middle Ages*. He has been engaged on the work for a dozen years or more, and has just entered on the fifteenth century — the last to which it will extend.

— Wordsworth was born at Cockermouth on the Derwent in Cumberland. A series of articles descriptive of the spot and its vicinity, illustrated by engravings from photographs and original sketches, is in preparation by J. S. Fletcher.

— Mr. G. L. Seymour's drawings for Canon Farrar's *Life of St Paul* are sufficiently advanced toward completion to allow of the immediate commencement of the serial illustrated edition of the work by Cassell, Petter, Galpin & Co.

— A Literary Club of Manchester, England, has decided upon the issue of a publication to be called the *Manchester Quarterly*, to contain the original papers read at its meetings and illustrations by its members.

— Smith, Elder & Co. announce a new and fine edition, but of 1,000 copies only, of the works of Fielding. There will be 10 royal 8vo volumes, with 8 original illustrations by Small to each volume.

— Mr. Ruskin has presented a valuable library to the museum at Sheffield which he has founded, and to which he devotes much of his time; with a view to making it the finest of the kind in the world.

— The eighth and last of the series of Herbert Spencer's "Descriptive Sociology," called *French Civilization*, is out. The enterprise has proved a failure in a pecuniary point of view.

— Mr. John Payn, the English poet and translator, is a London solicitor in good practice; and has a penchant for writing in a small room without windows.

— Mr. Denis Florence MacCarthy of Dublin has received a medal from the Spanish Royal Academy in recognition of his translations from Calderon.

— Mr. Ralston writes to the *Academy* that he is prouder of his English translation of Tourgénieff's *Liza* than of any other book he has written.

— The January *Magazine of Art* has a paper on "The Decoration of a Yacht" by Lady Brassey.

— Trübner will early publish a collection of the late Mr. W. R. Greg's works in eight or nine volumes.

— Seeley & Co. have published Rajon's etching of F. W. Burton's portrait of George Eliot.

— Prof. Jowett will soon put to press his new translation of the *Politics* of Aristotle.

— Mr. George Dolby will publish next season his reminiscences of Charles Dickens.

— Capt. Trotter is writing a *History of India During the Reign of Queen Victoria*.

— Mr. Davenport Adams is writing a *Dictionary of the Drama*.

Foreign.

— The *Academy's* "Russian Jottings" include the following items of interest: *A Collection of Tales, Songs, Riddles*, etc. compiled by Voskredenski; *The Papers of the Princess Dashkov*, one of the celebrities of the court of Catherine II; a study of *Joachim, Patriarch of Moscow*, by Smirnov, throwing much light on religious disputes in Russia during the second half of the 17th century; a complete edition of the works of Dostoyevsky, in 14 vols., of which the first will contain a portrait, biography, and extracts from his diary and correspondence; and the collection of a complete library of works by and relating to Pushkin in Russian and other languages.

— The librarian of the French Geographical Society has compiled a *Liste provisoire de Bibliographies géographiques spéciales*; which, omitting French, German, and English publications, catalogues all geographical works to date in some twenty other languages; embracing 1,557 titles and making a volume of 340 pages.

— Plon of Paris has just published a volume of the late St. René Taillandier's contributions to the *Revue des Deux Mondes* upon the modern poetical movement in Provence. Their collective title is *Etudes littéraires*.

— All of the MSS. of Dante which can be found in the government libraries at Florence are to be gathered into a room specially built for their reception at the Laurentian Library. There are about 300 in all.

— The widow of Herr Herzog of the Swiss canton of Aargau has presented to the public library of the canton her husband's collection of numismatical works, said to be the most complete in existence.

— M. Turgénieff's new novel, *A Song of Triumphant Love*, is a story of Italian life two hundred years ago.

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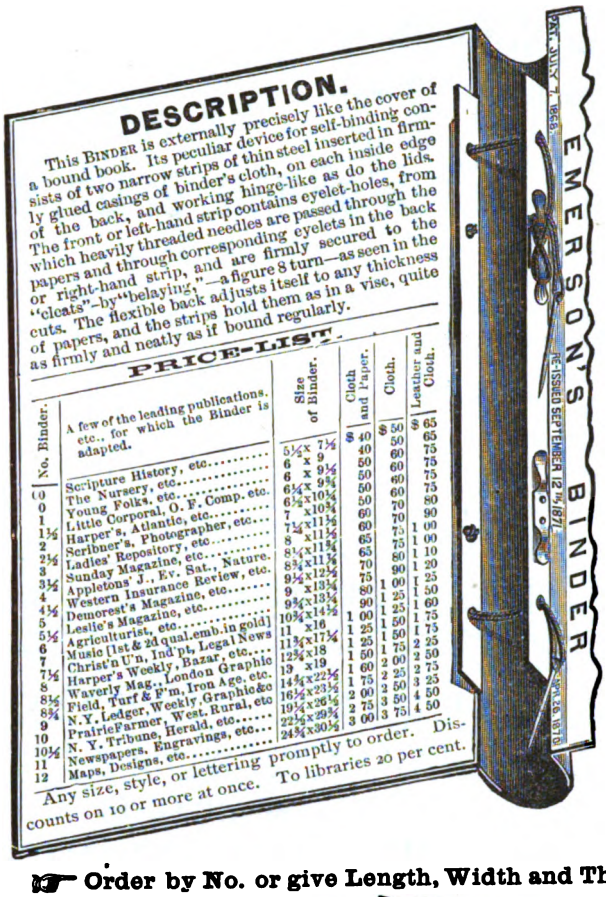

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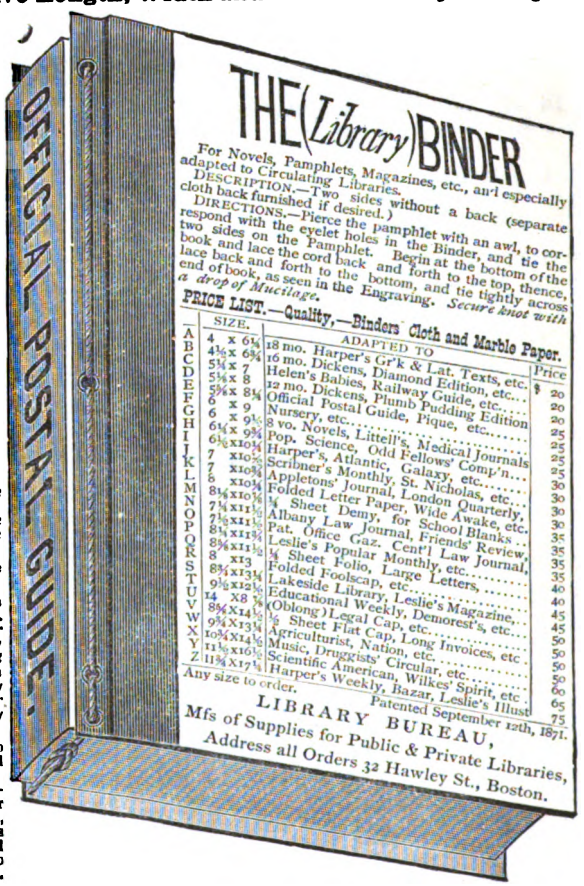

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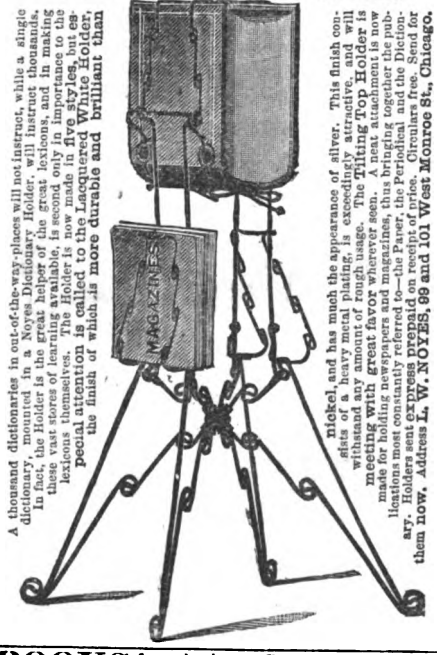

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36th SEMI-ANNUAL

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Paid-Up Cash Capital, $600,000.

ASSETS.

Real estate	$999,706.29
Cash on hand and in bank	330,361.22
Loans on bond and mortgage, real estate	1,893,163.29
Interest on loans accrued but not due	47,383.34
Loans on collateral security	316,483.18
Deferred Life premiums	60,006.99
Premiums due and unreported on Life policies	36,127.47
United States government bonds	267,576.25
State, county and municipal bonds	441,206.67
Railroad stocks and bonds	948,866.00
Bank stocks	756,222.00
Hartford City Gas Light Co. stock	17,400.00
Total Assets	$6,114,502.70

LIABILITIES.

Reserve, four per cent., Life department	$3,746,721.50
Reserve for re-insurance, Accident department	578,696.30
Claims unadjusted and not due, and all other liabilities	273,097.00
Total liabilities	$4,598,514.80
Surplus as regards policy-holders	$1,515,987.90

STATISTICS FOR THE YEAR 1881.

LIFE DEPARTMENT.

Number of Life Policies written in 1881	1,791
Whole number of Life Policies in force	12,556
Gain in Life Policies in force	643
Amount Life Insurance in force	$20,511,522.00
Gain in amount in force in 1881	$1,412,882.00
Total claims paid in Life Department	$1,802,656.88

ACCIDENT DEPARTMENT.

Number of Accident Policies written in 1881	27,564
Gain in Policies over 1880	24,324
Gain in Premiums over 1880	$407,969.20
Whole number Accident Policies written	743,320
Number Accident Claims paid in 1881	15,890
Amount Accident Claims paid in 1881	$714,008.16
Whole number Accident Claims paid	69,258
Whole amount Accident Claims paid	$4,695,809.97
Total Losses paid, both Departments	$6,498,496.85

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THE METTERNICH MEMOIRS. VOLUME V.*

FORTUNATE was it for the lover of memoirs that Prince Metternich, in January, 1831, married a third time; for his bride of this occasion, the Austrian Countess Melanie Zichy-Ferraris, a Vienna beauty whose attainments matched her birth, left a diary in thirty stout closely-written volumes, extending from 1820, ten years before her marriage, to within a short time of her death in 1853. Copious extracts from this Diary, from the wedding day onwards, form the most interesting feature of this fifth volume of the *Metternich Memoirs*. The greater feature, however, in bulk, is a series of diplomatic letters from Metternich, chiefly to Count Aponyi, the Austrian ambassador at Paris, running from 1831 to 1848. The volume divides itself along these social and political lines. The Prince's letters discuss every movement on the European stage during the period mentioned. The Princess's Diary is — a woman's! The extracts from it begin with the wedding day:

I began the day by confessing to Father Schmitt; afterwards we all received the communion with my father in the Schottencapelle. Clement came in the morning and brought me my diamonds, which are charming and beautifully set. We dined at Clement's at six, with Adela and Wilhelm Taxis, after which I dressed, putting on the lace-trimmed dress, diamonds, veil, and myrtle-flowers, which Aunt Lichnowsky sent me from Graz. This attention touched me deeply. A number of people had come to see me. I begged my parents for their blessing, and then we proceeded to the Nuncio's, where the whole family were assembled. There were more than ninety persons. The Nuncio, who married us, delivered a very fine discourse. The ceremony did not last too long; in short, everything went off as well as could be. We were scarcely at home when all Vienna made its appearance; our rooms were full to overflowing.

As early as March 11 following the young wife had become an idolater of her old husband to the full. Under that date we find her writing:

Clement works a great deal. I was with him for a moment, and if I could have my own way, should always be leaning over his shoulder, to see how he writes his despatches — it is wonderfully entrancing. In the evening he talked in the most interesting manner over the events of the day, and continued the conversation when we were alone. What a wonderful man he is! God preserve him to me and to the world!

The Princess's Diary throughout is the writing of a refined and lovely woman who is also an affectionate and sympathetic wife. She admires her husband. She watches over him with solicitude. She smoothes his way as only a woman can. She rejoices over the birth of her children for the joy they give to him. She is proud over his successes and anxious with his cares. Her notes portray the pleasant domestic aspects of a great man's life.

As for the Prince's letters they may be summed up by saying that they are concerned chiefly with the French Revolution of July, 1830, and its consequences as far as to the death of the Austrian Emperor Francis in 1835. Here is uncovered that pulling of the wires which makes history.

It is a pity that this book could not be split in two: the Diary turned over to the public, and the letters stored away in the libraries.

* Memoirs of Prince Metternich. 1830-1835. Edited by Prince Richard Metternich. Vol. V. Charles Scribner's Sons. $2.50.

THE CAPTAINS' ROOM.*

THE theme of this story is a girl's fidelity to the memory of her lover supposed to be lost at sea. The lover is not really lost, but has been cast away on a remote island in the Pacific, and cannot get off. Several years are occupied with the efforts of other lovers to get possession of the disconsolate girl; and with the girl's own efforts by proxy, or in person, to discover and rescue the one only lover with whom she will have any thing to do. In the end her patience, fidelity, and devotion are rewarded, but at a great price. The first half of the story is spent in "the Captains' Room," as it is called, of Rydquist's boarding-house, in the row of Seven Houses, Rotherhithe, on the Thames, where Alicia Rydquist, familiarly called Lal, presides as mistress. A delightful mistress she is; a fresh, bright, sweet, brisk, altogether lovely girl, a model of a housekeeper, a maker of puddings worthy of the name, a goddess to all the old sailors who are lucky enough to spend their time in port beneath her widowed mother's roof. The accounts of Rotherhithe, of "Rydquist's," of "the Captains' Room," of its inmates, of Lal and her ways, of her various suitors, and of her steadfast devotion to "poor Rex Armiger," as her parrot unceasingly called him, are masterpieces of descriptive writing. The foremost figure next to Lal is Captain Zachariasen, an aged and picturesque old Dane, who sometimes said he was eighty and sometimes ninety, and whose was a character to know. After him comes Captain Holstius a smart and noble young "Nor-wee-gee," who has done his best to step into the lost Rex Armiger's place in Lal's affections, but all to no purpose, much as she respects and likes him. On the morning the story opens, the two men are sitting together in the garden, Captain Zachariasen listlessly driving nails into a box, and Captain Holstius snipping off dead leaves with a pair of scissors. Presently Captain Zachariasen, laying down his hammer, says in a whisper — for "the kitchen door was open, and Lal might hear:"

"Any luck this spell, lad?" The old man spoke in a meaning way, with a piping voice, and he winked both his eyes hard, as if he was trying to stretch the wrinkles out of his face. Captain Holstius replied evasively that he had not sought for luck, and, therefore, had no reason to complain of unsuccess. "I mean, lad," whispered the old man, "have you spoke the bark which once we called the Saucy Lal? And if not," because here the young man shook his head, while his rosy cheek showed a deeper red — "if not, why not?" "Because," said Captain Holstius, speaking slowly — "because I spoke her six months ago, and she told me — " Here he sighed heavily. "What did she tell you my lad? Did she say that she wanted to be carried off and married, whether she liked it or not?" "No, she did not." "That was my way, when I was young. I always carried 'em off. I married 'em first and axed 'em afterward. Sixty year ago, that was. Ay, nigh upon seventy, which makes it the more comfortable a thing for a man in his old age to remember."

A startling event now suddenly disturbs the quiet of "the Captains' Room." This is the appearance of a deaf-and-dumb Malay, who was known to be the lost Rex Armiger's steward, and who had sailed with him on his last fatal voyage from Hong Kong. His entrance is like a resurrection from the dead. An amazing and intricate pantomime follows, in which the poor Malay tries to tell the story of the shipwreck and of an escape, but cannot make it plain. It is enough for Lal, however; and when, later, a bottle is brought home by one of Armiger's former shipmates, containing his last letter to her, she can bear the uncertainty no longer.

From this point we think we detect a change of authorship, and it is not a change for the better. We leave the snug and picturesque and life-like realities of Rotherhithe and "the Captains' Room" for a series of adventurous and wildly improbable attempts to find the lost Rex Armiger. First there is a clumsy trick of Captain Borlinder, one of Lal's suitors, to prove her lover dead. Then follows a genuine but utterly selfish expedition of another suitor, the oily and rascally "Yankee" Captain Wattles, with its incredibly heartless and cruel termination. Finally, Lal, attended by the Malay and the devoted and heroic Captain Holstius, sets out herself; and, after a series of romantic experiences, gains the lonely coral island where her lover has remained all these years a helpless prisoner. The painful tragedy by which in rescuing her lover she loses as true and noble a friend as a woman ever had, seems an unnecessary part of the conclusion,

* The Captains' Room. A novel. By Walter Besant and James Rice. Harper & Brothers. 10 cents.

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telling as is its witness to the sublimity of self-renunciation:

All was over. Rex was safely seated in the stern beside his sweetheart; Dick was crouching at his feet; the boat was in deep water; the men were rowing their hardest; the savages were yelling on the beach; and at Lal's feet lay, pale and bleeding, the man who had saved the life of her lover at the price of his own. She laid his pale face in her lap; she took his cold hands in her own; she kissed his cold forehead, while from his breast there flowed the red blood of his life, given, like his labor and his substance, to her. He was not yet quite dead, and presently he opened his eyes — those soft blue eyes which had so often rested upon her as if they were guarding and sheltering her in tenderness and pity. They were full of love now, and even of joy, for Lal had got back her lover. "We have found him, Lal," he murmured — "we have found him. You will be happy again — now — you have got your heart's desire." What could she say? How could she reply? "Do not cry, Lal, dear. What matters for me — if — only — you — are happy?" They were his last words. Presently he pressed her fingers; his head, upon her lap, fell over on one side; his breath ceased. So Captain Holstius, alone among the three, redeemed his pledge. If Lal was happy what more had he to pray for upon this earth? What mattered, as he said, for him?

All this Pacific Ocean business is wildly improbable and artistically defective; but one may read many novels before he will find more animated pictures of real life than those which "the Captains' Room" presents, or more striking figures than Lal Rydquist, Captain Zachariasen, Captain Borlinder, and the deaf-and-dumb Malay with his piteous but incomprehensible tale.

THE HOYT-WARD CYCLOPÆDIA OF QUOTATIONS.*

THE chief handbooks of quotations heretofore in use have been Bartlett's *Dictionary* [Little, B. & Co. $3.00], Allibone's *D. of Poetical Q.* and of *Prose* [Lippincott. Each $5.00], *D. of Latin Quotations* [Bohn $2.50], and *Handy Book of Popular Q.* [Putnam. 75 cents]. Of these — and the list might be considerably extended — Bartlett's is the best known in this country, and for most uses is the best. No work can enter the field without provoking comparisons with it, and submitting to measurement with it as a standard. But the Hoyt-Ward *Cyclopædia*, which has been several years in preparation, comes to the test with a variety of strong qualifications. We sum up its traits as follows:

1. It is a solid octavo of 900 pages.

2. It contains first a list of 11,000 or more quotations from English authors, generally confined to two or three lines each, classified not by authors, but by topics; an arrangement which allows of specially interesting collections under such heads as Birds, Flowers, Friends and Friendship, Months, Occupations, Seasons, Trees and Plants. This primary list, the basis of the work, fills nearly 500 pages.

3. There follows in the next 90 pages a supplementary list of perhaps 2000 "Unclassified Quotations," the arrangement of which is alphabetical by authors.

4. Next come 75 pages of "Quotations from the Classical Latin Authors," classified by subjects, with English translations.

5. At this point we enter the Appendix, which contains (a) 30 pages of Proverbs and Mottoes from the Latin, French, German, Italian, and Spanish, with translations; (b) 12 pages of Latin Law Terms and Phrases, also translated; (c) 11 pages of Ecclesiastical Terms, with definitions; (d) an alphabetical list of all the authors quoted in the work, with the place of their nativity, and date of birth and of death, if not living; (e) two Topical Indexes to the English and Latin subjects respectively; (f) an index to the English quotations; (g) a similar index to the English translations of the Latin quotations; and finally (h) an index to the Latin quotations themselves.

6. Indexes (f) and (g) are really what they are called — "Concordances"; and alone fill somewhere near 250 pages. For example: on pp. 760, 761, under the word "life," we have a list of all the English quotations in the work, in an abbreviated form, in which the word "life" occurs, with reference to the pages where they are to be found in full, and, by means of letters, *to the place on the pages*. There are more than 300 passages containing the word "life."

7. In the index all Shakespearian quotations are indicated by an asterisk.

8. No matter how diligently such a work may aim at completeness, it cannot attain it. A marked omission in this *Cyclopædia* is the absence of all citations from the Bible; of which Bartlett gives nearly 50 pages. We look in vain, too, for Franklin's aphorism "three removes are as bad as a fire"; for Shakespeare's "flat burglary as ever was committed"; for Milton's "leaves that strow the brooks in Vallombrosa"; for Johnson's "endearing elegance of female friendship"; for Gray's "thoughts that breathe and words that burn"; for Cowper's "honest man, close-buttoned to the chin"; all of which we find in Bartlett. Among the Latin mottoes might well have been given Garfield's "inter folia fructus."

9. There are some misprints and slight errors of transcription, but the general accuracy is noticeable.

10. Pages 114, 115, 118, 119, 120, 122, 126, 127, 489–492 in our copy are badly defaced, but perhaps exceptionally so. Purchasers, however, would do well to examine their copies with care before accepting them. A publisher that will send a defective book to a journal for notice might by accident sell one to a customer for cash.

Taking the work as a whole, we accord it high praise for the plan of it, the workmanship of it, the comprehensiveness of it, and the usefulness of it. It can hardly supersede all its predecessors in the field, but it easily makes itself indispensable in every well-ordered library.

* The Cyclopædia of Practical Quotations, English and Latin, etc., etc. By J. K. Hoyt and Anna L. Ward. I. K. Funk & Co. $5.00.

THE PAINE GENEALOGY.*

ANY labor that adds to our knowledge of the descent of a family or gathers the scattered facts of a genealogical line into a simple history, is of the highest value and deserving of the warmest praise. In tracing the lineage of his own family from Sir Thomas Payne, Knight, downward, our Mr. Paine of Bangor has done his work well, exhibiting both a rare tact in investigation and an enthusiasm in the pursuit of genealogical data that have been crowned with complete success. As a genealogical work the public at large would be supposed to have no interest in it. But the brief general history of the Norman race has interest for all of Norman descent; all Paines, as well as the Ipswich Branch, come in to share the benefit; to all Massachusetts people the work will commend itself by reason of the great addition which it makes to the early history of the Colony, heretofore unwritten, especially with regard to the Watertown Manufactory, the Lynn, Braintree, and New Haven Iron Works, the Sturbridge Mines, and the "Free Adventurers" Enterprise, all of which the original immigrant ancestor of the family either introduced or principally promoted. Thompson's Island and other ownerships by the same ancestor, and his extensive mercantile adventures in Boston, Portsmouth, and elsewhere, add points of interest to the history. The romantic story of "Governor" Paine of the 2d generation is worth at least the passing notice of the general reader, especially as recorded in the original documents establishing his government, now for the first time published after 200 years of quiet repose in the Albany State House [pp. 80–93]. It would be a pleasure to mention more of the names included in these lists, distinguished for eminent attainments or meritorious public service; but this is impossible. Nor in criticism can we make more than a single point, namely, that in going back of Sir Thomas, Mr. Paine has indulged in speculation, and in regarding Hugh de Payen as "a progenitor of the Ipswich Branch" has committed a mistake.

Mr. Paine bases this claim on the family coat of arms indicating service in the Crusades, and on the following entries in the Domesday Book:

Pagen holds of the King 1 Hide, 1 Yardland in *Buckbolt*, . . . but it is now in the Forest. . . . Edmund, the son of Pagen, holds of the King, and Hugh holds of him (pp. 23, 31).

He couches his induction in the following terms:

* Paine Genealogy. Ipswich Branch. Including a brief history of the Norman Race (to which all the families of "Paine" belong), from its origin until the Conquest, and the Crusade in which Hugh de Payen served. By Albert W. Paine. Boston: H. H. Curtis. $1.50.

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That this Hugh thus spoken of was Hugh de Payen cannot certainly be determined, but the fact that his surname is not given, but simply his Christian name, rather implies that his surname was the same with his under whom he held, and who is related as being "the son of Pagen." The conclusion can hardly be resisted that the great Crusader was the son of him on whom King William so abundantly showered his favors, and that it was this favor with King William which opened the palace doors of King Baldwin at Jerusalem, and gave to the poor son a home and the prestige of his influence and his power. . . . Pagen or Payen, was one of William the Conqueror's chief barons; and Robert the Duke, under whom Hugh went to the Crusades, was the son of the Conqueror, thus placing the two sons in direct communication of friendship with each other. The conclusion is at least very natural and certainly very probable, that Hugh de Payen (the son of Payen) was really the son of him of Domesday, Edmund being his oldest son and heir (pp. 30, 31).

It will be observed, in the first place, that a complete *non sequitur* lurks in this logic, the extracts neither affirming that Hugh was a son of Pagen, nor giving his name as Hugh de Pagen. In the second place, Crusading histories plainly declare that Hugh de Payen, Chief Master of the soldiery of the Temple [*Magister militiæ Templi primus*] and founder of the Order of Templars [*Ordo militiæ templi Hierosolymis*], so far from being, though of Norman descent, a native and a resident of England, or a companion of Robert the Duke, son of William the Conqueror, in the Crusades, was a native and resident of France, a French chevalier or knight, who went to the Holy Land with French Crusaders, and who during all his course in Palestine was associated with French compeers. Evidence of this is readily accessible. The old French version of William Archbishop of Tyre, a text of the XIIIth century, recounting how the Orders of the Temple began, says:

Cil qui plus maintindrent ceste chose et le firent en droit eus, et les autres amonesterent de fere ce meismes, furent dui (deus freres) chevaliers, dont li uns ot nom Hues de Paiens delez Troies; li autres Godefroiz de Saint Omer. *Recueil des Historiens des Croisades, Historiens occidentaux*, XII, vii, p. 520; or *Guillaume de Tyr et ses Continuateurs*, ed. Paulin de Paris, I, 442.

"Hues de Paiens delez Troies" means, Hugh of Payns near Troyes: Troyes being a well known city of France, on the left bank of the river Seine, about ninety miles E. S. E. of Paris, and Payns being a village about seven and a half miles from Troyes, of which Hugh prior to his crusade had been, doubtless, the feudal lord or nobleman. Presently the official sanction of the order is related:

Neuf auz demorerent einsi en habit du siecle, que il vestoient teus robes, come li chevalier et li autre bone gent leur donoient por Dieu. En nuevisme an ot assemblé un concile en France dedenz la cité de Troies. Là furent assemblé li arcevesques de Rains et li arcevesques de Sens et tuit leur evesque. Li evesques d'Aubane meismes i fu qui estoit legaz l'Apostoile, li abés de Cisteaus et li abés de Clerevaus, et maintes autres genz de religion. Là fu establiz li ordres et la regle que l'en leur dona por vivre come gent religieuse. Leur habiz fu commandez à estre blans par l'auctorité l'Apostoile Honoire qui lors estoit, et par le patriarche de Jherusalem.

That is to say, this council called for the purpose of recognizing the order of Templars, of establishing its rules, and decreeing the white robe for its members, was held, not in England, of English prelates, but in France, by archbishops and bishops from the heart of the country, namely, the episcopal seats of Reims, Sens, Aube?, Citeaux, and Clairvaux, and convened at Troyes, in the midst of them, very evidently and very appropriately, because this was the city standing nearest to Payns, the home of Hugh de Payens, and still the residence of his people.

More than a score of years passed away, and then this great knight returned to his native land to obtain aid for the taking of Damascus. The same chronicle shall tell where and to whom he went:

Eu tens qui vint après en l'esté, Hues de Paiens, li premiers mestres du Temple, et autre gent de religion que l'en avoit envoié eu roiaume de France por requerre aide aus Barons et secors à la terre d'outre mer, tant que il peussent asseoir cele noble cité de Damas, s'en furent retorné en Surie et orent avec eus assez amené gent à cheval et à pié sanz grant chevetaine. *Guill. de Tyr*, XIII, xxvi, ed. cit. I, 512.

In other words, on going home, as he naturally would, for reinforcements, this Hugh de Payen did not return to England nor lead back to Palestine a company of Englishmen, but he went to France, to the spot where he belonged, where he was best known, where he would wield the greatest influence and be rewarded with the largest success; and he conducted back to the siege of Damascus "une grosse suyte de Gentilshommes Françoys," as the translator into modern parlance, Gabriel Du Preau, renders the passage.

We regret exceedingly to rob the Ipswich Branch of the Paine family of the glory the author of this volume has honestly sought to throw around its origin; but the plain truth is that its author's deductions are opposed by relentless historical facts.

GOLDSMITH AND HIS WORKS.*

OLIVER GOLDSMITH ran a great risk of being set down as a shiftless vagabond. His genius saved him, but his genius was discovered almost by accident. He became most illustrious of Bohemians. Few lives of forty-six years have compassed a greater variety of fortunes and misfortunes. He was born in Ireland, the son of a poor clergyman, which was calamity number one. In childhood small-pox marked him for its own. At Trinity College, Dublin, he led a "sizar's" life, wearing its badge of poverty, and fulfilling its menial offices. At an early age he mastered the fine art of borrowing. The pair of scarlet breeches in which he presented himself to a bishop for examination for orders cost him his chances in the church, that color being considered fashionable but not canonical. Once his passage was paid to America, but the ship sailed leaving him in the midst of a good time with friends inland. Again he was given £50 to go to London to study law, but he lost the money at play in Dublin on the way. Then he undertook to study law at Edinburgh, whence he was presently driven by his creditors to the Continent. For the next year or two he "tramped it" through Holland, France, Germany, and Switzerland to Italy. Then he buried himself in London, and at last came to the surface holding a pen in his hand with a drop of ink at the end of it. It was the drowning man clutching at the straw. Thereafter Goldsmith was Goldsmith — until he died, in 1774. An office-seeker, a hack-writer for the reviews and the booksellers, an unlucky publisher, and a jolly good fellow; hand and glove with Johnson, who afterward wrote his epitaph, with Smollett, and with Sir Joshua Reynolds; and at last a successful author on his own account; he both conquered fate and tempted her; but fast as he made money spent it faster, and when he died his fame was about all that was left to him.

But what a fame it is! In a score of witching traits no writer in the English language has ever equaled him, and few men have won in a fuller degree the sympathy and kindly regards of their race. With an inexhaustible fund of experience to draw upon; with a marvelous power of transmuting the real into the imaginary; with every refinement and delicacy of thought; with humor, tenderness, and grace; and with a style unapproachable in its charm of ease and simplicity; he left a store of writings in prose and verse, the best of which are immortal. Undoubtedly Goldsmith wrote more than will ever be collected; but the edition of his works before us is claimed to be more nearly complete than any other, and is certainly an improvement in scope as well as arrangement over Bishop Percy's of 1801 or Prior and Wright's of 1837.

The first volume opens with Goldsmith's longer and more important poems, of which "The Traveller" recites the impressions received during his European tour, while "The Deserted Village" is most widely linked with his poetical fame. Next come twenty-four miscellaneous poems; then the three dramas, "The Good-Natured Man," "She Stoops to Conquer," and the "Scene from the Grumbler"; and finally "The Vicar of Wakefield," which was written simultaneously with "The Traveller," and sold for £60 to satisfy the author's creditors. Volume II is divided between "An Inquiry into the Present State of Polite Learning in Europe," which was the beginning of Goldsmith's reputation; and "The Citizen of the World," a series of curious and amusing letters, on society and manners, purporting to be written by a Chinese philosopher resident in London. In Vol.

*The Works of Oliver Goldsmith. Edited by Peter Cunningham, F.S.A. 4 vols. Harper & Brothers. $10.00.

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ume III we have the eight numbers of "The Bee," a faintly encouraged weekly which Goldsmith attempted in 1759; and about 350 pages of essays, acknowledged or unacknowledged. Volume IV gives us the short memoir of Voltaire, the lives of Beau Nash, Archdeacon Parnell, and Lord Bolingbroke; contributions — mostly reviews — to the *Critical* and *Monthly Reviews* from 1757 to 1760; some extracts from the "History of the Earth and Animated Nature," a compilation which as originally published extended to eight volumes; a long translated poem, "Vida's Game of Chess," now first printed from Goldsmith's own MS.; and a few letters. The "History of England," the "Survey of Experimental Philosophy," and the "Grecian History," are for obvious reasons not included.

It is evident that Mr. Cunningham has been painstaking and honest with the text throughout; and he has supplied an enlarged index. He has also adopted the notes of previous editors, added many new notes, and has distinguished Goldsmith's, for the first time, with his own name. The present publishers have given the work that elegant library dress in which Macaulay, Hume, Gibbon, and others have already appeared. And within and without the edition is beyond question the best of Goldsmith to be had.

ITALIAN POETS.*

NOT the Italian poets of today, who might be followed to their "homes and haunts" as Englishmen and Americans search out Tennyson, Browning, Longfellow, and Whittier; but poets dead and gone, whose "homes" and "haunts" — and works — alone remain; beginning of course with the immortals, and descending to minor names of the period immediately before the present. Dante, Boccaccio, Ariosto, Michaelangelo, Berni, Guarini, and Parini are sketched by Mr. Trollope; Petrarch, Vittoria Colonna, Tasso, Alfieri, Giuseppe Giusti and Giuseppe Belli by Mrs. Trollope. The sketches have distinct but not predominant topographical details. First and foremost they are biographical — personal bass-reliefs carved on an historical groundwork. The course of residence is carefully traced in each case; city views and bits of landscape are introduced wherever they belong to the subject; houses of birth and death are visited whenever they can be found; tradition, reminiscence, and romance are dexterously added; and the great works of the poets, without being critically estimated, are intelligently exhibited to the reader. The total result is pleasing. If one wanted a profound study of Dante, for example, he would of course go to some masterly and exhaustive essay like that of Dean Church. So, too, Mr. Symonds's *Italian Renaissance* would give one the historical background of these early poets on a much larger scale. But for short, clear, instructive, readable accounts of the poets named, with their environment and achievement included, nothing could be better than these collected magazine articles. They give much in little space, are well written, and are exceedingly interesting. They take one back into the Italy of the past, and place him in the presence of his hero.

Of the thirteen poets described, the names of seven at least are household words, and nothing new of any of them will be expected from such a work as this. But who can tire of the old old story — Dante, man of many "haunts" and of no "home"; Petrarch and his Laura; Boccaccio and his "Decameron"; Tasso, and his "Jerusalem Delivered"? The house in which Dante was born still stands, an ancient monument in the very central part of old Florence; and we have the opinion of the archæologists for it that

> the small arched stone doorway of the house is absolutely the same, and in the condition in which it was, when the sommo poeta in his childhood passed so often beneath it.

Petrarch was a great traveler for his time; had "homes" at Parma, Padua, Milan, Venice, and Arquà; "haunts" at Rome, Venice, Naples, and Vienna; and visited Cologne, Aix-la-Chapelle, Ghent, and Paris. The estate at Avignon which was his favorite resort for many years has been obliterated by modern improvements, but the house which he built at Arquà for his last days still stands — a shrine for many a pilgrim.

> There are the rooms he lived in, the little study where he died, the garden which gave him grapes and olives, the view on which his eyes rested when he looked forth from the casement. His chair is preserved, and one or two other relics. . . . On the little piazza in front of the church — a natural terrace overlooking the valley — stands his tomb. . . . Another monument . . . is a fountain covered by a massive stone arch, wherein are collected five scattered rills which formerly trickled wastefully down the terraced slopes of Arquà. The poet gathered them into an ample reservoir, from which the abundant waters gush into a lower basin that serves as a drinking place for animals. . . . As we approached the fountain we heard women's voices sounding through the still October air. A group of maids and matrons were washing linen there. One sallow, black-browed damsel had poised a copper vessel full of water on her head, and was about to bear it home. A thirsty dog lapped from the lower basin. Humble benefits these, conferred on humble creatures; yet perchance not less worthy of human veneration than the inditing of an epic about Scipio Africanus, or the erection of a column to celebrate some bloody victory.

In any enumeration of Italian poets, observes Mr. Trollope, Boccaccio must stand third in order by the same law of gradation which places Dante first and Petrarch second; but he admits that "the step from the second to the third is a terribly long one."

Could the three men revisit the glimpses of the moon we should at once clap Boccaccio on the shoulder and call him Giovanni, or probably Nanni — which is equivalent to Jack — as every Italian would; but we should bend in reverent awe before either of the two other mighty spirits. And Giovanni, as his biographers fondly call him, would be the last man in the world to deem the difference uncalled for or unreasonable.

Boccaccio was born in Florence. The house cannot be pointed out with accuracy, but we can follow his steps through the lanes and alleys he frequented as a boy. His celebrated "Decameron," of which Mr. Trollope takes the apologetic view, is a sort of Italian "Canterbury Tales," the word "decameron" meaning a "ten days' spell or bout at anything." A company of seven young Florentine women and three men fly from Florence, during the terrible plague of 1348, to one of the villas in the environs, and pass the time in such amusements as are attainable. Principal of these is story-telling. "Each of the party tells a story every day, and thus in ten days a hundred novelettes have been produced."

Of Tasso's birth-place the landscape is thus sketched almost with the colors of a George L. Brown:

> A curving line of deep blue waters, fringed with mild white foam, softly laves the foot of the cliffs on which Sorrento sits and smiles dreamily amid her orange groves in the dreamy, orange-scented air. Yonder, across the liquid plain, rises Capri. On the opposite side of the bay a tuft of vapour, white and soft as a plume, waves above Vesuvius' awful crest. The mountains behind Sorrento are furrowed with deep narrow gorges, down which many a torrent plunges toward the sea, overshadowed by luxuriant bowers of foliage, and sometimes murmuring a deep *bourdon* to the sound of voices chanting the litany of the Madonna in a wayside chapel, or the sharp jangle of bells that call to worship from some crumbling tower. Sails, white, brown, or red as autumn leaves, are wafted over the wonderful turquoise-tinted Mediterranean that quivers under the sunlight with that exquisite *tremolar della marina* which greeted Dante's eyes when he issued from the *aura morta* — the dark dead atmosphere of eternal gloom. Half-naked fishermen stretch their brown sun-baked limbs on the brown sun-baked shore. Soft island shapes swim on the sea-horizon veiled in silver haze, and, over all, the sky of Southern Italy spreads an intense delight, an ecstasy of blue! Sky, sea, island, silvery vapour, shadowy gorge, and groves of burnished greenery studded with golden globes, are not different at this day from what they were when Tasso's eyes first opened on them more than three centuries ago.

Of the six less familiar poets sketched in these volumes, Berni was born just at the end of the 15th century, belonged substantially to the school of Ariosto, and owes his fame chiefly to having rewritten an unfinished poem of Boiardo's, the "Orlando Innamorato." Guarini was a native of Ferrara, a contemporary of Tasso, a pedagogue and an office-seeker, a man whose uprightness hardened into stiffness, a "soured, disappointed, discontented" man; yet whose one memorable poem, "Pastor Fido," is "of all poems comparable to it in reputation the lightest, the airiest, and the most fantastic." With Parini, Alfieri, and the two Giuseppes, we reach the last and the present centuries. The sketch of Parini and of his satirical poem, "Giorno," gives us curious glimpses

*The Homes and Haunts of the Italian Poets. By Frances Eleanor Trollope and T. Adolphus Trollope. vols London: Chapman & Hall. $6.00.

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of fashionable Milanese life a hundred years ago. Alfieri distinguished himself by the strange and not always creditable incidents of a wandering life, which took him as far as England, quite as much as by his poetic exploits. He found his Laura, it will be remembered, in Louisa, Countess of Albany. The lives and writings of the two Giuseppes come quite up to the modern period, and reflect its political lights.

Altogether these thirteen sketches afford a delightful introduction to a much to be desired knowledge of thirteen of the greatest or greater poets of Italy. Many readers will only wish that each sketch might have been accompanied by an engraved portrait.

HOWARTH'S HISTORY OF THE MONGOLS.*

THIS work is a first attempt in English to write, on a thorough and comprehensive plan, a most difficult portion of history. At first view nothing seems so hopeless as the effort to discover a clew by which we can unravel the tangled skein of events which rapidly followed each other in central Asia and eastern Europe in the Middle Ages, when hordes of fierce and hardy nomads swarmed westward, seemingly animated by the sole purpose to ravage and destroy. Whence they came and who they were no one could certainly tell, but to many they seemed the special messengers of Divine wrath and the precursors of the final judgment. It is our author's design to tell us who these tribes were, and to trace their migrations from the time when they begin to assume historic importance down to the present century. He divides the subject into three parts, two of which are comprised in the volumes before us, and the third is yet to be written. The first part, published in 1876, makes a volume of 743 large and closely printed pages, and treats of the eastern, or true, Mongols and the Kalmuks. In an introduction the author gives an extended account of his authorities, which amounts to a useful bibliography of the subject.

The opening chapter sketches the various tribes and nations with which the Mongols came into contact in the early period of their wanderings, and is followed by a chapter on their origin and traditional career. The history proper begins with the advent of Jengis Khan in the 12th century, under whom an obscure tribe suddenly became the ruling power among the nomads of Asia. This remarkable man not only won by military genius a larger empire than any ruler before him, but so organized his conquests that they remained in the hands of his descendants for many generations after his death. But the history is a harrowing tale of blood, of whole cities blotted out and whole populations given over to the sword or driven into slavery, with the single consolation that a better civilization grew thereby upon the ruins of the old. Six chapters are devoted to Jengis Khan and his successors, and the remaining four to the western Mongols or Kalmuks, who are best remembered by the story of their extraordinary migration in 1771, when 70,000 families fled, in the depth of winter, from their homes on the Volga across the frozen steppes of Tartary to the borders of China.

The two remaining volumes, together amounting to 1082 pages, were published in 1880. These make the second part of the history, and treat of the so-called Tartars (Tatars) whose numerous tribes are known under the common appellation of the Golden Horde, and who, under Mongol rulers, boasting descent from the great Jengis, secured a footing in central and eastern Europe. This involves the early history of Russia, when it was virtually a Mongol province, and brings to view the struggles by which the Slavic race gradually threw off the foreign yoke and the influence of Tartar domination upon the social and political institutions of the empire. This division of the work is more difficult than that treated in the former volume on account of the heterogeneous character of the materials and the smaller number of authorities upon which the historian can rely. An excellent account of the latter is found in the preface.

The third Part will treat of "the Khanates of Jagatai and Kashgar, of the empire of the Ilkhans of Persia, of that founded by the great Timur, and lastly, of its more famous daughter, the Moghul empire of India."

We have read this work with a growing admiration for the ability and patience with which the author has thus far worked through his tedious, but most important, task. It fills a vacuum in our libraries, and will long be a standard book of reference. We regret to add that the author has not given us a table of contents, without which, and without the index, which is promised only on the uncertain completion of the work, consultation is made quite difficult. Such negligence is unpardonable.

* History of the Mongols from the 9th to the 19th Century. By H. H. Howarth. 3 vols. London: Longmans, Green & Co.

The Homes and Haunts of our Elder Poets.

Thirty years ago G. P. Putnam & Co. published what was then a handsome book, entitled *Homes of American Authors . . . by Various Writers.* The list was headed by Audubon, concluded with Lowell, and included among other names Irving, Bryant, Prescott, Cooper, Emerson, Longfellow, and Hawthorne, seventeen in all. Among the contributors were Curtis, Tuckerman, Hillard, Bryant, and Griswold. Nineteen engravings on steel, fifteen on wood, and sixteen fac-similes of manuscripts constituted the illustrations. The copy which we have just now taken down from our shelf has a worn and faded aspect as becomes its age, but preserves its interest as a sort of observation of the American literary heavens a generation ago. Opening by its side a new volume, of similar character, and bearing a similar title, *The Homes and Haunts of our Elder Poets*, one is struck by the fact that the old stars still shine, only two new ones having risen into view from the present point. The subjects of the six descriptive sketches composing the present volume are Bryant, Emerson, and Longfellow, Whittier, Holmes, and Lowell; and the contributors are Rev. H. N. Powers, F. B. Sanborn, and R. H. Stoddard. All the illustrations, which include both portraits and landscapes, are on wood, and as a rule belong to the best class of American engravings; but the portrait of Longfellow is a parody upon the truth, and that of Lowell is a great downward strain on the general high excellence of workmanship. The sketches are biographical, with full literary detail. The book is pleasant both to look upon and to read. [D. Appleton & Co. $5.00.]

Mrs. Dall's First Holiday.

Under the title of *My First Holiday* Mrs. Caroline H. Dall has written an account of a journey she took in 1880 to Colorado, Utah, and California. She traveled somewhat with the air of a professional invalid, and seemed a little put out all the way along at finding herself for the first time "commanding neither attention nor respect on the ground of simple womanhood." She was gone seven months, experienced a good many trials to the flesh, looked at things through her own spectacles, and speaks her mind with great independence and vigor. In her preface she apologizes for her "ninth chapter," but the book has no chapters at all that we can discover, being written in a continuous journal form. It is therefore without any table of contents, which is a defect, though it has an index. The first thing of note in it is a sharp criticism of the Pacific railway — the Pullman cars especially — for the incivility or worse of the servants to travelers, particularly to sick and solitary women; the moral of which seems to be that such should stay at home. But Mrs. Dall's pluck actually carried her to Leadville; she explored Colorado at large with a good deal of zeal; and she studied the Mormons at Salt Lake City with assiduity and without prejudice. In San Francisco she found herself very much at her ease, but she did not fall in love with the city as did Lady Duffus Hardy. Her accounts of the vicious and degraded quarters of San Francisco are very frank and full — too much so, in places, to be read in the family circle. The "Big Trees" she visited of course, and Los Angeles, and Santa Barbara; and she was at Santa Barbara at the time of the tragical shooting of Theodore Glancey, editor of the *Daily Press*, on grounds of personal offence. This sad affair touched her deeply, and tinges a number of her pages. The climate of California she does not commend, and thinks its fruits are better to look at than to eat. Returning to San Francisco by water, with passing glimpses of Santa Cruz, Monterey, and San José, she got back to the East in November. Mrs. Dall's book has a peculiar flavor which is not always just pleasant, but it gives a great deal of information, is thoroughly independent and honest, and cannot fail to interest anybody who would have a liking for the free-hand note and comment of an intelligent woman and ready writer on things seen during seven months travel in the far West. [Roberts Brothers.]

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The Literary World.

BOSTON, JANUARY 28, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

There is no Past, so long as Books shall live! BULWER-LYTTON: *The Soul of Books.*

*** The *Saturday Review* for December 31 last signalized one of its learned and accurate articles on "American Literature" with this paragraph:

Of American novels *Homoselle*, *My First Holiday*, and *The Land of Gold*, a tale of the earliest Californian settlers, are, on the whole, favourable examples.

We do not know how Mrs. Dall will relish her *First Holiday* book of travels being called a novel, even a "favourable example." We have heard of books being reviewed by their covers, and this is not the first instance the *Saturday Review* has given us of the result.

*** Cambridge, Mass., is said to have a Shakespeare Club, at a recent meeting of which Mr. Higginson, Dr. Elisha Mulford, Mr. Hudson, Mr. Rolfe, and Dean Gray were among the readers. Mrs. Ole Bull, who was to have taken the leading female part, was unable to be present. Mr. Hudson introduced the reading with some informal remarks.

*** The class of 1853 at Yale was indeed a famous one. It included Andrew D. White, E. C. Stedman, "Ike" Bromley, George W. Smalley, Wayne MacVeagh, Charlton T. Lewis, Benjamin K. Phelps, and the late Delano A. Goddard.

*** Mr. Furnivall is of this opinion, expressed in the *Academy:* "That Mr. Browning is the strongest man who now writes English poetry—the strongest who has written since Milton died—no sane man will deny."

*** The *Vienna Neue Frie Presse* recently published an article containing extracts from Edmund Burke's "Thoughts on the Cause of the Present Discontent," and the authorities confiscated the whole edition.

*** Mrs. Rossetti represents the æsthetic type of English women. She is tall and slender, with auburn hair very much frizzled. Her head appears in many of the pictures painted by artist æsthetes.

*** Oscar Wilde lectures in knee breeches, and is an admirer of Mallock and Walt Whitman.

MR. BLACKMORE AND HIS NOVELS.

A GOOD manner of his own of telling his tale is one of the most valuable qualities a story-teller can have, nowadays especially, when half the world seems to have taken up the novelist's pen. When thousands of emulous writers are laboring at the same task it is difficult to be fresh in invention, and in the run of stories there needs must be some sameness of plot, situation, and incident. Only novelists of the first rank, who deal with character rather than with circumstance, can count on finding their supply of material exhaustless. Human nature is the only theme that can never fail of new and ever-varying interest, and there is no limit of opportunities afforded to the keen-sighted and skillful artist in human portraiture. But where the interest of character is made a subordinate one, the novelist must have an extraordinarily fertile invention if he is to make any marked success in a field where his rivals are the large majority of writers. If the story-teller, as distinguished from the character-painter, has a narrative style which is original without being strained or affected, he will be certain of a far larger hearing for his tale than he could otherwise gain.

The success of Mr. Blackmore's novels is largely due to his possession of this rare and precious gift of an original and very striking manner. He has never equaled, and probably never will equal, the romance of *Lorna Doone*, the book which, though not the first written by him, was the first to win him special favorable notice. It was a book the proof of whose merit lay, it seems to us, in the strength of the opinion excited for or against it—such favor or dislike being always a testimony to some peculiar power in an author's work. To some of us this romance seemed to possess an inimitable grace, and the heroine to be one of the most delicately charming creations of a novelist's imagination; while the slowly-spun narrative, full of quaint simplicity and rich humor, was a mental refreshment to readers accustomed to novels constructed much after the fashion of some of our modern buildings, with a rapidity proportioned to their slightness. The literary course of novelists varies; some beginning feebly, growing to maturity of power, and then declining to a second childhood of weakness and decay; a very few going on steadily in increase of vigor and fullness to the end of their career; while others again, like Mr. Blackmore, put the best of themselves into their first work and never after reach to their own highest level.

We read *Christowell*, as we have read all of the author's later books, not because we expected to find in it any extraordinary interest of character or incident, but because we were sure of entertainment of a certain kind, that which comes from an easy-going narrative flavored with an abundance of delightful humor. This quality is the author's distinguishing characteristic, and it reminds us of Scott's, being wrought like his into the whole substance of the work, so that it is difficult to separate and give any quotable specimen of it. Let us, however, give this from *Mary Anerley*, a story published a year or more ago:

All genuine sailors are blessed with a strong faith; as they must be by nature's compensation. Their bodies going continually up and down upon perpetual fluxion, they never could live if their minds did the same, like the minds of stationary landsmen. And these men have compressed from small complications, simplicity; being out in all weathers and rolling about so, how can they stand upon trifles? Hating all fogs, they blow not up with their breath misty mysteries, and gazing mainly at the sea and the sky, believe purely in God and the devil.

When *Carroway*, the revenue officer, in this same story, is killed, we read:

"He was a wonder, a genuine wonder," Mordacks said, "shining example upon very little pay. I fear it was his integrity and zeal, truly British character and striking sense of discipline, that have so sadly brought him to, to—the condition of an example."

The pathos which goes with the highest humor appears in Mrs. Carroway's answer to the sympathy of Mordacks:

"I sit in the evening by the window here. Whenever there is light enough to show the sea and the beach is fit for landing on, it seems to my eyes that I can see the boat with my husband standing up in it. He had a majestic way of standing, with one leg more up than another, sir, through one of his daring exploits; and whenever I see him, he's just like that; and the little children in the kitchen peep and say 'Here's daddy coming at last, we can tell by mammy's eyes' and the bigger ones say 'Hush! you might know better.' And I look again wondering which of them is right; and then there's nothing but the clouds and the sea. Still when it is over and I've cried about it it does me a little good every time. I seem to be nearer to Charley, as my heart falls quietly into the will of the Lord."

Next to his humor, Mr. Blackmore's strongest characteristic is a love of nature and of those animals which in his opinion rival the human in intelligence and goodness. No one can describe with more poetic fancy the beauties of a rippling brook; trees and flowers, a good dog and a good horse, are the themes on which this genial writer waxes warmly eloquent. Of the dog in *Christowell* it is said that the "loveliest lady in the land has not such eloquent, lucid, loving eyes; and even if she had they would be as nothing without the tan spot over them."

LITERARY BALTIMORE AND ITS NEW LIBRARY.

A Princely Offer.

BALTIMORE, MD., Jan. 22, 1882. Enoch Pratt, one of the solid business men of this city, and president of the National Farmers' and Planters' Bank, has formally proposed to the mayor and city council to establish and endow "a free circulating library for the benefit of the whole city," at a cost of over one million dollars, provided the city will grant and create an annuity of $50,000 per annum forever, for the support and maintenance of the library and its branches. Mr. Pratt, in his letter to the mayor, says he has already, in pursuance of his plan, contracted for the erection of a fire-proof building on his Mulberry Street property, capable of holding 200,000 volumes, which will be completed in the summer of 1883, at a cost of $225,000. This he will deed to the city, and he will donate in money the additional sum of $833,000, on the condition mentioned. He proposes that a board of nine trustees be incorporated for the management of the "Pratt Free Library." No trustee to be appointed or removed on religious or political grounds.—*Associated Press Dispatch.*

THE literary fame of Baltimore is retrospective rather than recent. Within the memory of men still living, it contained a group of poets, novelists, and essayists of whom any city might be justly proud. Among these, were Edward C. Pinkney, whose graceful lyrics, "A Health" and "The Serenade," won for their author a national reputation; John P. Kennedy, whose *Swallow Barn* and *Horse Shoe Robinson* gave promise of a brilliant literary career, but who early abandoned literature for politics, and became Secretary of the Navy under Mr. Fillmore; John Neal, the first American writer for *Blackwood's Magazine*, who found a congenial home in Baltimore a half century ago; George H. Calvert, the fastidious scholar, who commenced his literary life in Baltimore, as did also Jared

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Sparks, the historian; Woodworth, author of the "Old Oaken Bucket"; Brantz Mayer, whose *Captain Canot; or Twenty Years of an African Slaver* is as realistic as the narratives of De Foe; and David Hoffman, whose *Chronicles of Cartaphilas, the Wandering Jew*, has been pronounced the most learned, curious and original work that America has produced. Most of these writers have passed away. Baltimore can boast of no living writers that compare with them. Even aspirants for literary honors seem to have disappeared almost entirely from the Monumental City, until the celebrated query of Sydney Smith: "Who reads an American book?" may be changed to "Who reads a Baltimore book?" Oliver Wendell Holmes attributes the literary apathy of Baltimore to the unrivaled delicacies of the table which make it the gastronomic capital of the world, and says the principal monument of the city should be crowned with a canvas-back duck. Baltimore is eminently a social city,—indeed, N. P. Willis called it the social Athens of America. An evening party is more appreciated than an evening lecture; a "german" more enjoyed than a conversazione; a feast of terrapins is more relished than a feast of reason. Still, it must not be supposed that the city is an American Bœotia. Far from it. Its people are cultivated, refined, and elegant, but their tastes are not literary or artistic. In all the amenities of social life, they are *facile princeps*. Baltimore is not, however, even at the present day, entirely without resident authors, though they are, "like angels' visits, few and far between." Among those who have earned something more than a local reputation may be mentioned Mrs. Mary Neal Sherwood (daughter of John Neal) whose translations from the French of Henry Gréville, and other modern novelists, have been very popular; Mr. Eugene L. Didier, whose *Life and Letters of Madame Bonaparte* went through four editions in four weeks in this country, and was republished in England, where it reached a third edition, and who is also the author of a *Life of Poe*, and a contributor to leading American magazines and reviews; Mrs. Charles Tiernan, author of *Homoselle*, one of the most popular of the Round-Robin novels, and for several years a clever magazine writer; Dr. Wm. Hand Browne, formerly editor of the *Southern Review* and long a zealous literary worker; Edward Spenser, author of the popular American play, "Kit; the Arkansas Traveller," and of several clever magazine stories, who of late years has devoted his pen to journalistic work; Mr. S. Teackle Wallis, whose two volumes on Spain gave promise of a rich literary future, but who is now content to give his admirers only occasional addresses, instead of works of enduring value; and Mr. J. Thomas Scharf, author of a *History of Maryland*. Baltimore is well supplied with libraries, but they have not been very much appreciated by the resident population. The Peabody Library, founded by the munificent donation of George Peabody, is one of the most magnificent in the world architecturally. It now numbers 70,000 volumes, but they are not of a popular character, nor are the "people" expected to frequent the Peabody, as they do the Boston Public Library. The Mercantile Library has recently moved into its bright new quarters, and has secured a new lease of life through the enlightened liberality of Mr. John W. McCoy. It has 38,000 volumes on its shelves, embracing every branch of literature. The Johns Hopkins Library, under the able management of Dr. Wm. Hand Browne, is rapidly becoming one of the most valuable in the Middle States and South. Besides these there are the Library of the Mechanics' Institute, the Masonic and Odd Fellows' Library, the Library of the Young Men's Christian Association, the Maryland Historical Society Library, the City Library, etc. Baltimore has never been a good market for the sale of books, and the bookstores are neither numerous nor large. Those at present existing can be counted on the fingers of one hand; Messrs. Cushings & Bailey and John Murphy & Co. being the oldest and best known.

ABOUT AUTHORS AND AUTHORSHIP.*

THIS little manual, *Authors and Authorship*, whose expected arrival was announced in the *Literary World* of December 3d, has made its appearance. It possesses the first requisite of success, in being eminently readable; and the second, in treating of a fertile theme in a fresh way. Those who contemplate suicide in the form of making literature a profession cannot help receiving a caution — at least a direction — from the earnest thought and well-considered words Mr. Shepherd brings to bear upon the subject. Those who think better of their rash purpose, and all readers, will be amused by the quiet humor that pervades the whole book. This is particularly noticeable in such comments as attend the advice which Harper's "Easy Chair" gives writers for the press, when it asks them to send their MSS. without any accompanying remarks upon the state of their health, the condition of their purse, or any family or personal history whatever. The anecdotes of Hood [p. 228] and of the German baron who tried to be "lively" are still more comical.

After a preface, in which Mr. Shepherd thanks those authors and publishers who have allowed him to use their writings — the book being largely a compilation of matter already in print — he begins what he modestly calls his "pickings and stealings" with Carlyle's saying that "excepting the Newgate Calendar the biography of authors forms the most sickening chapter in the history of man." As a sort of offset to this gloomy view of a literary life Thackeray is quoted, who, however, seems to go rather too far in the other direction, when he says of Blanchard (a poor author who cut his throat with a razor while in the delirium of a fever) that "his career, untimely concluded, is in the main a successful one." The whole book is made up of such pros and cons. The compiler weighs with impartial judgment the chances of literary success and failure, instances many valuable writings that brought the author neither fame nor money; tells of the varying rewards of literature, of the honors won, of the pecuniary profits, of the famous twenty thousand pound check which the Longmans paid Macaulay on account of the copyright for his *History of England*, and of the poem which brought the poet $40 a line. The volume contains much curious information about "Rejected MSS.," "Literary Heroes," "Successful Books," and "Literary Society"; offers discriminating advice upon "Literature as a Staff" and "Literature as a Crutch"; illustrates "The Seamy Side of Letters" and "The Consolations of Literature" with many relations of fact; and in short takes the reader behind the scenes at a dozen different points of experience. A successful journalist, a disappointed magazinist, and an editor each tells his separate story.

The latter part of the book only is a little tedious, and its general line of remark is not such as would tempt one to choose the literary path. A stronger point might have been made where the question is asked: "What is your precise object in literature? What is success?" The conviction is a sound one that authors should be animated by higher aspirations than desire of either fame or money, and the book would have been none the less true and practical if this idea had been followed up further by emphasizing the power of a writer to mold the world. We might all of us well think less of the market value of literary productions; more of power, less of "pudding."

Yet if the price of a book were to be the criterion of its value and interest, this book, *Authors and Authorship*, should sell for a good deal more than $1.25. And they who buy it will be pretty sure to lay aside a second $1.25 to procure the *Pen Pictures of Modern Authors* which is to follow.

FOOTE'S ANNALS OF KING'S CHAPEL.*

THIS is an honest history of grave and vexed matters. King's Chapel, Boston, was founded and continued for generations as a Church of England parish, and is now in the hands of Unitarian Congregationalists. For its present pastor to tell the story of its earlier years, and especially the history of its ecclesiastical change, is at the best a delicate task, requiring both charity and courtesy. Mr. Foote shows both. Indeed we do not recall a book on such a theme which has shown so amiable and balanced a temper. The repose of the gray ancient church, and the silent monuments of past centuries within and around it, seem to have steadied and toned the historian's pen into great calmness and dignity. The book is wisely and even elaborately illustrated with portraits, monuments, and autographs, and has a respectability of appointments such as

* The Literary Life. 1. Authors and Authorship. Edited by William Shepherd. G. P. Putnam's Sons. $1.25.

* Annals of King's Chapel from the Puritan Age of New England to the Present Day. By Henry Wilder Foote. 2 vols. Vol. 1. Little, Brown & Co. $5.00.

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was to have been expected of such auspices. As a work of colonial and local history it is conspicuously a valuable contribution to our centennial literature. The author's handling of his theme is fresh and picturesque. The pages abound in documentary excerpts, which are yet so managed as not to be the dry bones of history, but explanatory inscriptions under the living portraits of the actors and their actions; and the perspective is, on the whole, admirable.

King's Chapel roots itself in early New England history as the recognized representative of the English Church and State in our Puritan Commonwealth. It had from the start a temper and purpose alien to that which settled Massachusetts and Plymouth colonies. To Puritans, like Judge Sewall, its spire lifted into the free air of Massachusetts not only the king's crown but the bishop's miter. Its documentary history, as arranged by Mr. Foote, shows that there was good ground for this Puritan opinion. The parish life beat responsive to the decrees of Whitehall and Lambeth. It reported, as no other Boston parish could, the political and ecclesiastical temperature in England. The High Churchmanship of Queen Anne's reign, followed by the more moderate opinions of the realm under William and Mary; the mind of the Bishop of London, having in charge the spiritual interests of the English Church in the Colonies; the policy of the English ministry and even the character of the royal governors who worshiped there; all voiced themselves in Puritan ears, and through King's Chapel sharply crossed the lines of the colonial life. King's Chapel, more than his forts, was the king's stronghold in Boston.

In his first volume Mr. Foote shows wise craft in grouping isolated facts around the personality of the famous actors in the events preceding the Revolution. Andros, Bellamont, Dudley, Burnet, and a host of others whose names stand for the king's cause against the Puritans, worshiped at King's Chapel, and gave their moneys liberally there. The officers of the fleet and army, on their way to or from the French wars, filled the pews with their scarlet and showy uniforms, and listened to the old prayers of the mother country. It was the only court church that Boston has ever known, and in style and fashion easily eclipsed its more somber neighbors.

Mr. Foote has interspersed his more formal narrative with choice bits of personal and local history; as when he tells us that Dean Swift expected to be made bishop of Virginia; that the parish lost largely by "brass money" (spurious) on the alms basins; that the Puritans brought with them just five psalm tunes, which, not being written, grew into a great diversity to the shame of melody; and that when Rev. Roger Price took possession of the rectorship it was a part of the public ceremony that the wardens, going out of doors, should give him the church keys—"who locking himself in, tolled the bell and then unlocked the door of the Church, receiving the Church wardens and vestry men into the Church again, who wished him joy," etc., etc.

The story of the early rectors of King's Chapel is a curious one, past words of description, and gives much food for meditations of several sorts. The cordial reception of Mr. Foote's second volume, now near completion, is assured by the historical virtues of the first.

NOTES ON NEW FOREIGN BOOKS.

Dr. Edward Dowden has edited a volume of *The Correspondence of Robert Southey with Caroline Bowles*, the lady who became Southey's second wife in 1839. She was herself a poet and miscellaneous writer of many pleasing qualities, and her marriage to Southey was the result of a long and intimate friendship. The two planned to write many books together, but Southey died in 1843, and only two or three pieces of joint authorship, and those fragmentary, appeared from their pens. Her letters in this volume are carefully written and very charming. [Dublin: Hodges, Figgis & Co.]

The Works of John Day, now first collected by Mr. Bullen of the British Museum, and served up with an introduction and notes, consist of six plays and a prose tract. Day was one of the obscurest of the minor dramatists of Shakespeare's time—a man whose intellectual stature easily allowed him to be lost sight of; but he was a representative author, and his writings are worthy of being rescued from oblivion. Seldom soaring as a poet, and never firing up with grander passion, he is yet always natural, lifelike, lively, and entertaining, and as little offensive to modern taste as could be expected. Only 150 copies are printed of Mr. Bullen's edition, which is a pity. [Chiswick Press.]

Mr. Justin McCarthy has written a new novel, *The Comet of a Season*, which carries along several love stories in parallel lines, portrays with great skill and effect the character of a gentlemanly, ambitious, egotistical impostor, named Montana, and analyzes and expounds many of the follies and affectations of the time with a telling hand. The *Spectator* pronounces it "in certain respects the best, as it certainly is the most ambitious novel which Mr. Justin McCarthy has written." [Chatto & Windus.]

The fact that the Mohammedan world is just now intently awaiting the advent of a new Messiah lends special timeliness and importance to the Rev. E. Sell's little work on *The Faith of Islam*, which is easily the best essay within its compass on the subject in English. It is the fruit of a fifteen years' residence in India and an almost daily intercourse with Mussulmans, and gives a great deal of new and authentic information on a difficult subject. [Trübner & Co.]

Field-Marshal Gomm, a volume of whose *Letters and Journals* has lately appeared, was a fine type of that British officer, who is also a soldier, a gentleman, and a Christian. He fought in Spain, Portugal, and at Waterloo. His letters, which are to his sister, give vivid pictures of the scenes and heroes of many historic battle-fields. How picturesque his story is may be inferred from the fact that he was gazetted ensign before he was ten, had his lieutenant's commission before he was eleven, and was fighting the French in a pitched battle three years later. "A bullet just grazed the corner of my left eye," he once writes. "It gave me a little headache; but there is not even remaining the least mark now, which I am very sorry for." [Murray.]

M. Paul Lacroix has completed with a fourth volume his laborious work upon French Society since the Middle Ages, on which he has been engaged for the past fifteen years. *XVIIe Siècle: Lettres, Sciences, Arts*, is its title, and it is illustrated with 17 chromo-lithographs and 300 woodcuts. [Didot.]

M. Beljame's *Le Public et les Hommes de Lettres en Angleterre au dixhuitième Siècle* is pronounced by the *Academy* to be "the most accurate and laborious sketch of a period of English literature yet produced by any Frenchman." As relates to the period between 1660 and 1740, there is nothing in English to be compared with it. The literary histories of Dryden, Addison, and Pope are examined and illustrated with particular minuteness, and there is a large array of citations from obscure authors. [Hachette.]

Dr. Schiermacher's *Geschichte Castiliens im 12. und 13. Jahrhundert* is a bright and animated historical picture, of the romance order, but authentic and trustworthy, compounded almost entirely out of Spanish and Moorish chronicles of the time. Its manner is likened to Prescott's, but its knowledge is perhaps even wider than his. [Williams & Norgate.]

Ansichten über Aesthetik und Literatur von Wilhelm von Humboldt. Seine Briefe an Christian Gottfried Körner. This collection of letters from Humboldt to Christian Körner forms a series extending, with some interruptions, from 1793 to 1830. They are both literary and philosophical, touching art, poetry, music and the drama, and the writings of Goethe and Schiller. [Berlin.]

M. Kertbeny's hundred-page pamphlet on the Hungarian poet Petöfi, *Petöfi's Tod vor dreissig Jahren*, states that about twenty editions of his works have been published in his native land, with a total sale of 100,000 copies. Of a "people's edition" 30,000 copies were sold last year alone. Petöfi was a patriot as well as a poet, and mysteriously disappeared in a battle at Szegesvár in 1849, the presumption being that he was one of its victims. [Leipzig.]

CURRENT LITERATURE.

NOVELS.

A Laodicean. By Thomas Hardy. It would seem impossible for Mr. Thomas Hardy to write a dull book, and there is a considerable amount of entertainment to be got out of his last novel, *A Laodicean*, while at the same time it must be ranked on the whole as the low-water mark of his fictions thus far. In it we find nothing of the subtlety and little of the humor which made the charm of *Under the Greenwood Tree*, and *A Pair of Blue Eyes*. His heroine, Miss Paula Power, represented by Mr. Du Maurier in the accompanying illustrations as a long lank young lady of the modern æsthetic type, is enormously rich, and, as we are assured, extremely beautiful. She has the usual brace of lovers, one of them being Captain De Stancy, the

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last descendant of the original owners of the castle now owned by Miss Power; the other a young architect named Somerset, secretly favored, so far as she knows her own mind, by Paula. For further *dramatis personæ* are an aunt and uncle, one silly, the other repulsive; a young reprobate named Dare, who crosses every one's plans in time; and a certain foolish and flavorless Miss De Stancy. A great unlovableness characterizes all these persons. Somerset, the true hero, is ill drawn and lacks force. Paula, who is the "Laodicean" in question, merits the name, for after her earlier coldness and vacillations she warms to an almost unreasonable heat when she sets off for Normandy in pursuit of Somerset. But all the same, the name is unfortunate, and seems to stand in the way of the author's distinct recognition of his heroine's personality. He is bound to make her a Laodicean, and ends in making her absurd and unnatural. Altogether the book is not without its vexations for those who have learned to look for supreme enjoyment at Mr. Hardy's hands. We sincerely hope that his next venture may approach nearer to his earlier models. [Henry Holt & Co. $1.00.]

Faith and Unfaith. By the author of Phyllis. If the author of *Phyllis* and *Molly Bawn* had not written this novel, we doubt if many persons would persevere to read it. Pretty much the only thing it has in common with those sparkling stories is the fact of being written throughout in the present tense. It gives us an insight to English country life, deals somewhat with excitements, but presents no specially marked characters and no peculiar excellences of style. It is one of those novels the reading of which is to the reviewer a duty only, not a pleasure. [J. B. Lippincott & Co.]

The Senior Partner. By Mrs. J. H. Riddell. This may be called, as its title would indicate, a mercantile novel. It portrays the fortunes of a young Scotchman coming up to London and getting into business, with the entanglements, commercial, matrimonial, and otherwise, which ensue. It is written in a deliberate, steady-going style, without much liveliness, but with good analysis of character, and respectable powers of description. It is a good while about its work, but does it fairly well. [Franklin Square Library. 20c.]

Marco Visconti. By Tommaso Grossi. The new translation, in Bohn's Novelist's Library, is the third in English of this celebrated historical romance. The original appeared in 1834. Grossi was already famous for his Milanese poems and his national epic, and this work was dedicated to the author's friend, Manzoni, the prince of Italian novelists. The story belongs to the fourteenth century, follows contemporary chronicles with a realistic spirit, and is distinguished both for the general purity and elegance of its style and for its single passages of choice description and rare pathos. [London: George Bell & Sons.]

Madame Lucas. This latest of the Round-Robin novels is a rather slight performance of rather slender interest. It is a St. Louis story, with St. Louis disguised as St. Leon, and with a beautiful and talented Parisian widow for heroine; who has come to the Mississippi Valley capital to live on her fortune, loses it, loses also her heart to a man who secretly has a wife living; and finally, going back to France with a bruised heart, buries herself in a sisterhood. Madame Lucas, whose title the author persistently writes with a small *m* throughout the book — "madame Lucas —" is the center of a lotos-eating set of artists, musical and otherwise, whose dialogue is reported with some skill; and the discovery of her lover's half-breed wife up on the shore of one of the great lakes is managed with some dramatic effect. But altogether it is an idle tale with an unhappy ending. *Cui bono?* [J. R. Osgood & Co. $1.00.]

POETRY.

Poems, Lyrics, Songs, and Sonnets. By Francis Bennoch. Mr. Francis Bennoch introduces himself and his poems to American readers by an autobiographical sketch in a pleasantly loquacious tone. A Scotchman born in Dumfriesshire, Mr. Bennoch came to London in his youth, and for a score of years has been engaged in business in the metropolis, devoting his leisure to literary effort, and counting on his list of friends many men of letters in England and America. To the memory of two of these, Nathaniel Hawthorne and James T. Fields, this American edition of his poems is dedicated. As the literary executor of Mary Russell Mitford and the kind helper of Haydon, Mr. Bennoch deserves all praise. As for his poetry it has for the most part little merit, though the lines upon "Florence Nightingale," perhaps the best in the book, have been widely quoted and read. Many of the songs are in the Scotch dialect, and a glossary, voluminous but still incomplete, is appended to the volume. [Houghton, Mifflin & Co. $2.00.]

Green Mountain Poets. This collection of verse, however patriotic the purpose that inspired it, reflects small credit upon the compiler's judgment, and even less upon the genius of his beloved State. The poetic spirit knows nothing of geographical lines, and aside from a few bright lights in our literature, no State in the Union could fit out a book of this size with acceptable poetry. Among the many verse-writers made familiar by our numerous magazines, only one, Mrs. Julia C. R. Dorr, is associated in memory with Vermont. Not a line from her pen appears in these pages, and with the single exception of Saxe, from whom a few commonplace selections are given, we recognize no writer in the number. To the friends of the authors quoted the verses will prove of interest, but they can attract no wider circle of readers nor add even the faintest renown to the fame of the Green Mountain State. [Lee & Shepard. $2.00.]

MISCELLANEOUS.

Young Folks' History of Russia. By N. H. Dole. Russia furnishes by far the wildest expanse in European history. To traverse it in 500 16mo pages requires a venturesome author and a patient reader. Still, old folks as well as young will be repaid by the perusal of Mr. Dole's volume, which is compact, trustworthy, and as interesting as the rapidity of movement allows. We should have modified the perspective a little, so as, for example, to give more information of the Nihilists, and to have introduced a general view of the Russia of today; each a matter of more account to most readers than obscure details of the Middle Ages. The pictures are plentiful, but mostly poor. Such a one as that of "Siberia," facing p. 362 is worse than worthless; since it not only might answer just as well for Switzerland or Colorado, but gives an impression of Siberia which is unjust to facts. [Estes & Lauriat. $1.50.]

Is There a Christian Sabbath? "A Churchman of Northern Ohio" has here reprinted, with copious notes and two supplementary chapters of his own, an anonymous essay. It comprises a brief but careful discussion of the origin and object of the Sabbath, as a Mosaic institution given to the Israelites alone, and a study of the teaching and example of Christ, the witness of Paul, and the opinions of the Church and leading Christian thinkers of early and later times. The author's object is to show that the transference of the Jewish Sabbath with its narrow restrictions to the Christian Lord's Day is illogical and wrong. His points are well taken, and his position generally just; but he fails to recognize duly the mighty arguments for a day of weekly rest and religious opportunity, derived from history and observation. His line of thought, also, is sinuous and retrorsive, passing from Luther to Justin Martyr and the early Fathers, then back to Calvin, and thence to the Scriptures. The exegesis in the book is queer, and the reckonings are sometimes ignorantly made. For his facts, of course, the author is mainly indebted to Hessy's classic work on this subject. [Brown & Derby. 60 cents.]

St. Paul's Vision and Other Sermons. By E. Bersier. The publication of these ten sermons, the first volume of Pasteur Bersier's that has appeared in English, is a fitting tribute to the great Protestant preacher of Paris. The translator's work is finished with care and faithfulness, but the selection of sermons does little justice to the preacher's noblest powers. The discourses here given are of unequal excellence, "St. Paul's Vision," "Moses," and "The Light of the World" ranking among the best; and "Lazarus at the Rich Man's Door" and "The Slave Onesimus" being certainly the poorest. Nothing in the volume, however, can be compared for thoughtfulness and breadth with such sermons as "La Place de l'Homme dans l'Univers," or "Les Vérités Morales et les Vérités Révélés." It would have gratified the natural curiosity of the reader if, with the title of each sermon, the date of delivery had been given. An interesting sketch of M. Bersier serves as an introduction to the book, and it is pleasant to know that in our own country and under American influences the preacher caught his first impulse toward the work of his life. [A. D. F. Randolph & Co. $1.50.]

Additional Exercises in Initia Græca. By William Smith. Part II. This little work is designed to furnish additional matter illustrative of the grammatical lessons contained in Part I of the author's *Initia Græca*. There are, first, 76 brief exercises, which take up in a systematic way the inflections, and to some extent, the syntax of the language. These include both translations from Greek into English and the reverse. Next, are 40 short examination papers covering the same ground. Following these are a few easy reading lessons with ample commentary; and lastly, are vocabularies to the whole. It strikes us that the book will be found useful with classes of beginners. In glancing it over we regret to see that the distinction between *root* and *stem* in word formation is not strictly carried through, for the pupil is sure to be in a muddle about it, if he is not set right at first. But what can be expected when the grammars have not set the example? There has certainly been no lack of good introductions to the study

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of Greek since Professor Crosby showed twenty-five years ago how to prepare them; but there is a possibility of keeping the pupil too long on disconnected and artificial sentences. As soon as he can stand on his feet a little he may advance faster and with greater enthusiasm by dipping at once into some easy and continuous text like the *Anabasis*. [Harper & Brothers. 40 cents.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

434. Buckland's Works. Will you please give me a list of the published writings of the English naturalist Frank Buckland?

Boston. LAWRENCE.

Curiosities of Natural History. 4 Series. [Scribner & Welford. $7.50.]

Fish Hatching.

A Familiar History of British Fishes.

Log Book of a Fisherman and Zoölogist. [J. B. Lippincott & Co. $3.00.]

Contributions to the *Times*, *Land and Water*, and other periodicals.

435. Second Hand Books. Please answer "H. W. A.," through your next issue, what is a large second-hand bookstore in your city; and one in New York? Especially where to get old rare memoirs and biographies of distinguished men and women, particularly of courtiers, court life, England, Russia, etc. H. W. A.

Edgefield Court House, S.C.

Estes & Lauriat, or T. O. H. P. Burnham, Boston, and J. W. Bouton or Charles Scribner's Sons, New York, would meet "H. W. A.'s" want.

436. The Blind Man of Ferrara. Who was the "blind man of Ferrara"? In Jules Bonnet's *Vie d'Olimpia Morata* occurs this sentence relative to the reign of Hercules I, Duke of Ferrara:

S'il ne fut pas témoin des splendeurs de la poésie épique, réservées au règne suivant, il eu vit du moins trilles un rayon précurseur dans les écrits du Bojardo et de l'Aveugle de Ferrara.

Norwich Town, Conn. S. W. W.

437. The Blood Seedling. Can you tell me who is the author of a story entitled "The Blood Seedling"—a short story of clairvoyance published (with others in pamphlet) I think about the year 1874? Also by whom published.

Braidwood, Ill. J. R. M.

438. Concord Lectures. Where can Jones's lectures on Plato, delivered at the "Concord School of Philosophy" last summer, be obtained? Also Sanborn's Lecture on "American Literature" delivered at same place and session?

Alfred Centre, N.Y. C. M. JR.

Mr. Sanborn's lecture has not been published, and is not likely to be, at present, at least. Dr. Jones has given many lectures on Plato. We believe one of them was lately published in the *Platonist*, a St Louis periodical. He withholds most of his lectures, as does Prof. Harris.

439. Bjornson's Eulogy on Ole Bull. Can you inform me where an English or German version can be found of the oration pronounced at Ole Bull's funeral by Björnstjerne Björnson?

New York. C. H. W.

The oration has never appeared in English, but a translation of it will appear in the memoir of Mr. Bull which his widow is preparing.

440. Dante's Bird Divine. Will the *Literary World* please tell me to what bird Dante refers as "The Bird Divine" in verse thirty-eight, canto second, *Purgatorio*, Longfellow's translation? A SUBSCRIBER.

New York.

The "Bird Divine" is the angel whose office was to carry in his light and swift vessel the penitent souls from the mouth of the river Tiber (the place where such souls meet when they depart from the world) to the shore of Purgatory. The appearance of this angel, coming from a distance with a freight of spirits, is described in lines from 13 to 39; his stopping at the shore of Purgatory and his subsequent departure in lines from 40 to 51. We presume Dante calls him "bird divine" because he had wings like a bird, which he used instead of oar or sail.

441. Who was that blind king? In Ruskin's "Lecture on War," p 88 of "The Crown of Wild Olive," is the following:

. . . the city whose armies were led in their assault by their king, led through to victory by their king, and so led, though that king of theirs was blind, and in the extremity of his age.

Will you please inform me who that king was?

New York. C. A. R.

This is a "tough one," and puts our historical editor to his mettle. We can do no more than venture the suggestion that Ruskin refers to Andrea Contarini, who was Doge of Venice from 1367 to 1380. He died in 1382, at about the age of 82. During the war with Genoa (1379–1380) Chiozza was taken by the Genoese. Contarini led the fleet of Venice against the enemy whom he defeated. He retook Chiozza, and saved the republic, the very existence of which had been threatened. We do not find any reference to his blindness in the authorities to which we have access, though the sight is not apt to be very strong at the age which Contarini had attained. Probably he was as blind as Mr. Ruskin's allusion.

Later: it is barely possible that Mr. Ruskin confounded Giovanni Dolfino, a doge who died in 1360, with Contarini. Dolfino's bravery is mentioned in another place by Ruskin. He was blind. In the ducal palace at Venice there is a picture by Paul Veronese, representing the return of Andrea Contarini to Venice after his victory at Chiozza. It may be that he is there represented as blind. Who can tell?

Finally: it will be seen that our disposition is frankly to "doge" this question.

442. Dr. Holmes's "Society of Mutual Admiration." Dr. Holmes, in his *Autocrat of the Breakfast Table*, page 2, speaks of a society to which he once belonged, of "scientific young men in a great foreign city." People called it a "Society of Mutual Admiration" because they "admired their teacher and to some extent each other." Dr. Holmes says that "many of them deserved it and have since become famous." I would like to find out if possible what and where the society was, and especially who were some of its members. G. K. M.

Buffalo, N.Y.

The society referred to was the "Societé Médicale d'Observation" of Paris. The President of it was M. Louis, the very distinguished pathologist, who retired from practice in 1854, and died in 1872; and among its members, who afterwards "became famous," beside O. W. Holmes, were H. I. Bowditch and James Jackson, Jr., Gerhard of Philadelphia, Grisolle, and Barth.

443. Quotations Found.

"O for a tongue to curse the slave," etc., is in the "Fire Worshippers" of Moore's *Lalla Rookh*.

"Cleanliness is next to godliness." Of this much sought for adage Dr. Bettelheim, a Rabbi of Richmond, Va., says:

This maxim appears first in a *Beraitha* as the last *Mishna* of *Sota*, chapter IX: *Talmud jerus*, *Shakalim*, chapter III, page 6; *Talmud babl.*, *Ab: sarah*, page 20, b.; *Jalkut*, *Sh. Isaiah*, No. 263; and *Alfassi Ab: sarah*, *ibid. loc.* Here it reads as follows: "*Phinehas ben Yair* says: The doctrines of religion are resolved into (or next to) carefulness. Carefulness into vigorousness. Vigorousness into guiltlessness. Guiltlessness into abstemiousness Abstemiousness into cleanliness. Cleanliness into godliness [equal to holiness]" etc., etc. Literally next to godliness.

444. Quotations Wanted.

(*a*) "Milky mothers of the herd."

(*b*) "It is not by appointment we meet delights.

(*c*) "The breeze sighed sadly o'er the midnight flood.
On Lisbon's towers Don Henry's spirit stood."

NEWS AND NOTES.

—In the new library edition of Bryant which D. Appleton & Co. have in preparation, the first two volumes will be devoted to the poetical writings, and will contain a number of poems which do not appear in any other collection and a few that have never been in type. The third and fourth volumes will be devoted to Bryant's orations, addresses, and miscellanies; and the two final volumes to a biography by Parke Godwin, with selections from the poet's extensive correspondence. The Appletons are soon to issue, uniform with *The Orthoepist* and *The Verbalist*, *The Rhymester; or The Rules of Rhyme: A Guide to English Versification*, by the late Tom Hood. Edited with additions by Arthur Penn. *Science Culture, and Other Essays* is the title of a new book by Prof. Huxley, soon to be published by this house. The lectures which Prof. Robertson Smith delivered in Glasgow on *The Prophets* are to be expanded and illustrated, with notes, in a volume uniform with his previous work, *The Old Testament in the Jewish Church*, and will appear here and in England at the same time.

—The next new novel in the "Knickerbocker Series" will be *Gipsy*, by Minnie E. Kenney. G. P. Putnam's Sons will also publish in February *Thomas à Kempis and the Brothers of Common Life*, by Rev. S. Kittlewell, in two octavo volumes with frontispieces. *From Po to Pyramids: by Way of Palestine* is the title of a new book of travels by the Hon. S. S. Cox. It will be fully illustrated, and will no doubt contain much that is bright and witty to enliven this rather well-worn path of travel. An interesting announcement in a literary point of view is that this firm are about to issue an American edition of Prof. Henry Morley's new volume *On English Literature in the Reign of Victoria, with a Glance at the Past*, specially prepared as the 2,000th volume of the Tauchnitz edition of "British Authors." It will contain fac-similes of some 250 of the authors whose works are considered within its pages.

—Harper & Bros. have nearly ready *A Manual of Historical Literature*, by Charles Kendall Adams, LL.D., and *Atlantis: The Antediluvian World*, by Ignatius Donnelly, illustrated. Just out are the second volume of Westcott and Hort's *New Testament*, a *History of Educational Theories*, by Oscar Browning, and Mr. Rolfe's edition of *Measure for Measure*. *Harper's Monthly* for March will have an article by John A. Stevens, illustrated by Howard Pyle, and entitled "Old New York Taverns"; "The Last Words of George Eliot," by Elizabeth Stuart Phelps; "A Small Telescope and What to See With It," by Prof. Simon Newcomb; and a clever little article on the "Cock Horse," showing what a venerable, classical, and archæological origin this steed of Mother Goose fame has.

—R. Worthington will issue at once Prof. Proctor's new book, *Familiar Science Studies*; also a translation of Théophile Gautier's fantastic stories entitled *One of Cleopatra's Nights*. Just out is Mrs. Warren's Household Library, five volumes in one, containing *How I Managed My House on $1,000 a Year*, *Comfort for Small Incomes*, *How I Managed My Children From Infancy to Marriage*, *How to Choose a House and Furnish it at a Small Expense*, and *My Lady Help and What She Taught Me*. The book con-

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tains within its covers a world of sensible and practical advice, and is well adapted to help the housekeeper and mother over many hard places.

— Miss Havergal's *Red Letter Days*, better known as *The Havergal Birthday Book*, previously imported by A. D. F. Randolph & Co., has now been stereotyped by them. The same firm have just published *The Gospel of Christ*, by Bishop Thorold, author of *The Presence of Christ*, under an arrangement with the author which pays him the same royalty as to American authors. Mr. Coan's *Life in Hawaii*, which has been delayed to give place to the holiday books, will be ready February 1st. *Steps in the Upward Way* is a series of religious readings for every day in the year, in leaflet form, mounted in a style similar to calendar cards.

— The Rev. Henry N. Hudson has undertaken a new large work, namely, a life of Daniel Webster, the publishers of which will be Little, Brown & Co. No adequate life of Webster has yet been written. We have his *Private Correspondence and Autobiography*, his *Speeches*, and the volume of *Recollections* by Peter Harvey; but no life. It was given out two or three years ago that one was in preparation by a granddaughter, but that promise was not fulfilled. Mr. Hudson is preëminently the man to perform the task.

— Judge Tourgee's new novel, *John Eax: The South Without the Shadow*, will be ready in February. Orders are pouring in for it, and it promises already to have as great a popularity as his other books, even though politics and the negro are not discussed within it. Fords, Howard & Hulbert are the publishers. The same firm are about to issue a new edition of *The Gospel History*, edited by J. R. Gilmore and Dr. Lyman Abbott.

— Messrs. J. B. Lippincott & Co. have again acquired the right to publish Judge Bouvier's standard works, *The Law Dictionary* and the *Institutes*, which have been for the last few years upon Little, Brown & Co.'s list. Mr. Josiah W. Leeds, the author of a *History of the United States* designed especially for members of the Society of Friends, has in press with the same house a *Smaller History of the United States* for young people.

— Mr. Henry Ivison retires from the publishing house of Ivison, Blakeman, Taylor & Co., of which he has been the head for more than thirty years. He transfers his entire capital to his only son, David B. Ivison, who has been a partner with him since 1864. Mr. Ivison has an enviable record, and will carry with him in his retirement a host of good wishes for his health and happiness.

— Judge Tourgee has started a weekly paper in Philadelphia under the name of *Our Continent*. The department of decorative art will be in charge of Louis C. Tiffany and Donald G. Mitchell, and the household department will be conducted by Helen Campbell. Kate Field, Mrs. Louise Chandler Moulton, and Charles H. Clark [Max Adeler], will have special departments.

— The *Bibliography of the Publications of James Orchard Halliwell-Phillipps*, which Mr. Justin Winsor has just completed in the *Harvard University Bulletin*, shows no less than 340 separate publications, extending over 44 years. They are devoted to literary antiquities, chiefly early English, and a large proportion are Shakespearian.

— G. P. Putnam's Sons are to act as the publishing agents for the Society of Political Education, and will combine for them in the "Library of Political Education" the series of 1882, which comprises Blanqui's *History of Political Economy in Europe*, Jevons's *Money and the Mechanism of Exchange*, and *Mill on Liberty*.

— The United States News Co. have obtained the agency in this country for *The Season*, an illustrated fashion paper which is translated into thirteen different languages, and finds its way into homes all over the world. It contains colored plates, patterns, and a great deal of valuable information about dress.

— The Hon. James Bryce, who has just returned to England after his second visit to America, has written for the *Century* an article on the late Lord Beaconsfield, as a companion to the study previously published on Gladstone.

— Charles Scribner's Sons will bring out immediately the sixth volume in their "Campaigns of the Civil War." It is *Chancellorsville and Gettysburg*, by Abner Doubleday, late Bvt. Maj.-Gen'l U. S. A.

— G. W. Williams, the colored member of the Ohio House of Representatives, has nearly completed his history of his race in America, which he has been engaged in writing the past two years.

— The associated libraries of Harvard University, embracing the college library proper and nine others, now contain a total of 259,103 volumes and 215,840 pamphlets.

— Robert Carter & Bros. have made arrangements with the publishers of *Bits from Blinkbonny, or Bell o' the Manse*, a pretty Scotch story, for advance sheets.

— George W. Cable, the Louisiana novelist, is writing a series of papers on Prison Reform, in the New Orleans *Times-Democrat*.

— E. C. Stedman has in the February *Century* an idyl of the West Indies, entitled, "Lovers in the Tropics."

— A. C. Armstrong & Son will add to their series of "Heroes of Christianity" *The Life of John Knox*.

— George Ticknor Curtis's *Life of James Buchanan* is nearly ready for publication.

— The Hon. Edward McPherson is engaged in writing the *Life of Thaddeus Stevens*.

Great Britain.

— Sampson Low & Co. have compiled from their *Publishers' Circular* an Analytical Table of books published in 1880, which is thus summarized by the *Academy*:

The new books published in 1881 number 4,110, the new editions 1,296; total, 5,406, as compared with 5,708 in 1880. The decrease is considerable, and is more noticeable as following upon a decrease in 1879, when the total was 5,834. On the two years the aggregate decrease amounts to 428, or 7.35 per cent. It is interesting to observe that nearly one sixth of all the books are published in December; next in order come April, November, October, February; January and September are last. As regards subjects, theology is well at the top with 945; educational and novels are almost exactly equal (682 and 674); then follow juveniles, arts, &c., history with biography, and serials. As compared with the previous year, the decrease is proportionately much larger in new editions than in new books. Juveniles have fallen very heavily; so have miscellaneous, including pamphlets; and political economy to a less extent. The great advance is in novels, in history, and in *belles lettres*. Just one half of the law books that appear are new editions, and one third of the medical works. The same proportion of one third holds good also for novels; while in *belles lettres* the proportion rises to two fifths. Only 111 volumes of poetry were produced during the year, as against 446 novels. It must be remembered that these classes are somewhat roughly formed.

— Two volumes by Dr. Bain of Aberdeen on *The Mills, Father and Son*, have just appeared in London. The treatment of James Mill is biographical and exhaustive: that of John Stuart Mill is critical and reminiscential.

— The cause of Prison Reform is to have an organ in *The Prisoner*, a quarterly journal projected by Mr. Arthur Kinglake, a brother of the author of *Eothen*.

— A new venture in joint authorship is a volume of poems, *The Praise and Blame of Love, and Other Verses*, appearing at Glasgow.

— Mr. Tennyson has a new poem in *Macmillan's Magazine* for February, entitled "The Charge of the Heavy Brigade."

— Macmillan & Co. will publish in the spring a *Dictionary of Paris*, on which Charles Dickens is now engaged.

— Charles Reade is at last writing again — a sketch of the career of Sir Robert Lush in *Life*.

— *The Life of George Cruikshank*, by Blanchard Jerrold, will shortly appear in London.

— The author of *Lady Audley's Secret* will have a new novel ready next month.

— Mr. Edward Dice's "New Plutarch" book on Victor Emmanuel is now ready.

— Robert Buchanan has written a new novel, *The Martyrdom of Madelaine*.

— Capt. Marryat's novels are coming out in penny books.

— Florence Marryat has ready her new novel, *Phyllida*.

Foreign.

— Pietro Cossa was born at Rome in 1830 and died only three months ago. His fame, which is European, rests chiefly on his *Nerone* and *Messalina*, which will live long. In them he dramatized the enormous corruption of the Roman world through two of its representatives, and in contrast with Christianity, the giver of liberty and regeneration. Italy must mourn the loss of this poet, whose tragedies are probably the best that have appeared after Schiller's and Goethe's.

— Augusto Zeri of Rome has just issued a limited elegant edition of two hitherto unpublished letters by Columbus and one by Vespucci. The two former are addressed to King Ferdinand, the first under date of February 6, 1492. Vespucci's is to Cardinal Ximenes, enumerating a list of goods which, in his opinion, would find a ready market in the new world.

— M. Simakof, an artist who accompanied a recent Russian scientific expedition into Asia, is about to publish *A Collection of Central Asiatic Ornaments*, comprising illustrations of ornamental work in wood, stone, and other materials found in Turkestan, Tashkent, Bokhara, Khiva, and other related points.

— A remarkable MS. of Marco Polo is preserved in the Royal Library at Stockholm. A fac-simile of it has been made, by photo-lithography, at the expense of Baron Nordenskiöld, and a limited number of copies have been placed on sale with Quaritch of London.

— A third edition is in preparation of the works of the Russian, G. P. Danilevski, in four volumes, in which his romances and tales to date will be arranged in chronological order.

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— M. Theod. Elsholz has commenced the publication of a critical bibliography of the periodical literature of Russia. The first volume which has appeared is concerned with the eighty-three periodicals and journals published in French; of these the oldest is the *Caméléon littéraire*, dating from 1755. The first Russian paper devoted to politics was the *Gazette de St.-Petersburg*, its earliest number appearing in 1757. A second volume, describing publications in German, will shortly appear; and the work will he completed by a third volume, dealing with the journals that are published in the Russian language. — *Academy.*

— Liéskof, who twenty years ago published his first Russian novel, *Nekuda*, or "Nowhere," is now at work on *Sokoli Perelet*, "A Falcon's Flight," the design of which is to show the changes in Russian sentiment in a generation.

— Karl Faulman has written a new *History of Printing*, which is said to throw much fresh light on Gutenberg and the early practice of the art. The work will be published by Hartleben of Vienna at government expense.

— A remarkable volume has just appeared in Paris under the title *Mission Actuelle des Souverains par l'un d'eux;* supposed to be from the pen of the King of Bavaria.

— Dr. Spyridion Lambros has been cataloguing the MSS. in the numerous monasteries of Mount Athos. He finds 5,706, divided between twenty libraries.

— M. Sully-Prudhomme, M. Pasteur, and M. Cherbuliez are the new members of the French Academy in place of Duvergier de Hauranne, Littré, and Dufaure.

— M. Alphonse Daudet's new novel, *Numa Roumestan*, is creating quite a sensation, owing to the supposition that the hero is a portrait of Gambetta.

— A work on the inscriptions of Ceylon by Edward Muller is passing through the government press of that island, and will shortly be published.

— Düntzner, the biographer of Goethe and Schiller, is at work on a new life of Lessing, which will be illustrated with fac-similes and portraits.

— Prof. Ebers will shortly publish a new romance called *The Wife of the Burgomaster*, a story of the Netherlands in the sixteenth century.

— King Oscar of Sweden has completed a play in five acts called *The Castle of Kronberg*. It will be brought out this winter in Stockholm.

— Mr. Potanine has just published at St. Petersburg a two-volume account of his travels in northwestern Mongolia undertaken in 1876-'77.

— The Queen of Roumania, whose *nom de plume* is "Carmen Sylva," is about to publish an epic poem entitled *Ahasuerus*.

— Dr. Hunter is preparing a collection of Anglo-Indian poetry from the days of Warren Hastings to the present time.

— The new *Almanach de Gotha*, probably the most valuable of all year books, contains a portrait of President Garfield.

— *Prince Bismarck's Memoir* is being written by the Prince and his two sons, Herbert and Wilhelm.

NECROLOGY.

Draper. At Hastings-on-Hudson, N. Y., January 4, Professor John William Draper, LL D., a "discoverer before Columbus" of spectrum analysis, who took the first daguerreotype portrait and the first photograph of a celestial object; a scientist and philosopher of the highest attainments; and author of a *History of the Intellectual Development of Europe*, and of a *History of the American Civil War*. His *Scientific Memoirs* were collected three years ago.

Ainsworth. In England, about January 5, William Harrison Ainsworth, 75 years: author of *Sir John Chiverton, Rockwood, Crichton, Jack Sheppard*, and a long list of other novels, which have had a wide circulation in England and the United States. Mr. Ainsworth succeeded Dickens as editor of *Bentley's Miscellany* in 1840, and in 1854 became its proprietor. His *Jack Sheppard* is his best-known work, and as many as eight dramatic versions of it have been produced on the stage. He established a magazine which bore his own name; was proprietor and editor of *The New Monthly Magazine*, contributed much to the London *Sunday Times*, and published one volume of *Ballads*. Many of his writings have been translated into French and German, and even into Spanish, Dutch, and Russian.

Dana. In Rome, suddenly, January 6, Richard Henry Dana, 67 years: son of Richard Henry Dana the poet, author of *Two Years Before the Mast, A Trip to Cuba*, and writings on international law and public topics of importance.

Smith. In New York, Jan. 9, Rev. John Cotton Smith, D.D.; a prominent clergyman, author of *Miscellanies Old and New, Certain Aspects of the Church*, and other important writings in theology and ecclesiology.

Goddard. In Boston, Jan. 10, Delano A. Goddard, 50 years; editor of the Boston *Advertiser*.

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WEBSTER'S *Dictionary* is a monument in one sense, that a man lies buried under it. Whether Noah Webster were a lineal descendant of the original Noah of the ark, or whether he were a grandfather or a second cousin of Daniel Webster, these, we doubt not, are questions which have often occurred to the average American citizen. Such a literary exhumation, therefore, as Mr. Scudder has accomplished in this second volume of the series of "American Men of Letters" is much to be desired, and we venture the opinion that it will surprise most people to know how strong is Noah Webster's claim to a place in the distinguished company to which Mr. Warner's series admits him.

Noah Webster was born in West Hartford, Conn., October 16, 1758. He died in New Haven, May 28, 1843, having reached his 85th year. He came of a sturdy and long-lived race. His father's farm, the district school, the village parson for a private tutor, and the Hopkins Grammar School at Hartford, brought him to Yale College in 1774; and he played the fife for the company of students who escorted General Washington as he rode out of New Haven on his way to Boston to take command of the American army. After college young Webster went to teaching school, and then to studying law, and law practice not proving very profitable at that time, resumed teaching. The year 1782 found him in charge of a classical school in Goshen, Orange Co., N. Y. Here and then it was that he projected his *Grammatical Institute of the English Language*, the first of his considerable list of literary productions, which ended with the *Dictionary*. The moderate and discriminating tone in which Mr. Scudder tells the story of his rather quaint life may be discerned in the following paragraph:

> In a conventional way Webster would be classed amongst the educated men of the country; he had received his diploma at one of the chief colleges; his occupations were intellectual; his profession was the liberal one of the law. Yet in a more real way he was a farmer's son, and though he ceased early from manual labor his mental affiliations were with the plain people rather than with the intellectual ones. He seized all subjects by their practical side, and his instinct was to apply the rough-and-ready rules of common sense to all questions, whether of politics, theology, or philology. Such men as Belknap and Hazard looked with disdain upon him; they felt rather than said that Webster was not one of them.

Noah Webster will be known to posterity chiefly, first, by his *Dictionary*, which he began in 1806 and finished in 1825; and secondly by his *Spelling Book*, which was one of the sections of his *Grammatical Institute*, the total sales of which had reached 24,000,000 copies by 1847, and which has circulated about a million of copies annually ever since. But Mr. Scudder shows how it must also be reckoned to his fame that he was a pioneer in effecting an American system of copyright; that he first published Winthrop's journal; that when editor of the *American Minerva*, afterwards the *New York Commercial Advertiser*, he invented the since very popular plan of making up a semi-weekly newspaper out of the columns of a daily; that he was the first of American spelling-reformers; and that he was first also of American Bible Revisers, having published a revision of King James's Version of his own at New Haven in 1833. He also launched an *American Magazine*; published *A Collection of Essays*, thirty in number, on a variety of subjects; and in 1806 brought out a preliminary *Compendious Dictionary*. His versatility was great.

> He wrote frequently upon banks and banking; his "Epidemic and Pestilential Diseases" is pronounced by an authority to have great historical value; he was one of the founders of the Connecticut Academy of Arts and Sciences; and in the numerous list of his writings one comes upon such oddly assorted subjects as an account of a tornado in Wethersfield, a cure for cancer, up-to-date white-washing, the mental arithmetic of a negro

* American Men of Letters. Noah Webster. By Horace E. Scudder. Houghton, Mifflin & Co. $1.25.

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on winds, upon female education, on the decomposition of white-lead paint, etc., etc.

The first pages of Mr. Scudder's book are especially interesting for the accurate and animated picture they give of the New England of Webster's boyhood; and throughout it is written with a firm and delicate hand, and with touches of humor, which, though unprofessed, is of a much better quality than that we have been lately called upon to taste. There is a steel portrait of Webster and a good index.

MISS HAVERGAL'S SWISS LETTERS.*

IF any of this lady's admirers have been in the habit of thinking of her only in the light of a devotional writer and Christian worker, and so have invested her with a kind of solemn personality, great will be their surprise when they read these pages, and see what an adventurous, unconventional, and vivacious being is depicted in them, exuberant in spirits as a girl let out of school; and what a capacity for "fun" and out-in-the-world enjoyment she had. Here is a bright though tired and over-worked woman who went once, twice, and then again and again to Switzerland, out of a passion for mountains and a longing to have a good, healthy, invigorating time in climbing them, meanwhile doing missionary work among the people. And she was a model tourist — if the word be not too formal for her — ready to go anywhere, to tramp a dozen miles, and brave the hardships of the worst weather. She envied the guide who slid down all the snow slopes, "it looked such fun"; and if she did not slip once on the Mer de Glace, she "had the gratification of seeing two gentlemen tumble down." When she was "about eight thousand six hundred feet high" she at least was "proportionately happy"; and when she "managed some nice long glissades" by herself, her enjoyment was great, though she adds: "I need not say that after these exploits there was not a dry inch on our clothes!" She proved to be, as she had anticipated, "a rather extra good climber," and ought by right to have been a member of the Alpine Club. She had the sunniest of natures notwithstanding her rather somber face, and made the best of discomforts, or hardly perceived that there were any. If she ever had poor fare, a hard bed, a surly landlord, or an extortionate bill, she did not mind it. Usually everything was all right, comfortable, just in season, and finer than she expected. She was equally ready to enjoy and be amused, or to distribute leaflets and "portions," and to talk about religion when opportunity offered.

Switzerland is such a much-written-about country that it must be a remarkable person who can say anything that is fresh of it; but Miss Havergal does this. It is a relief that there are no guide-book references, no statistics, no history, no legends; but only enthusiastic "prattle of individual reminiscences, of no interest to any but amiable and affectionate friends" — and the appreciative reader. We know the Jungfrau, the Matterhorn, Mont Blanc, the "intensity of whiteness," the glorified visions, the "rose and golden splendors" better than we ever did before — thanks to her exquisite sympathy with nature, her earnestness, and the vigor and simplicity with which she writes. Few travelers have given us so clear an idea of the Alps, the Alpine firs and flowers:

> thousands of wee fir trees springing up on banks and among rocks, some standing alone in green tiny gracefulness, others growing in the prettiest little miniature groves you can imagine. I never saw firs growing in this way anywhere else; they were like kittens to cats, so very pretty and petable.

And the flowers

> thicker than ever you saw the thickest daisy or buttercup field of monotonous yellow or white. Here and there in patches some special flower predominates, but generally all are mixed up together, perhaps twenty species in a square yard, and most of the colors intensely brilliant. . . . Chief of all for attraction are the forget-me-nots, much brighter and larger than the English ones, whole spikes of living turquoise waving by myriads, then gentians and pansies, and large exquisite primrose-colored anemones, and smaller white ones, and pink primula-like clusters, and purple bells most delicately fringed, and intense blue star-flowers with a clear white eye called "heaven flowers," and dozens of others. . . It is worth one's while to go early to Switzerland to see them; no one would believe it who only goes in July and August.

The book is very sweet, fresh, and charming, and pervaded by the Christian spirit of the writer. If the sister who edits it had seen fit to change an occasional word, there would be no fault to find. One hardly need have said "I used to *reverie*," or that "we *omnibused*" from place to place; and Americans do not think the word "nigger" in good taste.

THE HIBBERT LECTURES FOR 1881.*

THIS Foundation has already brought out some noteworthy discussions of non-Christian religions, and the last series, on Buddhism, will be found not unworthy of its predecessors. The evident familiarity of the author with his subject, as indicated by his little manual of Buddhism, his translation of the Buddhist Birth Stories, and other works, prepares us to receive his utterances with confidence. At the outset Mr. Davids seems happy in the choice of a plan for his brief course, for instead of giving a catalogue of the externals of Buddhism, as so many writers have done before him, he has attempted the more difficult, but more important, task of penetrating below the surface and uncovering the primary facts and fundamental principles out of which this wide-spread religion has grown.

In his first lecture, on the Place of Buddhism in the Development of Religious Thought, after some preliminary remarks on the use and abuse of the comparative method in the study of religions, the author proceeds to show that Buddhism is a relatively late phase of religious thought, and is properly a protest against the animistic doctrines which seem to characterize an early, if not the earliest, stage of all primitive religions, and which in India at the time of Gotama had been reduced by the people to polytheism, and by the philosophers to pantheistic monotheism. But the founder of the religion found it necessary to concede something to ancient beliefs, and though the denial of the existence of souls was complete among the initiated, some temporary gods and demons were allowed to the multitude. It is not strange that this grafting of a new principle upon an old stock resulted in a mongrel growth.

The second lecture is on the Pāli Pitakas, or "Baskets," which are the canonical books of the Southern Buddhists, and contain the rules of the Buddhist Order, treatises on ethics and metaphysics, and some miscellaneous poetical and legendary literature. The date of these works cannot be precisely stated, but our author thinks that they were collected substantially in their present form within 150 years after the death of Gotama, and that parts of them belong to his time or even an earlier period. Unfortunately, though these writings are our best authority on early Buddhism, they are still, in considerable part, buried in the manuscripts, and we shall have to wait until the new Pāli-Text Society makes them accessible before we can exactly estimate their value.

The third lecture, on the Buddhist Theory of Karma, is, in our view, the most interesting of the series, because it treats of a central and curious doctrine of this religion, which has hitherto been often misunderstood. It was a cardinal tenet of Hinduism that every human action, good or bad, bore its appropriate fruit, and that no attitude of mind on the part of the actor could prevent the operation of the law. The natural inference was that a person's circumstances in this life point to a prior existence, and that his acts require a new birth in a more noble or ignoble form for their proper fruitage. Now, since Gotama held to the necessary connection between action and its appropriate result, but denied the existence of souls, he was driven to discover some way to reconcile the conflicting doctrines. This he did by announcing the dogma that the results of a man's acts, his *Karma*, passed over to a new individual standing in no relation of identity or relationship to him. In other words, it was the modern theory of heredity with the physical connection left out. This is not at all a transmigration of souls, which, says Mr. Davids, Gotama did not teach.

* Swiss Letters and Alpine Poems. By the late Frances Ridley Havergal. E. P. Dutton & Co. $1.50.

* The Origin and Growth of Religion, as illustrated by Buddhism. By Prof. W. Rhys Davids. Being the Hibbert Lectures for 1881. G. P. Putnam's Sons. $2.50.

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The remaining lectures, on Buddhist Lives of Buddha, Gotama's Order, and Later Forms of Buddhism, will be found interesting, though containing nothing new. In the last, a remark of our author is worth repeating — that this religion has a different aspect in each of the countries to which it has spread, being modified by the genius of the people embracing it; and that it would be unfair to judge of its primitive character by its modern aspects. An Appendix contains, among other matters of interest, the author's views on the meaning of Nirvāna. Hitherto two extreme opinions have prevailed, one that it means the annihilation of the individual, the other that it promises a future state of endless repose from trouble. Mr. Davids thinks that passages recently discovered in the Pāli Scriptures decisively prove that Gotama had no thought of a future life, but intended by Nirvāna the extinction of passion and delusion by righteousness in this life.

HURD'S THEORY OF OUR NATIONAL EXISTENCE.*

A WORK by Mr. Hurd which appeared during the slavery conflict, entitled *The Law of Freedom and Bondage in the United States*, attracted great attention, and had, through its treatment of the relations of the several States, an important influence on the discussion of the fugitive slave law. From somewhat the same standpoint, although with a different object, Mr. Hurd returns in the present volume to the discussion of public questions. He is, we believe, a lawyer, formerly residing in Boston, but much given to literary labors, and not now in active practice.

His purpose in the present work is to ascertain by a strict process of induction, scouting all confusion of doctrine with history, and basing his conclusions only on historical facts, who is the sovereign actually obeyed by the people of the United States. Sovereignty, in Austin's mind, consisted in the person or persons who were in fact obeyed as the political superior. In this sense sovereignty is not public opinion; nor is the question as to where it rests to be settled by discussions of morality or of what the sovereign in perfect justice ought to be. Theories of social compact do not settle the fact. From this standpoint Mr. Hurd goes forth on his historical quest, and comes back with very decided opinions. The line of a violent change as to the sovereign obeyed is drawn at the Civil War of 1861. With commendable courage, and a full consciousness that he must leave the solid ground of long accepted authorities, he plunges into the ocean of sovereignty-literature. That he has ever reappeared is a proof of his constant industry and great leisure from other pursuits.

In the period from the adoption of the Constitution to our Civil War, the author claims that history plainly shows that the sovereignty was in fact vested in the several States, considered as the organized political people of each State acting in legislature or convention. Webster and Story held that sovereignty was vested in the "nation" as a unit or political personality. Mr. Hurd supports his conclusion, purely as a fact, not a doctrine, by a very strong array of evidence; which is not to be set aside simply because his results disagree with our preconceived — or inherited — notions. He asks, with force, whether, if the written Constitution were to be changed, the organized political people in each State or the mass of people in the whole country would in fact have decided the question.

But the Civil War created, in fact, a new state of affairs. By a purely revolutionary procedure the sovereignty of this country has been, since the war, vested by universal consent in the nation as a mass of fifty millions of people. This is claimed to be a break without historical continuity. When it shall be affirmed by the Supreme Court that the States act only by and through the general Government, as an agent, then the several States will have been only municipal corporations; although as Mr. Hurd says "no positive discrimination of a revolutionary political change has been made by any member of the Court." In the view of the author, then, the Civil War saved the Union not because — as General Grant said to Bismarck — "we all felt, even those who did not object to slaves — that slavery must be destroyed," but because the sovereignty of the United States (not the authority of the general Government) was to be maintained throughout the whole domain which had ever been under that sovereignty.

An interesting part of the book examines Garfield's ideas of sovereignty as brought out by the reconstruction legislation. Why Sir Henry Maine is persistently spoken of as "Dr. Maine" we do not understand. The omission in the volume of a table of contents and of a topical index is inexcusable.

* The Theory of our National Existence. By John C. Hurd. Little, Brown & Co. $3.50.

A NEW EDITION OF RELIGIO MEDICI.*

WHAT a pleasure it is to the lover of true books to get hold of such an edition as this of such an English classic as Sir Thomas Browne's *Religio Medici!* *Religio Medici* is one of the famous books of history, and here we have it in a form and with accompaniments which must satisfy at once the scholar, the bibliographer, the reader, and the connoisseur. "One of the most beautiful prose poems in the language," the elder Lytton called it; "its power of diction, its subtlety and largeness of thought, its exquisite conceits and images, have no parallel out of the writers of that brilliant age, when Poetry and Prose had not yet divided their domain, and the Lyceum of Philosophy was watered by the mixing of the wine."

Sir Thomas Browne belonged to the seventeenth century. He saw Shakespeare, Cervantes, Bacon, Ben Jonson, Massinger, Descartes, Archbishop Usher, Pascal, Cowley, Galileo, and Spinoza die; he saw Dryden, Locke, Newton, and Fenelon born; he saw Milton, Molière, Sir John Suckling, Barrow, and La Rochefoucauld born and die; he studied at Winchester and Oxford; wrote *Religio Medici* about 1635; settled in Norwich in 1636; married Dorothy Mileham in 1641; saw Charles I beheaded in 1649 and Charles II restored in 1660; knew London in the Great Plague of 1665 and in the Great Fire of 1666; was knighted by Charles II in 1671; and died in 1682; his wife following him a year later. Besides his *Religio Medici* he is known by *A Letter to a Friend upon Occasion of the Death of His Intimate Friend* and *Christian Morals;* both of which tracts are incorporated in the present volume.

Religio Medici, which will always stand first in any collection of the writings of Sir Thomas Browne, may be described as a confession of the author's Christian faith as a member of the Church of England; a curious and quaint discourse of religious doctrine as he held it. It is not long, but it is broad and deep; full of a tender grace and sweet simplicity; the gentle contemplations of a good physician. It was not originally intended for publication, but crept stealthily into type as it were, until by popularity it had justified its claims to publicity. It soon crossed to the Continent in a Latin translation, and after the first authorized edition was reprinted at least eight times during the author's life. During the next hundred and fifty years four more editions appeared; and in the present century it has been republished at least seven times in England and four times in America. The latest American editor was Mr. James T. Fields, in 1862; and a plain edition was brought out by Roberts Brothers two years ago.

The present edition is complete, and leaves nothing to be desired. Its features are: (1) a steel portrait of the author; (2) an analytical Table of Contents; (3) an historical preface by the editor; (4) a chronological table of the dates of Sir Thomas Browne's life; (5) an account of the discovery of his remains in the church of St. Peter's Mancroft, Norwich, in 1840; (6) a brief notice of former editors, including Mr. Fields; (7) a bibliography of editions, which, however, is not quite exhaustive; (8) a collation of some old editions; (9) *Religio Medici*, the *Letter to a Friend*, and *Christian Morals*, in new and carefully compiled texts, with fac-similes of the original title-pages; (10) nearly a hundred pages of critical and explanatory notes; and

* Sir Thomas Browne's Religio Medici. Edited by W. A. Greenhill. Golden Treasury Series. Macmillan & Co. $1.25.

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(11) and finally, a general and glossarial index, occupying nearly 75 pages, so full as to amount nearly to a concordance. All this in a book of less than 400 pages, but a trifle over 6 inches long, 4 broad, and 1 thick, bound in maroon cloth, gilt, and sold for $1.25!

Hereafter but one edition of Sir Thomas Browne need concern the ordinary reader; and that is this.

American History.

Papers and Proceedings of the Connecticut Valley Historical Society 1876–1881. Springfield, Mass., published by the Society.

History of the Colony of New Haven. By E. E. Atwater, New Haven, Conn. Printed for the Author.

History of the Campaign for the Conquest of Canada in 1776. By C. H. Jones. Porter & Coates. $3.00.

History of the Discovery of the Northwest by John Nicolet in 1634. By C. W. Butterfield. Robert Clarke & Co. $1.00.

The Conquest of California by the Bear Flag Party organized and led by Wm. B. Ide. [No date or place of publication.]

America. By Robert Mackenzie. T. Nelson & Sons. $1.50.

The Connecticut Historical Society was formed only in 1876, and the present is the first collection of its *Papers and Proceedings.* The Proceedings are presented only in an abstract, and only such Papers are printed as were furnished by their authors for publication. The constitution and membership of the society are given in full. A steel portrait of William Pynchon, a Massachusetts pioneer in the Connecticut Valley, and the founder of Springfield, prefaces the volume. The more noticeable contents are the papers on "Dartmouth College and the State of New Connecticut," on "Slavery in the Connecticut Valley,' on "Springfield in Shays's Rebellion," on "Count Rumford," and Judge Shurtleff's historical poem, "Minnetona," read at the society's annual meeting in June last. Perhaps a dozen other topics are treated. Of the typographical accuracy of the volume one cannot feel assured, which is an unfortunate circumstance; but it is fair to the eye, entertaining to the historical taste, and a good beginning.

A *History of the Colony of New Haven* is a proper pendant to the settlement of the Connecticut Valley, but the *colony* of New Haven, the reader should understand, is not the *city* of New Haven. Mr. Atwater's work is a good example, has been written under many advantages of material, and is equal to its theme. The history of the New Haven Colony falls wholly within the middle third of the 17th century. Its separate existence ceased in 1665, when it was incorporated with the new State of Connecticut under the charter of 1662. Thenceforth New Haven was only a town.

The publications of Porter & Coates generally carry a signal in the shape of a blue ribbon bookmark, and that useful appendage is not lacking in Mr. Jones's *History of the Campaign for the Conquest of Canada,* which is a filial work as well as historical. The author's great-grandfather, Lt. Col. Jonathan Jones, participated in this campaign, leading a company of eighty-three men by a long and arduous march of 600 miles through to Canada, from Philadelphia, in the winter of 1776. This was after Montgomery had fallen in the attack upon Quebec. Mr. Jones's narrative is occupied with the events which succeeded the American failure at Quebec down to and through the campaign on Lake Champlain of the ensuing autumn, the chapter in advance of Burgoyne's surrender. This is a passage of Revolutionary history which has been glided over by many historians, and Mr. Jones has filled the gap with a good and circumstantial monograph. In particular it pays just dues to the memory of Pennsylvania troops. The portraits should have included one of Ethan Allen, whose figure was as conspicuous perhaps as any in the field.

John Nicolet, whose *Discovery of the Northwest* is related by Mr. Butterfield, was a young Frenchman who came out to join Champlain in 1618, and was put at once into diplomatic service among the Indians. His story was first told in the Jesuit Relations. Mr. Butterfield re-tells it in short compass, and in simple but picturesque terms, with many details of adventure and exploit. Nicolet was the first white man to penetrate the wilds of the Northwest, discovered Lake Michigan, and sought for an ocean to the westward which should afford a new and short route to China and Japan. He was one of the Stanleys of his time.

The sketch of William B. Ide and his *Conquest of California,* despite its obscure origin, is an important contribution to Californian history, going to show, as it does, that not John C. Fremont but William B. Ide was the true "conqueror." Mr. Ide was a Vermonter, who traveled overland to the Pacific in 1845, though what are now the States or Territories of Missouri, Kansas, Nebraska, Dakota, Idaho, Utah, and Nevada; reaching the spot now occupied by Sacramento City in October 1845. In May of the following year he led the "Bear Flag Party" of volunteers, so called from the rude standard which they carried, in their attack upon Sonoma, the result of which was the surprise of the Mexican garrison and the capture of its commander, Gen. Vallejo. This narrative, founded entirely on original authorities, deserves the careful attention of scholars. If its statements are to be received, and we see no reason why they should not be, they compel the rewriting of some pages of American history. But it was a great blunder to publish such a book without the usual data of publication.

Mr. Mackenzie's history of America is not, the reader should understand, a history of the United States alone, but of America in the large and continental sense; that is to say, of the United States as first and foremost occupants of the territory, and of the Dominion of Canada and Spanish America and Brazil as well. Nor is it new; but an old work extended to the present.

The Hawthorne Index.

It was a happy thought of "E. M. O'C." of Rochester, N. Y., to prepare *An Analytical Index to the Works of Nathaniel Hawthorne.* The plan adopted is judicious and adequate, the result is good and useful. The whole is comprised in a "Little Classic" volume of a few less than 300 pages. We have, first, an introductory sketch of Hawthorne's life, which covers the ground, gives the reader the facts of a career which is a romance in itself, and enters Hawthorne works by title and description at the points where they occur. This sketch is not disfigured by fine writing, the temptation to which would be great; but is sensible, full of the facts, terse, pleasantly flavored with extracts from original writings, and keeps to the point. The Index, which makes the bulk of the book, is to names, places, and topics occurring in Hawthorne's works, in an alphabetical arrangement. We will give a specimen of a few consecutive entries:

Montrose, Duke of, relic of, *English Note-Books,* vol. ii., May 10, 1856 Abbotsford.

Monument Mountain, Berkshire County, Mass., *American Note-Books,* vol. ii, August 5, 19, October 13, 1850, February 12, March 11, May 23, 1851, *Wonder-Book,* Bald-Summit, Tanglewood Porch, *Tanglewood Tales.* Introduction.

Monuments: desire for, *Twice-Told Tales,* vol. ii., The Ambitious Guest; device for a, *American Note-Books,* vol. i., 1840; London, *English Note-Books,* vol. i., September 7, 10, 1855; of battle, *Twice-Told Tales,* vol. ii., Snow Flakes; uselessness of, *English Note-Books,* vol. ii., November 12, 1857.

Moodie, Old, a character in *The Blithedale Romance,* who appears in chapter i. The mystery as to his identity forms an important link in the plot of the book. His early history and characteristics are given in chapter xxii., his looks and manner described in chapters x. and xxi. He is said to be drawn from the old man mentioned in the *American Note-Books,* May 7, 1850, as seen in Parker's in Court-House Square, Boston.

Moods, what are to be trusted, *Septimius Felton,* p. 12 (12mo.)

The reader will see at once that the *Hawthorne Index* belongs to the category of useful books. It must have cost one person much labor, but it will save many persons a great deal more. The bulk of it is not great, but such as it is it might have been reduced by systematic abbreviations in the references. Some of the space so gained might well have been used to indicate pages. It would then have been needful to designate what editions of Hawthorne were intended. The work asks admission to every library to a place by side of the *Dickens* and *Waverley Dictionaries,* and cannot consistently be refused. [Houghton, Mifflin & Co. $1.25.]

Bibliotheque de l'Enseignment des Beaux Arts.

[Library of Instruction in the Fine Arts.]

Anybody would see by the fashionable dress worn by the first four volumes of this new series, published in December last, that they were fresh from Paris. They are pioneers only, and ninety-six other volumes are promised to follow, twenty more at least in 1882; the rest as rapidly as thoroughness in preparation will allow. The subjects and authors of the four are as follows: *La Peinture hollandaise,* by M. Havard; *La Mosaic,* by M. Gerspach; *L'Anatomie artistique,* by M. Duval; *L'Archéologue grecque* by M. Collignon. The books are large 16mos, with open text and wide margins; averaging upward of 300 pages and nearly 100 engravings each; and uniform of course in typography and binding. M. Havard's study of painting in Holland is an historical sketch, first by periods, second by departments, under which latter head chapters are devoted respectively to *genre,* interior, landscape, marine, and other painters of limited range. The illustrations are copies of works of masters from the great galleries, and occasion is taken to give brief accounts of the more celebrated artists. To M. Gerspach's volume on mosaic-work a special and curious interest attaches by reason of the novelty and freshness of the subject, one

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not much treated in current art-works. Mosaic is almost an art by itself, and its place in European art-history prominent and important. Its connection with architecture is of course intimate and organic. M. Gerspach begins with the mosaics of antiquity, and then follows the development of the art by centuries from the fourth to the nineteenth, with a chapter upon each, closing with a few lessons in its technique, and with lists of the localities and the producers of the mosaic works described. The illustrations are examples. M. Duval's essay on art-anatomy is an epitome of his lectures at l'Ecole des Beaux-Arts, and is cast in a course of twenty-five "lessons," each of which forms a separate chapter. The resources of the dissecting-room and museum are drawn upon for illustration, and the careful study of the bony and muscular structure of the human frame points to the large and exact scientific knowledge which must precede success in art. M. Collignon's account of art archæology in Greece is limited of course chiefly to architecture and sculpture, but there are subordinate chapters on terra-cotta work, decorated vases, coins, and engraved gems, and the whole subject of Greek art is traced to its origins. Dr. Schliemann's renowned discoveries on the plains of Troy are made use of, and the illustrations are more numerous than in either of the other volumes. Among the works to come are a history of art in epitome; separate studies of sculpture, painting, engraving, architecture, decoration and music; volumes on distinctive art in all the countries of modern Europe; and on ceramics, tapestry, and Gothic architecture. Besides the professional uses of this series they have their obvious values to American students of the French language. [Paris: A Quentin. New York: J. W. Bouton. Each $1.25.]

Western Poetry.

The League of the Iroquois and other Legends. By Benjamin Hathaway. [S. C. Griggs & Co. $1.50]

Maurine and other Poems. By Ella Wheeler. [Jansen, McClurg & Co. $1.50.]

Conata. By Mary Grant O'Sherridan. [Madison, Wis.: David Atwood.]

Mendota, the Spirit of the Lake. By Major Charles B. Mayers. [Do. do.]

The most pretentious of these four books is the first, which in a series of poems having some attraction tells the story, as embodied in the Iroquois tradition, of the origin of the confederation, and especially all that relates to the part the great personage of Indian mythology — Ha-yo-weut-na — took in the formation of the league. The wonderful thing about this Iroquois league was that it originated among savage tribes, whose only literature was oral tradition. It is at least encouraging that the fast disappearing aborigines of this continent have found a bard competent and sufficiently enthusiastic to weave their weird myths and legends into poems that secure them a place in our literature.

Miss Wheeler's volume is dainty and little, but serves up the cream of that young writer's poetical productions to date. The lady is known as a frequent contributor to the daily papers, and occasionally to the *Atlantic*, to what was *Scribner's Monthly*, and to other periodicals. We cannot admire her *Maurine*, which is altogether too long and ambitious. She would have done better had she written that story in prose. Distinguished poets would scarcely venture on a versified story of 129 pages. The plot is good, but there is too much filling of commonplace. The poetic form makes the story drag. Miss Wheeler's shorter poems we can commend. Many of them have charming points. One such is "My Home."

This is the place that I love the best,
A little brown house, like a ground-bird's nest,
Hid among grasses, and vines and trees,
Summer retreat of the birds and bees.

The tenderest light that ever was seen
Sifts through the vine-made window screen —
Sifts and quivers, and flits and falls
On home-made carpets and gray-hung walls.

All through June, the west wind free
The breath of the clover brings to me,
All through the languid July day
I catch the scent of the new-mown hay.

The morning-glories and scarlet-vine
Over the doorway twist and twine;
And every day, when the house is still,
The humming-bird comes to the window-sill.

In the cunningest chamber under the sun
I sink to sleep when the day is done;
And am waked at morn, in my snow-white bed,
By a singing-bird on the roof o'erhead.

Better than treasures brought from Rome,
Are the living pictures I see at home —
My aged father, with frosted hair,
And mother's face, like a painting rare.

Far from the city's dust and heat,
I get but sounds and odors sweet.
Who can wonder I love to stay,
Week after week, here hidden away
In this sly nook, that I love the best —
The little brown house like a ground-bird's nest.

Mary Grant O'Sherridan sends us her first attempt in verse in *Conata*. The author begs the public to indulge her unpretentious telling of the thoughts and feelings of random hours. Her poems are worthy of considerable praise on account both of merit and of promise. The worst that can be said of the present volume is that there are too many lines to friends and on commonplace subjects that have been worn threadbare. A marked exception is the poem on The Death of Balder, which gives a remarkably vivid and tender picture from Teutonic Mythology, full of fine descriptions of nature and of deep sentiment. There is throughout this poem a keen appreciation of the significance of the Balder myth and a happy manner of expression. Miss O'Sherridan, we understand, is yet in her teens. If so she has satisfied expectations.

The lakes around Madison, Wisconsin, have been made famous by Thomas Moran, who painted them in 1876, and by Longfellow, who sang their praise in four beautiful stanzas the same year. Major Mayers too has undertaken to spread the fame of these lovely waters in a series of poems, the first of which is noted above. To the Indian myths connected with these lakes the author has given a poetic setting. The meter is somewhat that of *Hiawatha*, and the story is pleasantly and rapidly told. There are many bits of excellent description, and we follow the path of the chief Mendota, from his boyhood to his tragic death, with interest. This is a poem for school-boys to declaim. There are in all five lakes around Madison, with all of which Indian romances are connected, and poems like this on the remaining four would make a valuable contribution to our literature of Indian legends.

Mr. Lanman's Recollections.

Recollections of Curious Characters and Pleasant Places Mr. Lanman calls his collection of seventeen sketches. The "curious characters" are Louis Gamache, a hermit of the island of Anticosti; Peter Pitchlynn, a scholarly Choctaw Indian, whom Dickens fell in with on an Ohio steamboat on his first visit to this country; a young hunter of Chicoutimie in the Hudson's Bay Territory, who is made to entertain the reader with a backwoods journal; Pushmatahaw, a Mississippi Indian who figured in Jackson's time; honest Joe Payne, the Potomac fisherman; and a representative American sailor, who was born in the brig "Wepeawauge" off Cape Hatteras, in December, 1807, and led an adventurous life at sea for nearly forty years. The "pleasant p aces" are American forests, Stratford on the Housatonic, Montauk Point at the extremity of Long Island, Newfoundland, and Block Island, of whose cliffs a view is given in a frontispiece. Besides these there are chapters on "American Travel," on the hunting of sea-elephants and sword-fish, on the voyage around Cape Horn, on salmon fishing in the Jacques Cartier River, and on certain past or passing phases of American life, such as the oldest inhabitant only will soon remember. The papers are all pleasantly written; abound in interesting descriptive passages and in little touches of information and sentiment which betray a cultivated and sympathetic nature; and gather up the personal observations of a long and varied life upon a wide variety of topics belonging to American scenery and manners. The book is remarkable as being the Scottish publication of an American author; but nothing on the whole is more remarkable about it than its reproduction, almost word for word, by way of preface, of the "World Biography" of the author, and the accompanying sonnet to him by Mr. W. L. Shoemaker, which appeared in the *Literary World* for January 15, 1881, in both instances without a word of acknowledgment. A more conspicuous piece of appropriation is seldom seen. [Edinburgh: David Douglas.]

— Special interest attaches to Professor Woodward's lately published *History of the St. Louis Bridge* from the fact that it was not only written and published, but manufactured, down through all the processes of printing and illustration, even to the production of the original materials, almost wholly in St. Louis. The book weighs just ten pounds, and is weighty in more senses than that. The drawings for the lithographer alone occupied a civil engineer nearly an entire year.

— St. Louis has a Liberal Literary Club, made up of intelligent people who have been led to feel that they don't know everything, and who meet once a week to learn more by means of an intellectual entertainment provided generally by their own members. Features of late meetings have been papers by Judge Nathaniel Holmes on "Struggle for Law," and by Professor Morgan on "Optimistic Views," with discussions following.

— John Wiley & Sons will issue next month a *Concise Manual of Quantitative Analysis* by Dr. H. C. Bolton. This work has been carefully condensed from articles by the author issued in the *Chemist* and other scientific journals. The work is designed as an introduction to the more elaborate treatise by Tresnius on the same subject issued by the same firm, and also to *Hart's Volumetric Analysis*.

— Lockwood, Brooks & Co. have ready the first volume of Halkett and Laing's *Dictionary of Anonymous and Pseudonymous Literature of Great Britain*, having made arrangements with the Edinburgh publishers to issue it in this country; for which our thanks!

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The Literary World.

BOSTON, FEBRUARY 11, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Worthy books
Are not companions — they are solitudes:
We lose ourselves in them and all our cares.
PHILIP JAMES BAILEY: *Festus.*

*** A million of dollars has been offered to Baltimore by Mr. Pratt for a free public library, on condition that the city will promise additionally a perpetual income of $50,000; and the gift has been accepted. Some opportunities for such colossal munificence still remain, but the number of cities in which a man can usefully found a millionaire library and have the fame of it to himself are becoming rare. Washington has the Congressional Library; Philadelphia the Rush Library; Chicago the four or five millions of Mr. Newbury — in prospect; New York, the Astor and Lenox Libraries. Boston and Cincinnati have already great public libraries. There are plenty of opportunities for small donations, a hundred thousand or so, plenty of chances too for those who are willing to go into a partnership, as it were, of benevolence; but the man who wishes to turn virgin soil, who is not willing to share his glory, must make his choice soon or he will be anticipated. We suggest a free public library for New York as an especially desirable opportunity. In the most conspicuous place on the continent it would be the most useful. It could absorb several millions, if a man were desirous of giving more than one. What do you say, Mr. Vanderbilt, now that your new palace is finished?

*** We are glad to see that a bill establishing a uniform rate of two cents a half ounce for letter postage was introduced in Congress on the 1st inst. Such a measure ought not to be long postponed. The postal revenue has reached the point where a reduction of the present three-cent rate is strongly to be urged. If necessary to effect it let the rates on merchandise be increased. The United States Mails are not intended for the doing of a general express business; but they ought to be made to carry intelligence for the people, either written or printed, at the lowest possible price.

*** A moral for public speakers who have the fear of reporters before their eyes is thus pointed out by "P. C. W." in the *Spectator:*

Be commonplace; speak the latter halves of your sentences slowly and emphatically; or better still, write out your speeches carefully, and give them to the reporters beforehand, only taking care, in that case, to be sure and deliver them.

*** The portrait of John Stuart Mill by Watts, in the Grosvenor Gallery, is not "the only portrait for which Mill ever sat," as claimed in the catalogue; for in the now published *Journals of Caroline Fox* mention is made of his sitting to Cunningham in 1840, and of a very beautiful portrait as being the result.

*** The *Athenæum* of Jan. 14 has an appreciative notice of the late John W. Draper; but, strange to say, considers his literary productions only, and makes not the slightest allusion to the remarkable discoveries in applied science which will always be associated with his name.

*** A portrait of Mr. Henry James, Jr., is to take its place in the series of "Atlantic Authors." After which we should have Mr. Howells, with his Bonapartesque head, and Mr. Aldrich, of jaunty Parisian suggestiveness.

*** One good result of the recent disturbances in Tunis is to be an examination of the library of the sacred city of Kairwan to ascertain whether it contains any materials relating to the interior of the continent.

*** Baron Nordenskiöld is already projecting another Arctic expedition, to prove the possibility of commercial intercourse with the coast of Siberia; but with probable literary results as well.

*** The *Academy* of Jan. 7 has a very appreciative notice of the *Poetical Works* of Dr. Holmes, from the pen of J. H. Ingram.

THE LITERARY DRIFT IN ITALY.

THE drift of Italian literature in the last twenty years has been mainly towards history, criticism, and education. The fact can be easily accounted for by the new circumstances which the Revolution has created for the country. The Italian people, now independent, free, and restored to their place among the foremost nations of the world, find no longer need for a literature to voice their restless aspirations for liberty, their sorrow or anger at its loss, and their indomitable patriotic resolves to reconquer it. To be sure such a literature is necessarily of great worth, since so great a political revolution could never have been carried out without the preparation of a corresponding revolution in the moral and intellectual sphere. In many respects, indeed, this provisional literature which has filled the first half of our century was more glorious than even that of the Renaissance, and it can lay claim to as high a place in the general history of intellectual achievement as that of any nation, except, in some respects Germany. But the wants which were peculiar to Italy have for some years ceased to exist; at present they are much the same as those of any other nation enjoying a similar degree of civilization; and they impart a positive character to the national tendencies. Hence the activity of Italians is mainly directed to providing the people of all degrees with instruction. It is tending to make a severe and searching reason prevail over sentiment and fancy; it is prompting to the study of those classic periods which more than any other took reason for their guide. That method of physical science which is founded upon observation and experience, and which scorns vain assumptions as well as metaphysical flights, has reached the domain of moral science also, and tends to pervade the whole national literature. Hence poetry, however bold and imaginative, is made to reproduce nature and truth, rather than to dazzle by mere splendors of diction; it is made to fasten the bonds of human brotherhood, to promote the welfare of mankind, and to diffuse knowledge as well as morality as widely as possible. It would be pleasant to show what strides Italy has taken in this direction in so few years; and some American scholars must do so, we think, before long. Suffice it to say that Germany has acknowledged how Italy has already become her worthy competitor, even in branches of literature where she stood alone; that England takes a keener interest in the literary movement of Italy than ever before; and that France cannot help translating many Italian works and praising them.

Diman's Theistic Argument.

To the Editor of the Literary World:

Sir: Permit me to add my testimony to that of others in recommending the new work on "The Theistic Argument," by the late Prof. Diman. After reading many discussions of this great subject, and teaching Apologetics for many years, I find no work so well adapted to our time, or otherwise so satisfactory as this one.

Some portions may, of course, be open to criticism; but the general tenor of the book seems to me admirable, and most admirable where most of all there was need of further light and completeness. The spirit and tone of the author are as commendable as his argument is clear and convincing. I have no inducement of any kind to pen these lines, beyond the simple desire to aid others in acquiring rest of soul on that greatest of all religious truths respecting which in our day there is so much melancholy unsettledness.

S. S. NELLES.

Victoria University, Canada.

[Dr. Nelles is President of Victoria University. — ED.]

A Note of Regret.

. . . I am sorry that the *Literary World* has given up its good old way of giving us a list of magazine article subjects. I used to depend on that to see what I wanted to read. Now, as I am not able to see all the magazines, I feel quite adrift. It was a valuable part to me. The paper is an enjoyable friend. S. K. B.

London, Eng., Jan. 12.

NOTES ON NEW FOREIGN BOOKS.

The only one of Queen Anne's seventeen sons and daughters who attained even childhood was William Henry, Duke of Gloucester, whose *Memoirs* have been reprinted from a tract of 1789, with notes by W. J. Loftie. The said William Henry's whole life seems to have been a struggle with ague, and his character as sketched in this memoir was decidedly disagreeable. As a boy he was noisy and belligerent, and what was bad in him by nature was made worse by unwise and vicious training. One characteristic anecdote of him is as follows:

One day, upon a visit to the Princess in her apartment at Camden House, he happened to say, "I am confounded dry!" which the Princess hearing, asked who taught him those words? He turned about and said to himself, "If I say Dick [his coachman], he will be turned downstairs. Mamma, I learnt 'em myself."

[Stanford.]

The late Bishop Thirlwall's *Letters to a Friend* and *Letters Literary and Theological* are independent collections of differing interest. The "friend" was a young Welshwoman of a highly cultivated mind, and the Bishop's letters to her fall wholly within the last ten years of his life, and are such as a father might write to his daughter. The other letters extend over almost the writer's whole life. When it is known that Bishop Thirlwall was taught Latin at three years of age and at four read Greek with ease, it will be understood that even his boyhood's letters may be worth reading. His episcopal life lasted thirty-four years, and his letters touch almost every public topic of his time. [Bentley.]

Mr. Charles Etton's *Origins of English His*

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tory is a successful essay in twelve chapters on such linked topics as the problems of ancient geography to the Greek and Roman mind, the early romances about Britain and the North of Europe, the Celts, the Gauls in Britain, the non-Celtic tribes, pre-Celtic ethnology, the Pictish succession, customs of inheritance and family, religion, the Britons in the interior, the Roman Province in Britain, and the English Conquest. Appended are pertinent extracts from ancient authors, a chronological list of Greek and Latin authors cited, an index, and ten very interesting old maps. The work is one of useful information conveniently arranged. [Quaritch.]

Late works of travel and observation are *War, Waves and Wanderings*, by F. Francis, a heterogeneous but pleasantly written narrative of a yacht-voyage in the "Lancashire Witch" from South Africa to Siam, Japan, San Francisco, and Alaska [Sampson Low]; *From Sword to Share*, in which Capt. H. W. Nicholson gives a lively account of an experiment in sugar-farming on the Sandwich Islands [Allen]; Mr. F. S. Bird's book about *The Land of Dykes and Windmills*, that is to say Holland [Sampson Low]; *The Nightless North*, which is Mr. F. L. H. Morrice's story of a rather comfortless walk across Lapland with a single companion; and General Maxwell's *Griffin Ahoy!* the narrative of a yacht cruise to the Levant, with wanderings in Egypt, Syria, the Holy Land, Greece, and Italy, in 1881. [Hurst & Blackett.]

Peter Christian Asbjörnsen, a translation of whose *Round the Yule Log, or Norwegian Folk and Fairy Tales*, by Brækstad, has just been furnished to English readers with an introduction by Mr. Gosse, is a very popular Norwegian author, who, with his friend, the poet Jörgen Moe, Bishop of Christiansand, has done much to make Norse literature of the lighter sort accessible to the world at large. The tales in the present collection, thirty-two in all, are such as are told by the minstrels at the bridal feasts, by the boatmen on the fjords, and by the blind beggars by the wayside. They are so many "gardens of the imagination," says Mr. Gosse, "wild plots full of strange Alpine blossoms, and perfumed with the wind from the pine forest." There are a hundred illustrations reproduced from drawings by the best draughtsmen of the north. [Sampson Low & Co.]

The Rev. Henry Lansdell, whose *Through Siberia* is just out, is an English missionary, who made a journey of 8,000 miles, by the hire of a thousand horses, from the Urals to the Pacific, by way of the rivers Obi, Amur, and Ussuri. He visited nearly all the mines, prisons, and hospitals; and studied carefully the geography, natural history, and social aspects of the country. He writes on the whole with great delight over what he saw, and presents a picture of Russian Siberia distinctly opposite to that commonly received. The work is illustrated, and is a very important contribution to the new year's literature of travel. Nearly the whole of the first edition was taken up before publication. [Sampson Low & Co. 2 vols. 30*s*.]

Mr. S. R. Gardiner has published Vols. I and II of his new work on *The Fall of the Monarchy of Charles I.* In order to approach his commanding subject by an easy historical grade, he goes back to the accession of James I, thus extending the breadth of his survey from a nominal period of twelve years to one of nearly fifty. The work embodies the careful studies of many years, and while not materially affecting the received outline of facts, supplies much fresh filling in; notably from the London letters of agents of foreign governments, and the parliamentary notes of Sir S. D'Elves. [Longmans.]

The contents of the volume entitled *In and About Drury Lane* are papers contributed by the late Dr. Doran to *Temple Bar*. Taking Drury Lane Theater as the starting point, they lead the reader by pleasant rambles in almost every contemporary direction, and entertain him with all sorts of life-like and accurate picturings of the London of half a century or more ago. No gossiper could possibly be more delightful, and at the same time more trustworthy, than Dr. Doran, and you can scarcely open either of these two volumes at any point without finding something of biographical, literary, theatrical, antiquarian, or critical interest. [Bentley.]

Readers of Mr. Howard Payson Arnold's *Gleanings from Pontresina and the Upper Engadine*, of a year ago, whose attention was directed thereby to a remote but very picturesque corner of Switzerland, can learn more of it by consulting Mr. F. Lloyd's *Physiography of the Upper Engadine* and Mr. J. E. Muddock's *Davos Platz as an Alpine Winter Station for Consumptive Patients*, two new, sensible, and instructive books just published in London, full of information, and unhampered by the tinsel of an ambitious authorship. Especially do they deserve the attention of invalids looking for a congenial foreign clime.

An Italian Alpine Club is doing good service to travelers in Italy by issuing local handbooks with full particulars of roads, paths, and inns; historical sketches; touches of folk-lore; and scientific chapters where the subject allows. Two such just out are the *Guida illustrata del Casentino* [Firenze: Nicolai] and the *Guida della Val di Bisenzio* [Prato: Lici], each provided with a map and itineraries. Pedestrian pleasures in Italy are likely to be promoted by these means.

La Trouvaille de Deir el Bahari has appeared at Cairo, giving a detailed account, with twenty photographic illustrations, of the mummies and papyri recently discovered at Deir el Bahari. The papyri are now mostly at the Louvre and the British Museum; the mummies in the museum at Boulak. The mummies are those of kings, chiefly of the 20th and 21st dynasties, and many of them have the complete funeral equipment. [Moures & Co.]

M. Jules Scholl, a Swiss literary gentleman of distinction, has written a work against the practice of vivisection, whose pleading title, *Avez Pitié* ("Have Pity"), is forcibly fortified by the facts which it rehearses. Its pages consist largely of extracts from the reports of vivisectors, who are made to tell the story of their own cruelties to their own shame. Thus:

Baking of animals alive in stoves by Delaroche and Berger, as well as by Bernard; a table of time needful to kill dogs of equal size at various degrees of heat — maximum, thirty minutes; minimum, eighteen, at one hundred and twenty *Centigrade*. Innumerable operations on the vertebral column, remarked by Cyon to be "perhaps the most painful operation of all for the animal." Béclard praises Bernard for "a most ingenious proceeding for taking away altogether the spinal nerve from a living animal. It consists in seizing the spinal nerve at the hole opened in the back, and effecting, by tearing it out, the destruction of its roots." Blatin mentions hearing Flourens say that Majendie had sacrificed four thousand dogs to prove Bell's theory of the nerves, and four thousand more to disprove the same; and that he, Flourens, had shewn, by vivisecting still some thousands more, that Bell was right. [Lausanne: Imer et Payot.]

The *Athenæum* says of Duruy's *Histoire des Romains*, the fourth volume of which has just appeared, that "no illustrated history of Rome at all equal to this has appeared." The pictures are chromo-lithographs, and the maps are excellent. [Hachette.]

Such of our lady readers as are given to fancy work would be interested in Prof. Lessing's *Musterbücher für weiblicher Handesbeit*, which has appeared at Berlin in album form, three volumes. Its feature is a series of 617 patterns of German embroidery from the 15th century downwards. The editor is Director of the Museum of Industrial Art at Berlin, and he projects a similar collection of ancient Italian embroidery. [Lippcheide.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

445. Indo-European Literature. Can you mention some of the best and most accessible books treating of the origin of the Indo-European nations and languages? A. B. S.

Doane College, Crete, Neb.

This is a subject so vast that it has hardly as yet been adequately treated. The few scholars who have done what has been done are very naturally unwilling to suspend the pressing labor of investigation, in order to write popular volumes upon their discoveries. In consequence, much of the best literature of the subject is to be found only in Kuhn's Zeitschrift, or scattered through the journals of the learned societies. Among works directly accessible *Max Müller's Lectures on the Science of Language, First Series* [Scribners] will furnish, in the sixth and fifth lectures respectively, an introduction to each branch of the subject. *Whitney's Language and the Study of Language* [Scribners] gives in chapters V, VI, and VII, a condensed, but thoroughly scientific and trustworthy, statement of the facts established in both departments. Then for a broader view, first on the ethnic side, Peschel's Ethnography may be consulted [*Völker-Kunde von Oscar Peschel, Leipzig, 1874*]. An English translation can be had [London, 1876]; and there is an American reprint by Appletons; also the second volume of the *Geschichte des Alterthumes von Max Dunker, Leipzig*, of which the sixth edition is now being issued: this can also be had in translation [London]. Another standard work is the *Allgemeine Ethnographie von Friedrich Müller* [2d ed., Vienna, 1879]. Finally, as affording a complete and detailed description of the civilization and social habits of the Indo-Europeans, this volume should be read if possible: *Alt-Indisches Leben: Die Cultur der Vedischen Arier, von Heinrich Zimmer, Berlin, 1879*. As a substitute in English, the first three essays in *Whitney's Oriental and Linguistic Studies*, vol. i [Scribners], may be suggested.

On the subject of Indo-European languages, *Aryan Philology* [by D. Pezzi, and translated by E. S. Roberts, London, 1879] will answer to begin with. *A. Schleicher's Compendium of Comparative Grammar* [London, 1874] is a standard work on the general subject. For one who can read German, the original is to be preferred [3d ed., Weimar, 1871]. The most eminent of all living authorities is Georg Curtius, and anything from his pen may be accepted without question. His *Grundzüge der Griechischen Etymologie* (or *Principles of Greek Etymology*, London, 1875–6), though intended especially to illustrate the Greek, is yet one of the best works on the general subject. His monograph upon chronology in the formation of the I. E. tongues should also be consulted. This is not to be had in English, but has been translated into French [*La chronologie dans la formation des langues indogermaniques. Trad. par Berguigne*: Paris, 1869]. The origina

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work on the I. E. languages [*Vergleichende Grammatik des Sanskrit u. s. w. von F. Bopp; 3te auflage, Berlin, 1868–70.* 4 vols.: English edition, London, 1862] is still useful. These manuals treat more or less directly of the forms of the primitive I. E. speech, which they restore by comparison of the grammatical inflections of the derived languages. Fick's *Verglichende Wörterbuch* [4 vols.] and Pott's *Wurzel-Lexicon* are an attempt to restore the body itself of the original language. To these may be added Vanicek's *Etymologisches Wörterbuch der Lateinischen Sprache: Leipzig.* These may all be used without a knowledge of German. A few other works, more or less available, deserve mention: Piele's *Primer of Philology* [Appleton], and *Greek and Latin Etymology* [Macmillan]; Papillon's *Manual of Comparative Philology;* Ferrar's *Comparative Grammar* (incomplete: only one volume issued); and, for some account of the Ancient Persians and of the Zend-Avesta, Whitney's *Oriental and Linguistic Studies*, vol. 1. The standard authority upon Ancient Persia and its inhabitants, which have contributed so much to the restoration of the I. E. race and speech, is *F. Spiegel: Eranische Alterthumskunde*, 3 vols., 1871. The corresponding work upon Ancient India is Christian Lassen's *Indische Alterthumskunde*, 4 vols., 1861. Both works remain untranslated.

446. **Marlowe's Plays** (see 432.) I wonder that, in replying to the inquiry of the Saratoga Shakspere Club for the plays of Marlowe in separate form, you did not refer to the Clarendon Press series of "Old English Drama," Macmillan & Co., New York. The first volume contains Marlowe's *Tragical History of Doctor Faustus* and Greene's *Honourable History of Friar Bacon and Friar Bungay*, edited, with an able introduction of 111 pages, by Prof. A. W. Ward. The second volume, containing Marlowe's *Edward the Second*, is edited by O. W. Tancock. The notes in both volumes are full and scholarly. A. B. S.

Russellville, Ky.

447. **"Reading between the lines."** Please give the poetical quotation containing the words

Reading between the lines.

Griggsville, O. M. P.

We do not think there is any such quotation. The phrase is probably one that has grown up in the speech of the people, and passed into currency without the direct responsibility of any one author.

448. **That blind king** (see 441). Mr. S. G. W. Benjamin of New York, and Mrs. Annie Sawyer Downs of Andover, Mass., concur in the suggestion that the "old blind king" referred to by Ruskin in his "Crown of Wild Olive" may have been Enrico Dandolo, Doge of Venice, chosen in 1192, of whom Mrs. Downs gives this account:

He led the combined forces of Venetian and French crusaders when Constantinople was taken, in 1202. He was then ninety-four years old, and blind, having had his eyes put out in 1171, when Venetian envoy at Constantinople, by order of Manuel Comnenas, Emperor of the East. He was the doge who saved from destruction the four horses of gilded bronze that Constantine had carried from Rome to decorate his hippodrome. Not only did he prevent their destruction by the fanatical crusaders whom he commanded, but he sent them to Venice, and in 1205 they were set up on the front of St. Mark's, a strange but striking ornament of its fanciful façade, and a lasting memorial of the share of Venice and her blind doge in the crusade. Geoffroi de Villehardouin, one of the chief actors in the campaign, has left us a vivid and trustworthy account of the whole affair.

A reference to Dandolo, in the last Canto of Byron's *Childe Harold*, confirms the probability of the above suggestion.

449. **The Study of Anglo-Saxon.** What text-books and dictionary of Anglo-Saxon would be most useful to a student who cannot have the help of a teacher? W. J. C.

Calumet, Mich.

The *Hand-Book of Anglo-Saxon and Early English*, by Prof. Hiram Corson, of Cornell University, contains both text and glossary, and is a good book for the purpose mentioned. A smaller book, and perhaps the best (as it is the latest), is *An Anglo-Saxon Reader in Prose and Verse*, by Henry Sweet, of Balliol College, Oxford, published by Macmillan & Co., in the Clarendon Press series. It costs a trifle less than Corson's.

450. **"Temptations of St. Anthony."** Who is the author of this poem? the first line of which is "St. Anthony sat on a lowly stool." At the end are the initials T. H. S. F. B.

Roxbury, Mass.

451. **Malbrook** (see 423). It is true that there is no such book as *Malbrooke* — but there is a somewhat indifferent work of fiction, entitled *Malbrook*, and published anonymously by Carleton in 1870. For further information see *Public Library, Quincy, Mass.*, No. 2588. O. C. F.

Randolph, Mass.

Several years since a book was published bearing that title, written by Ruth Woodland, the *nom de plume* of Miss Sue Chestnutwood. I formerly owned a copy of the book, and more than twenty years ago was acquainted with the person who afterward became its author.

Massillon, O. C. M.

452. **The Blood Seedling** (see 437) was written by John Hay. It was published in 1872, by Lippincott, in a fifty cent volume, with ten other short stories by Margaret Field, Margaret Hosmer, Clara F. Guernsey, Lucy H. Hooper, Harriet Prescott Spofford, Chauncey Hickox, J. W. De Forest, J. R. Haderman, and R. D. Minor. *Not Pretty, but Precious* was the title of the collection. C. H.

Washington, D. C.

CURRENT LITERATURE.

FICTION.

Numa Roumestan. Tr. by Virginia Champlin. Daudet's novel in the original was noticed at length on p. 411 of our last volume. It is well that it be translated into English for Americans who do not read French, and "Virginia Champlin" has made herself known before this as an intelligent, sympathetic, and capable translator. Neither a Frenchman's sense nor his grace suffer at her hands. The dozen or so pictures are uncommonly good. [Lee & Shepard. $1.00.]

Higher Than the Church. From the German of Wilhelmina von Hillern by Mary J. Safford. This little book contains a pretty legend of the cathedral of Breisach, an ancient city of the upper Rhine. Hans Lieprink, to whom the Emperor gives his own beautiful jack-knife, becomes a pupil of Durer and a famous carver. Hans loves Marie Ruppacher, but Marie's father despises an "artist" and will not listen to his suit. At last, however, the stern parent consents, but only on the condition that Hans will carve a new altar which shall be "higher than the church." Hans sets to work, and ingeniously crowns the new altar with an over-bending mass of carved foliage, whose central branch touches the very roof of the choir. "Herr Ruppacher," he calmly says, when his work is done, "look above you, the altar here is exactly one foot higher than the church, and yet it stands within it. I have merely bent the top." And so Hans wins his bride. The story is simply and sweetly told. [Wm. S. Gottsberger. 50c.]

Eunice Lathrop, Spinster. By Annette Lucille Noble. This, Miss Noble's second novel, is at least as good as her first, which is saying much for a young author. It has a Massachusetts beginning and end; a London middle; an Atlantic voyage; a selfish man between two lovely women, who could be happy with either "were t'other dear charmer away"; a silent lover, who comes into his inheritance only on the last page; and an English widow, probably a "grass-widow," who dies abruptly of a pistol shot under circumstances which point to a murder and nearly get the halter around an innocent man's neck. There is also the "widow's" whimsical foundling, a very amusing creation with old-fashioned ideas, blunt talk, and Papistical devotions; and Eunice Lathrop is a knowing spinster of the true New England type. The story has originality, wit, vivacity, and well-drawn characters. The style is careless, however, and presents several sentences that cannot be parsed. The punctuation is slovenly beyond anything we have lately seen. Brilliant things like the following, however, cover a multitude of sins of syntax:

There is no politeness on earth so pertinently suggestive as an undertaker's — he seems to want to carry it so far.

A steamer is like a menagerie where it is both amusing and instructive to study the creatures great and small. It is only the scientific who devote their attention to the aquarium outside.

One may be fastidious in Massachusetts and happy-go-lucky in Paris.

There is nothing better in the book than the chapters describing Mrs. Cudlip's London boarding-house, which are written feelingly, as if from experience. The author's individuality is marked: a twinkle in her eye and a droll inflection to her voice bring the reader at once into a merry mood, and she certainly amuses. [G. P. Putnam's Sons. 60c.]

SCIENTIFIC AND PRACTICAL.

Hand-Book of Light Gymnastics. By Lucy B. Hunt. The author of this little manual is instructor in gymnastics at Smith College, Northampton, Mass. What is known as the Dio Lewis system is the foundation of her practice, and she expounds it practically with a view to the wants of other teachers and of home use. Exercises with wands, rings, bells, and bean-bags, are minutely explained, as well as free gymnastics, mutual-help exercises, and rules for marching. Remarks on a suitable dress for the gymnasium conclude. [Lee & Shepard. 50c.]

Sewer Gases. By A. de Varona, M. D. The subject of house drainage and drain ventilation must be hammered away at until public attention is compelled to public necessities. Dr. Varona's little book, now in a second and revised edition, is a solid, well-directed, and effective blow. His fundamental position is that

not until the properties of air and water and food are taught in schools in preference to the abstract rules of grammar, and the distorted facts of history, will men come to understand the magnitude of the crime that is committed by those who poison the air of their cities, the water of their rivers, the supplies of their market-places:

which is bravely and well said. Some centuries hence, perhaps, the world will get upon new methods of education which are rational, logical, and practical. One of Dr. Varona's novel ideas is that the horse-post at the front door in large cities should be hollow, perforated at the top, connected with the house drain, and so made to do duty as a ventilating shaft. He gives like useful suggestions for house ventilation and disinfection, and recommends that house garbage be burned. Plumbers and householders (but not doctors) will find it to be money in their purses to consult and

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obey this knowing and practical little book. But how about the arsenically green covers in which it is bound? Is the devil of poison bent on making it a vehicle after all? [D. Van Nostrand. 50c.]

The First Book of Knowledge. By Frederick Guthrie. Here we have a ripe, nutritious, but simple fruit from the garden of Kensington. The book is the primer out of doors. In it we have a scientific professor down on his hands and knees with a parcel of children around him, explaining to them the mysteries of common stuffs and things. What makes the difference between a stuff and a thing; the things and stuffs that are used in house building; the constitution, relations, and play of the elements—fire, water, air; the growth and working of woods; the philosophy of heating and lighting; the art of finishing and furnishing; the secrets of the comfort there is in clothing and food, and the laws which underlie the preparation of each; the philosophy and practice of cleaning what is dirty; and the history of materials used in writing and printing; these are the topics which the little book reviews in clear and definite terms suited to young minds and to old minds not well instructed. The object is very practical, and the divisions of the book, and the questions with which it is provided adapt it to use as a text-book for object teaching in primary schools. [G. P. Putnam's Sons. $1.00.]

Opium-Smoking in America and China. By H. H. Kane, M.D. This essay is not long, but goes to the bottom of its loathsome subject; traces the origin and spread of the vice in the United States; gives the statistics; follows the opium-smoker into his den, and studies him at his work; analyzes the drug and its effects upon the system; proposes systems of treatment and cure; and discusses governmental responsibility in the premises. According to Dr. Kane the first white man smoked opium in the United States in 1868; the second only in 1871; while today not less than 6,000 men and women are enslaved by the habit. That the habit can be "rapidly, painlessly, and safely cured" is about the only pleasant piece of information he has to give. [G. P. Putnam's Sons. $1.00.]

Sensation and Pain. By C. F. Taylor, M.D. This academic lecture on a subject by nature somewhat anatomically intricate and physiologically obscure is rendered lucid by illustrations and interesting by anecdotes, which convey the author's ideas, without loss or limit in expression, direct to the reader's mind. Pain cannot be remembered, and Dr. Taylor explains why; but it can be imagined, as was the case with Boutibonne at the battle of Wagram:

> Men were falling all around him when he felt both his legs carried away by a cannon-shot. He sank down about eighteen inches and fell back benumbed by the shock. Having been told that hemorrhage was lessened by quietude, he remained perfectly still until the next morning, when the surgeons coming around, it was found that instead of the legs having been shot away, the cannon-ball had ploughed a deep hole in the earth beneath his feet into which he had sunk, and that he was entirely unhurt.

Such are the tricks the sensations sometimes play us, and this study of the mechanism of the nerves shows how. [G. P. Putnam's Sons. 75.]

Words, Facts, and Phrases. By Eliezer Edwards. This repository of curious information on out-of-the-way topics may be described as part cyclopædia, part dictionary, part handbook of quotations, part museum, part universal index, part glossary, and part scrap-book. It contains about 4,000 entries, ranging in length from a definition of "erase," in one line, to an account of "surnames" in six pages. Many of its communications are needless. Who requires such a book to tell him that "gruel" is from the French word *gruau*, oatmeal or groats"; or that "palsy is the old English name for paralysis"; or that the custom of "Drinking Healths" is "of great antiquity"? On the contrary what is such a book good for if it cannot tell us something about "Red Cotton Nightcap Country," or what is the origin and meaning of the "hanging of the crane"?—neither of which favors it does us. Nevertheless, there is much in it which many people do not know, and which some of us want to know sometimes very much, and would not know exactly where to look for—as, for example, about forks, "My Eye and Betty Martin," clocks, turnpikes, ladies' saddles, Gretna Green marriages, the dollar mark, playing cards, barbers' poles, a variety of curious phrases, and the like. [J. B. Lippincott & Co. $2.50.]

MISCELLANEOUS.

Seven Voices of Sympathy. Edited by Charlotte Fiske Bates. This collection of extracts from the prose and poetical writings of Mr. Longfellow, dedicated to him and to the memory of his departed friend, James T. Fields, divides its contents under the following heads: "Bereavement and Suffering," "Weakness, Struggle, and Aspiration," "Labor and Endurance," "Restlessness, Doubt, and Darkness," "Self-Denial and Philanthropy," "Neglect, Disappointment, and Injustice," "Retrospection and Old Age." But this is the sum of life. The book may therefore be said to arrange in so many bouquets for easy handling and enjoyment, the best of the many and choice buds and blossoms that can be plucked from Mr. Longfellow's rarer than Italian gardens. They have perfumes which are a tonic and beauties which are a solace. How largely Mr. Longfellow has been a poet of the common human life, and how confidential a singer he has been to every human heart, this tenderly sympathetic arrangement of his thoughts displays. [Houghton, Mifflin & Co. $1.25.]

The Intellectual Development of the Canadian People. By John George Bourinot. We have been too dilatory in noticing this intelligent and instructive historical review. The dimensions of the subject are not large, but it is well worth treatment. The book has but four chapters, one of which philosophically estimates the effect of past social and political changes in the Dominion upon the mental development of the people. Remarks upon the late rapid increase of the educated classes in Canada lead the way to the second chapter, which is upon Canada's educational system. Out of this have developed in the past fifty years schools both numerous and important. From this point on the author follows two lines—journalism and literature proper, tracing in the third chapter the rise and career of such papers as the Quebec and Montreal *Gazettes*, the Toronto *Globe*, and the Hamilton *Spectator*, and of such journalists as Mackenzie, Sir Francis Hincks, and D'Arcy M'Gee; and in a fourth chapter the productions of history and poetry, the growth of public libraries, and the general quickening of literary interest and fertility. Canada's romancers are few and far between, but her poets are respectable, her historical writers have shown diligence and learning, literary societies now exist in all her large towns, her magazines have had a good degree of prosperity, and in Toronto alone there are forty or more booksellers' and stationers' establishments. Books to the value of about a million of dollars were imported in 1880, an increase of 30 per cent. in ten years. The great need is of the extention of the public library system. The *Literary World*, we may be permitted to say, has a circulation in Canada, and is happy to do what it can to promote the progress in behalf of which Mr. Bourinot has written. [Toronto: Hunter, Rose & Co.]

Operas: their Writers and their Plots. By "Notelrac." We do not think much of "Notelrac" as a pseudonym, which is simply Carleton spelt backwards; but the little book is a good one, and we wonder that nobody has thought of preparing it before. The lives of Mozart, Auber, Weber, Rossini, Meyerbeer, Donizetti, Bellini, Balfe, Flotow, Wagner, Wallace, Verdi, Gounod, Thomas, Bizet, and Boito, are scattered through a dozen or more volumes, or hidden in the recesses of inaccessible encyclopædias; and for detailed accounts of their famous works one might search day after day in vain. But here is the whole in a nutshell of 106 16mo pages—brief and pertinent biographical sketches of each of the sixteen composers above named, and descriptive sketches of their operas, giving the cast and the plot of each. It is seldom that a book so small gives information so desirable in a form more convenient. [J. B. Lippincott & Co. 75c.]

Renaissance in Italy. By John Addington Symonds. The skeleton of this important work, now completed in England, but still awaiting completion in an American edition, seems to be as follows:

Part I. *The Age of the Despots.*
Part II. *The Revival of Learning.*
Part III. *The Fine Arts.*
Part IV. *Literature.*

The first and second parts are now before us, each in a stout volume of about 600 pages. The third was published here in 1879, and was reviewed in the *Literary World*, Vol. X, p. 179. Whether the fourth will follow in the same form will depend on the publishers receiving a sign from the public. The public should give the sign if it wishes to be benefited itself and to encourage a literary scholarship of the highest class. [Henry Holt & Co. Each $3.50.]

NEWS AND NOTES.

—Oscar Wilde's presence in the United States gives some employment to the interviewers, and furnishes a piquant topic of conversation in social circles. Having presented himself to New York, and made an excursion as far South as Baltimore, where he was entertained by Mrs. Sherwood, the translator, he reached Boston on the 28th, and was promptly the recipient of courtesies from Dion Boucicault, Dr. Oliver Wendell Holmes, John Boyle O'Reilly, and Mr. Sargent of Cambridge of the house of J. R. Osgood & Co. The humorous feature of Mr. Wilde's Boston visit thus far was the attendance of about sixty Harvard students at his Music Hall lecture, Tuesday evening, dressed in knee-breeches and long hair, and adorned with sunflowers and lilies. They marched in together with solemn faces and "æsthetic" regularity,

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and took seats in the front row, to the great amusement of the audience. Mr. Wilde did not seem disconcerted by this delicate tribute, only taking occasion to remark in the course of his lecture that Boston was the first place in which he had been constrained to pray to be delivered from his disciples.

— The Boston fund for the benefit of the family of Sidney Lanier, under the auspices of Mrs. Jas. T. Field, Dr. Holmes, and Mr. Longfellow, grows slowly. Mr. Longfellow is out but little, and has declined the public reception tendered him by his native city of Portland for his 75th birthday, the 27th inst. It is rumored that a life of Mr. Longfellow is in preparation by Miss Blanche Roosevelt of New Orleans. Mr. Edward Stanwood, a member of the Boston *Advertiser's* staff for some years, and a native, we believe, of Augusta, Me., succeeds the late Mr. Goddard as editor in chief of that paper. A purse of $10,000 has been made up for Mr. Goddard's widow, and it is hoped to increase the sum to $20,000. Eugene Schuyler has been in town. Louis Frechette, the poet laureate of Canada, was entertained by the French Canadians of Holyoke, Mass., at a banquet on the 30th ult., Governor Long being one of the guests. Gen. Francis A. Walker, now of the Boston Institute of Technology, has been appointed lecturer at Harvard College on the resources of the United States. "Nasby" has been lecturing at the Boston Theater before the "land leagues" of Boston and vicinity on "How Ireland is Ruled," and Rev. E. Paxton Hood of London has completed a course of very entertaining lectures at Tremont Temple on the Pulpit and Preaching.

— Macmillan & Co. are just issuing a dollar edition of Kingsley's works. *Hypatia* and *Westward Ho* are the only volumes ready as yet. The same house have nearly ready *Fifty Years of Science*, an address delivered by Sir John Lubbock at the meeting of the British Association, 1881; and in the "English Citizen Series" *The National Income Expenditure and Debt* and *The State and the Church. The Voyage of the Vega*, which has been expected ever since before the holidays, has at last arrived. A cheap edition in one volume is in press for the American market. The Rt. Hon. Lyon Playfair, who has so recently visited this country, has an article in *Macmillan's Magazine* on "The Industries of the United States in Relation to the Tariff."

— Scribner & Welford will have an *édition de luxe* of John Hill Burton's *Book Hunter*, which will appear simultaneously here and in England. It will be sold by subscription only. A decidedly unique book of travel is the *Head-Hunters of Borneo* by Carl Bock, a narrative of Dutch Government Exploration, giving full accounts of the journey up the Mahakkam, and down the Barito; also of explorations in Sumatra. The book is fully illustrated with maps, and contains thirty colored plates which, though undoubtedly valuable as giving a good idea of the natives, cannot be called "things of beauty." *Paris Herself Again*, by George Augustus Sala, is out in a new and cheap edition, with a new preface and an additional chapter.

— A new book of poetry by George H. Boker is in press with J. B. Lippincott & Co. It is entitled *The Book of the Dead*, and is written to vindicate the memory of a friend, who is merely hinted at as "the man of men most loved by me," from the aspersions of certain post mortem traducers. The poem is broken up into short "swallow dips of song" after the familiar "In Memoriam" manner, the meter, however, being slightly different, as may be seen from the following extract, which also gives some hint as to the character of the book:

> If you who judge, charge any leaf
> With thoughts too wild or words too plain,
> Then say, the man is wild with grief;
> These villains struck through heart and brain.

— Charles Scribner's Sons will issue in March Froude's *Life of Carlyle*, the materials for which were placed in the author's hands by Carlyle himself. In the preface Mr. Froude will reply to the censures on the *Reminiscences*, and it is safe to predict that this preface will not share the usual fate of prefaces. The fourth and last volume of *The Bible Commentary*, which was begun ten years ago, is shortly to be issued. It contains the Epistle to the Hebrews, the General Epistles, and the Revelation. In the new edition of Dr. Holland's works only the novels remain to be issued.

— R. Worthington announces for immediate publication *Familiar Science Studies*, by Richard A. Proctor, the object of which is "to give clear and simple, but also correct, accounts of scientific matters likely to be interesting to the general public." Among the topics are Notes on Infinity, Science and Religion, The Origin of the Week, The Pyramids of Ghizeh, Sun Spots and Financial Panics, The Fifteen Puzzle, Etna, Our Astronomers Royal, etc.

— Among forthcoming works to be published by Thomas Whittaker we note "Ecclesia Anglicana, a history of the Church of Christ in England from the earliest to the present times," by Arthur Charles Jennings, M.A.; "Modern Heroes of the Mission Field," a series of biographical sketches; and "Questions that Trouble Beginners in Religion," by Rev. G. W. Shinn.

— Mrs. Dall desires to draw attention to the fact that the last three and a half pages of the preface to *My First Holiday* are filled by a synopsis of Mrs. Jackson's *Century of Dishonor*. It is the ninth chapter of that important book, which is alluded to on page 14, as the context shows. We regret that we did not so understand the preface.

— T. B. Peterson & Brothers announce translations of *Laide* by Mme. Adam, and of *Monsieur le Ministre* by Jules Claretie, two authors whose names are familiar to American readers, but whose works have never yet appeared in an English dress. They also have in press a new translation of the Abbé Prévost's *Manon Lescaut*.

— St. Valentine's day is coming into fashion again, and no wonder, when L. Prang & Co. continue to design such "lovely" cards for us. We say "us," and it is even so, for the valentine of today is not intended for lovers alone, but bears many a friendly message as well as tender, and is equally appropriate and welcome, to old and young.

— George H. Ellis has just ready a new edition of William C. Gannett's "Poem in Four Sermons," *A Year of Miracle*, published December 3d, and out of print ten days before Christmas. He has also a new book by Rev. M. J. Savage, *Beliefs About Man*, a companion volume to *Belief in God*, Mr. Savage's most popular work.

A number of New York newspaper offices were burned out, or more or less damaged, by the great fire in Park Row, and Nassau and Beekman streets, Jan. 31, including the *Observer*, *Turf, Field, and Farm*, the *Scottish American*, the *Scientific American*, the *National Bank Note Reporter*, the *Retailer*, and the *Times*.

— Mr. John B. Alden has come to the surface again in New York with a "Useful Knowledge Publishing Company" to take the place of the sunken "American Book Exchange." His first new venture is an edition of Macaulay's *Life of Frederick the Great*, in 137 16mo pages and cloth covers, at 20 cents.

— Professor Pick of Allegheny Theological Seminary has prepared a Hebrew and topical Index to the fourteen volumes of *Lange's Commentary on the Old Testament*, which greatly increases its value, and makes the information contained in it much more accessible. [Charles Scribner's Sons.]

— Geo. W. Harlan's holiday art-book, *My Boy and I*, has created a genuine sensation, and is the most widely discussed book of the day. The cover especially is a revelation in book-binding, and has called attention to the intense conventionalism that has always fettered the book binders.

— Miss Cobbe's *Duties of Women* was published in America just a year ago, and the fifth thousand is now in press. It is notable and gratifying that such a work should be remarkably successful on the Continent, having been translated into French, German, and Italian.

— G. W. Harlan will issue the last of this month Mary J. Safford's translation from the German of a novel by Georg Horn, entitled *Count Silvius*. This novel was announced some time ago, but has been delayed by the press of work on the printers.

— *St. Nicholas* for March will contain poems by Celia Thaxter and Rose Terry Cooke. *Titian* will be considered in the "Stories of Art and Artists." Mr. Lowell is to have a new poem in the *Century* entitled "The Estrangement."

— The life of James Mill and the life of John Stuart Mill, both books written by Professor Alexander Bain, are to be published in this country by Henry Holt & Co. under an arrangement with the author.

— Col. J. Esten Cooke, author of *Surry of Eagle's Nest*, *Hilt to Hilt*, *Wearing the Gray*, etc., is living at the Briars, in the Shenandoah Valley. He is writing *Records of the War* for the weekly Philadelphia *Times*.

— E. R. Pelton & Co. have just brought out a second and enlarged edition of *Orange Culture in Florida* by Rev. T. W. Moore. The information contained in it is practical and invaluable.

— Rev. T. C. Jerome, pastor of the Congregational church at Manistee, Mich., has in preparation *The Pastor's Papyrograph*, a *Manual of Suggestion and Example of Methods of Church Work*.

— The publishers of the San Francisco *Call* have issued *California As It Is*, a little book which gives a large amount of information about the Golden State and its resources.

— The next volume of Lippincott's series of Foreign Classics will be *La Fontaine and Other French Fabulists*, by the Rev. W. Lucas Collins. The book is promised this month.

— The press and the public have made many ineffectual surmises as to the authorship of *Ecce Spiritus*, but it remains a mystery.

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—James Pott of New York has brought out a second edition of that excellent book *The Treasury of the Psalter*, by the Revs. G. P. Huntington and H. A. Metcalf.

—Henry Holt & Co. will shortly add to their "Leisure-Hour Series" Mrs. Alexander's *The Freres*, and *Heaps of Money* by William Morris.

—San Francisco has a Hawthorne Club.

Great Britain.

—The second part of the Sunderland Library, the sale of which is to commence in April, is somewhat larger than the first, embracing the titles from "Chardin" to "Germanus," numbered from 2701 to 5507. It is conspicuous for its collections of the classics, including 27 editions of the entire works of Cicero, beginning with the first, printed in Milan in 1498–99. There are 16 vellum books, of date from 1470 to 1554, of which the Aulus Gellius, 1469, is described as "perhaps the most beautiful book in this sale." [Gellius was a noted Roman grammarian of the 2d century, who made at Rome and at Athens an extensive compilation of extracts from Greek and Latin authors on all subjects, interspersed with comments of his own. *Noctes Attica*, or "Attic Nights," was its title. It is divided into 20 books, and the edition above named is the *editio princeps*. An English translation appeared in London in 1795.] Besides the classics, the collections of chronicles, both French and Spanish, are numerous and rare, including the excessively rare *Chronicle of St. Denis*, known to be the first French book printed at Paris, bearing a date. Of Dante there are numerous editions of the 15th and 16th centuries; and of Chaucer two editions, respectively of 1651 and 1662.

—The *Academy* announces a work ona Dnte in preparation by Dr. Moore, Principal of St. Edmund Hall, Oxford, soon to be published at the University Press. It will consist of (1) a complete collation of the "Inferno" in all the MSS. preserved at the two universities, and also in a MS. (date about 1400) in the possession of Dr. Moore himself, all the variants being registered from Dr. Witte's Berlin text taken as a standard; and (2) a Dissertation on the condition of the text, with a collection of from 100 to 150 passages taken from the "Commedia" generally, selected mostly as supplying examples of readings primary and secondary in character, and so affording tests of the comparative purity of the text of MSS. generally. The collation of these passages will extend over a much larger range of MSS., and will be as far as possible complete for all the MSS. known to exist in England, and will also include some of the best known MSS. in foreign libraries.

—Messrs. Boosey will issue shortly a collection of fifty popular Irish songs and ballads, arranged by Mr. Charles Villiers Stanford. The words are by Mr. Alfred Perceval Graves, author of 'Songs of Killarney' and 'Irish Songs and Ballads,' being lyrics, original for the most part, but in not a few instances founded on Celtic and Anglo-Irish originals. The airs themselves are in the main drawn from the extensive collection gathered by the late Dr. Petrie, and will be quite fresh to English ears, care having been taken to avoid the melodies used by Thomas Moore. *Athenæum.*

—Among recent sales at auction in London was that of a "noble Spanish mahogany bookcase," 15 feet long and 8 feet high, in 6 divisions, with a massive cornice supported by 9 columns, and elaborately finished and decorated; originally made for the Duke of York at a cost of £500.

—Articles of a literary interest in the January reviews are "Taine's Conquest of the Jacobins" and "Modern Italian Poets—Cossa and Carducci" in the *Edinburgh;* "Recent Works on the State of Germany" and "Notices of Catholic Continental Periodicals" in the *Dublin;* "Westcott and Hort's Greek Text" in the *Church Quarterly;* and "George Eliot as a Moral Teacher" in the *Westminster.*

—Her Royal Highness, the Princess Louise, is to contribute to *Good Words* a series of drawings illustrative of Quebec, to be accompanied with historical and descriptive notes, and with a long poem on Quebec by her husband, the Marquis of Lorne.

—Mr. D. C. Thomson of the *Art Journal* has in preparation *The Life and Works of Thomas Bewick*, to make a quarto of about 200 pages, illustrated, to be issued to 325 subscribers only at two guineas for the large paper copies and one for the others.

—Mr. T. Hall Caine has made up from the periodicals a volume of contemporary criticisms of Wordsworth, Southey, Coleridge, Byron, Shelley, Keats, and Leigh Hunt, which will appear in the spring under the title of *Critical Solecisms.*

—*Chambers's Journal* celebrates its fiftieth birthday this month with a number in which Dr. Robert Chambers, the senior editor, one of the original proprietors, will furnish a chapter of "Reminiscences of a Long and Busy Life."

—Cassell's *Old and New Edinburgh* will contain a fac-simile of a curious old illustration of the Kirk of Field, the scene of the murder of Darnley, showing all details of the event.

—Mr. Quaritch has undertaken a second edition of Watson's *Topographical Botany*, of which but one hundred copies were originally printed, for private circulation only, in 1873–4.

—Specimen pages are out of Mr. Henry Seebohm's proposed *History of British Birds*, to consist of three volumes of about 600 pages each, with from 60 to 70 plates in color.

—Mr. Edwin Arnold's second son, Julian Biddulph Arnold, is about to publish, under the title of *Palms and Temples*, an account of a four months' voyage upon the Nile.

—Mr. Peter Bayne, in his "Studies of English Authors," in the London *Literary World*, has passed from George Eliot to Jean Ingelow.

—Metzler & Co. are preparing, by "command" of the Queen, a complete collection of the musical compositions, sacred and secular, of the Prince Consort.

—The third and fourth volumes of Mr. Lecky's *History of England in the Eighteenth Century* will be out in the spring, dealing with the period from 1760 to 1784.

—Justin McCarthy has written an admirable account of the *Epoch of Reform* in England, 1830–1850, for Longman's "Epochs of Modern History."

—It is said that the late Harrison Ainsworth did not leave much money, but that he did leave the MS. of some very interesting memoirs.

—Mr. Blanchard Jerrold is about to publish a work on Egypt under the somewhat picturesque title of *The Belgium of the East.*

—Two volumes of Lord Beaconfield's *Speeches* are in preparation, edited, with notes and a preface, by Mr. T. E. Kebbel.

—A novelty in the London book-trade is the opening of an agency for a publishing house at Cape Town, South Africa.

—The Beckford Library, to be sold in June, will attract much attention because of its display of fine bindings.

—Mr. George Routledge, the well-known publisher, has become High Sheriff of Cumberland.

The Continent.

—*Das Magazin für die Literatur des In-und Auslandes* has entered its 50th year. This journal [says the *Academy*], which is edited by Herr Eduard Engel, besides devoting exhaustive reviews to the best books produced in all parts of the world, publishes articles from able pens, embracing every kind of subject, with the exception of politics, which is capable of interesting cultivated readers. In accordance with Continental literary usage, nearly every article bears the signature of the writer; and among the regular contributors we may mention the names of Georg Ebers, Robert Byr, Ludwig Freytag, Eugen Oswald, Friedrich Bodenstedt, Hieronymus Lorm, Max Nordau, Alexander Büchner, and Karl Bleibtreu. The *Magazin* is also the recognized organ of the Associated Union of German Authors.

—Recent publications in Finland include a fourth and enlarged edition of lyrical poems in the Finnish language by "A. Oksanen" (Prof. Ahlquist), well-known, says the *Academy*, for his philological researches, and reputed to be the leading lyrical poet of Finland.

—It is proposed that the memory of the late Professor Bluntschli be preserved by a foundation of prizes for papers on international law to be written in any European language.

—A German translation of the *Iliad* into hexameter verse, by Herr Wilhelm Jordan, has had a favorable reception from the German press.

—Brill of Leyden is now publishing a Japanese Grammar the MS. of which complete was left by the late Prof. Hoffman of Amsterdam.

—M. Zola has signed a contract to write for the Porte St. Martin Theatre a spectacular play to be called *Nuits de Londres.*

—Signor Gallenga is soon to publish an account of his recent travels in Russia, which however did not extend to Siberia.

—An Italian translation of *Daniel Deronda* has been begun in *Riforma*, a journal of Rome.

NECROLOGY.

Clason. At Milwaukee, Wis., January 15, George William Clason, 90 years; who, as a journeyman printer, set the type and read the proof of the first book of poems published by William Cullen Bryant.

Parsons. In Cambridge, Mass., January 26, Theophilus Parsons, 85 years; a graduate of Harvard College in 1815, for many years Dane Professor in the Harvard Law School, author of many works in law and Swedenborgian theology, a contributor to the *North American Review*, and founder of the *United States Literary Gazette.*

Casey. In Brooklyn, L. I., January 22, Maj.-Gen. Silas Casey, U. S. A., 75 years; author of *Infantry Tactics*, a standard work, and of *Infantry Tactics for Colored Troops*, both adopted in the U. S. Army.

Pond. In Bangor, Me., January 21, Rev. Enoch Pond, D.D., 91 years; author of more than fifty theological and religious works, the last of which, *Conversations on the Bible*, was published last year; and a frequent contributor to the religious press.

Bellows. In New York, January 30, Rev. Henry Whitney Bellows, D.D., 68 years; a widely-known and influential Unitarian clergyman, author of *Re-statements of Christian Doctrine*, a volume of sermons; of *The Old World in its New Face*, a volume of European travel; founder of the *Christian Inquirer*, editor of the *Christian Examiner* and the *Liberal Christian*, and a frequent contributor to other journals and periodicals.

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New York, 27 Dec., 1881. T. W. CHAMBERS.

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Yours truly, W. P. TILDEN.

Boston, January, 1882.

English Poetry. The most striking characteristic of our time is perhaps the way in which Poetry, both in England and in France, holds her own, and (in spite of all discouragements) flourishes by the side of Science, that popular and petted sister of hers whose undue share of public patronage in England has disturbed the peace of Mr. Matthew Arnold. While contemporary France boasts of a poet of the colossal pretensions of Victor Hugo, such names in our own country as Tennyson, Browning, Rossetti, Swinburne, Morris, can only be matched by going back to those times which Mr. Arnold fondly recalled in his speech at the Academy dinner this year — times before science had become a passion, and when there was as much patronage for poetry as there now is for painting and music. To ignore the vitality of contemporary poetry — as it is the fashion to ignore it — is the merest affectation; to deny it is a contemptible feature of that "cant of criticism" against which Sterne railed, but railed in vain. We will go further still in this matter, and assert that besides the great names just mentioned there are something like half-a-dozen luminaries of lesser magnitude, any one of whom would put into the shade the Southeys, Moores, and Rogerses, who (with considerable courage and self-satisfaction) twinkled alongside Coleridge and Wordsworth in a firmament where also shone Keats, Shelley, and Byron. — *Athenæum.*

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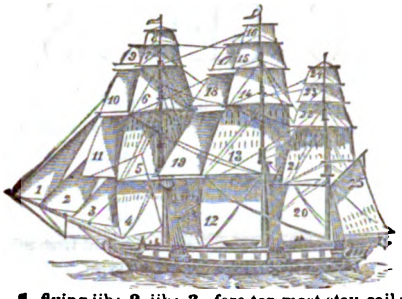

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IN THE FIJI ISLANDS.*

If a book of travels is to be graded by the remoteness of the lands described, the picturesqueness and novelty of the scenes they present, the romance of their history, the adventurous spirit of the writer, and the traits which mark its style, then this book of Miss Gordon-Cumming deserves a high place. We apprised our readers of its first appearance, in England, last summer, and we are glad to notify them that an American edition is now ready at about a third of the cost of the English.

The Fiji family of islands may be described as consisting of a great father Fiji, a smaller mother Fiji, and about two hundred and twenty-five little Fijis; of which, all told, not one half are inhabited. They lie well out in the Pacific, to the east of Australia and to the north of New Zealand. They have been the traditional man-eating ground of the globe, and the name of Fiji Islander has passed into history as a synonym for all that is savage, brutal, detestable, horrible, and indescribable, in vice, cruelty, and crime. The islands were sighted by Tasman in 1643, were first colonized by Europeans in 1804, were lighted up by the Wilkes Exploring Expedition of 1838–42, received an English consul in 1858, were voluntarily ceded to Great Britain in 1874, and passed under the administration of an English governor, the Hon. Sir Arthur Hamilton Gordon, in 1875. Miss Gordon-Cumming went out with Sir Arthur's party, and in this work we have her familiar letters home. An account of a visit in Australia opens, and one of a visit to New Zealand closes, the volume.

The Fiji Islands are a singular country. There is no level ground, there are no chimneys to the houses, there are no vegetables for the table. Food is scarce and living expensive. No fish are to be had from the waters and no fruits on the land. There are no flowers to speak of, and there is a strange lack of animal life. There are cockroaches, however, which prey on domestic supplies, spiders which prey on the cockroaches, and ants which bury them. There are parrots which walk over the house, bronze lizards which play hide and seek on the veranda, and crabs which come up from the shore and take up their lodgings in the bedroom. There are plants that give you the itch, and trees that sting with their leaves. There are no vehicles of any description. Picnics, which are frequent, are always water parties. A hundred pillars make one house, and twenty mats make one bed. Where puddings were once made out of people, they are now made out of bread-fruit, a much more proper material; and are sometimes as large as twenty feet in circumference.

The Fijian landscape is beautiful for color. From her seat on the high headland at Levuka, Miss Gordon-Cumming paints this picture:

> The rich blue of the harbor is separated from the purplish indigo of the great ocean by a submarine rainbow of indescribable loveliness. This is caused by the coral-reef, which produces a gleaming ray as if from a hidden prism. The patches of coral, sea-weed, and sometimes white sand, lying at irregular depths, beneath a shallow covering of the most crystalline emerald-green water, produce every shade of aqua-marine, mauve, sienna, and orange, all marvellously blended. The shades are continually varying with the ebb and flow of the tide, which at high water covers the reef to the depth of several feet, while at low tide patches here and there stand high and dry, or are covered by only a few patches of water. . . . The highest edge of the reef lies toward the ocean, and a line of dazzling white surf marks where the great green breakers wage their ceaseless warfare on the barrier; but the passage through the reef is plainly marked by a break in the white line, and a broad roadway of deep blue connecting the inner waters with the great deep; and this, again, passes in gradual gradations of colour, from the intense blue of the harbour to the glittering green of the shallow water, on the inner side of the reef. Altogether it is most fascinating. The scene is loveliest at noon, when the sun is right overhead, and lights up the colours beneath the water on the coral caves.

Fiji is a land where the measles have carried off 40,000 people at a single sweep; where men once butchered each other, and served up the victims in roasts, stews, and fricassees; where, however, cannibals have made excellent Christians, as 900 Wesleyan churches, 1,400 schools, and thousands of devoted and consistent communicants now attest; and where a fashionable suit of clothes consists of an apron and a neck-handkerchief. Miss Gordon-Cumming saw it in all its nakedness, and describes it in all its beauty. She climbed its cliffs, explored its villages, camped out in its huts, and drank tea with its converted cannibals. She went to churches and dances, baptisms and weddings. She hunted up curiosities, interviewed celebrities, and sketched all the pretty places. She knows exactly how to write about what she did and what she saw—putting in the thousand and one little nothings that are indispensable to the perfect picture. And a better book on a subject more novel could hardly be imagined.

* At Home in Fiji. By C. F. Gordon-Cumming. A. C. Armstrong & Son. $1.75.

LYELL'S LIFE AND LETTERS.*

Apparently no American reprint of these volumes is forthcoming; and it may be that the demand might not justify the reproduction of two octavos of almost 500 pages each. Yet, considering how widely known and highly thought of Sir Charles and Lady Lyell were in the United States, what a large circulation his two books of travel had, and what an extensive sale his geological works still have, in this country, it is probable that many besides the personal acquaintances and friends of the Lyells—of whom a good number still survive—would wish to possess this memorial. We couple the names, for no Americans who knew Lyell could have failed to know, and, knowing, to admire and reverence, his constant and sympathizing companion and most efficient helper. This noble woman died in the spring of 1873. Lyell died on the 22d of February, 1875, preceded a fortnight by his brother, whose widow, sister also of Lady Lyell, has now piously gathered and edited these letters and journals. A portrait of Lyell, engraved from a crayon drawing by Richmond, forms a frontispiece to the first volume, and represents the geologist in middle age; another, from a photograph, occupies the same place in the second volume, and well represents the features of the man as known to the present generation. The middle of this volume is graced by an engraved portrait of Lady Lyell, from a drawing by Richmond.

To the letters and journals, which fill the two volumes, a bit of autobiography is prefixed, which was sent to Miss Horner before their marriage, in the year 1832. Unfortunately it breaks off abruptly, in school-boy days. The letters well supply its place, leaving but a small break. The earliest are mostly addressed to his father; and they begin when he went to Oxford and entered Exeter College, at the age of 17. He already knew something of Botany, in which his father was somewhat more than an amateur; and even from boyhood he was fond of Entomology. A copy of Bakewell's *Geology*, which fell in his way, gave him his first intimation of the existence of such a science, and led him to attend the lectures of Dr. Buckland, who was then at the height of his popularity. How promptly and seriously he took to the study may be inferred from a sentence in a letter to his father, written before he was twenty years old. A Dr. Arnold, whom he met at Dawson Turner's, brought out in conversation some theory

* Life, Letters, and Journals of Sir Charles Lyell, Bart. Two vols. Edited by his sister-in-law, Mrs. Lyell. London: John Murray.

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about the origin of the British Channel, and young Lyell writes:

> With this I was delighted; for he did not know that to the very same cause both Werner, Humboldt, Buckland, and others, *as well as myself*, have been attributing the existence of Great Britain as to its insular and probably political situation.

His journal of a visit to Staffa in the autumn of the same year (1817), and that of an extended tour in France, Switzerland, and Italy, made in the summer of 1818, with his father, mother, and two sisters, abound in geological as well as botanical and entomological observations. The next year, after taking his B. A. degree at Oxford, and entering as a law-student at Lincoln's Inn, he became a Fellow of the Geological Society, and three years afterwards was its secretary, and read before it his first paper. He brought out the first volume of his *Principles of Geology* in January, 1830, and completed the fourth in 1834, having meanwhile published a new edition of the earlier volumes.

We need not further trace the well-known career, and, indeed, have here referred to it only to note its remarkable directness and persistence in a course completely shaped from the first. It is most interesting to note how decidedly and how independently from the very beginning he took up and maintained the views which distinguish the geology — and with it the spirit of philosophical natural history — in our days, from the doctrines of Cuvier and his followers which ruled when Lyell began. In place of revolutions and catastrophes, of successive destructions and re-creations, Lyell, practically developing germinal ideas of Playfair and Hutton, may be said to have established the principle that all geological monuments are to be interpreted by reference to causes in action in the ordinary course of nature. And these volumes incidentally show that, even more than is generally supposed, to Lyell is also due the extension of this principle to the succession of plants and animals. The dying out of species, one by one, is of his early teaching, and so, likewise, the successive and *pari passu* introduction of their successors, as in some way a part of the course and order of Nature. He did not invent natural selection; but he welcomed it when it came, re-cast (not to say recanted) his notable chapter in accordance with its teachings; and if he adopted Darwinism guardedly and tentatively, and as affording explanation of only a part of the mystery of the incoming of species, perhaps he manifested therein greater rather than less wisdom than more ardent spirits have done. As he intimates in one of his later letters, he personally exemplifies the doctrine of continuity and development by the way in which his earlier conclusions are consistently transformed into the later — with change, indeed, but without a break. His correspondence upon these topics, near the close of the second volume, is full of interest.

Let it not be inferred from the line of remark into which we have been led, that these volumes will chiefly interest naturalists. Lyell was large-minded and many-sided; he was a keen observer of men as well as of nature; he knew many men of many lands; and these contemporary records of his impressions are full of information and charm. But above all is the charming impression which they give of the man himself. If it were proper to express the thought, those who knew the Lyells would say that all that is wanting to complete the charm is a series of letters of the wife to accompany those of the husband. To those who were not so privileged, we commend the "Tribute to the Memory of Lady Lyell," published by Hillard in the Boston *Daily Advertiser* for May 19, 1873, which is reproduced in the appendix, p. 467. To those who do not know already what stanch friends to this country in a time of great trouble Sir Charles and Lady Lyell were, we would also commend a letter on the war of the Rebellion, addressed to Mr. Spedding, which fills nine pages (pp. 392–400) of the second volume.

JOHN INGLESANT.*

JOHN INGLESANT is full of history, romance, picturesqueness, and Platonism ranging from the quietism and mysticism of Molinos and the Port Royalists through the ecclesiasticism of Laud and the Jesuits, and boldly handling spiritual and artistic problems, neither few nor mean, with an audacity which approaches the heroic. The book may be described negatively as the exact opposite of the current novel, and in many ways challenges inquest and meditation. The writer shows a new hand at story-telling. His perspectives are often abrupt; his characters are apt to jump, not grow, into their station; and sometimes, in minor matters, as where the hero in grave emergencies is called "Johnny," there is a grotesque lack of good literary taste. Yet as a bottom fact the book merits the perusal of the thoughtful. It will not feed the current novel hunger.

John Inglesant may be said to lack a heroine, unless we take as such the rather fragmentary character of the monastic Englishwoman, Mary Collet, or the somewhat equivocal Italienne, Lauretta, whom Inglesant marries and then loses in the plague. He himself is the source and master of the dramatic action of the story. He is the younger son of an old English Roman Catholic family, bred in Shropshire, and born about the beginning of the 17th century. His father, a cold, hard man, given to the world and to the court, early places the boy, a sensitive, religious, dreaming child, in the hands of Father St. Clare, a Jesuit, who at this time, while under grave penalties of English law if found on English soil, is a busy intriguer in holding the English Roman Catholics together and laying such political stress upon the struggle going on between Charles I and the Puritans as might best inure to the benefit of the Roman See. A conformist, like his father, to the Established Church, and with a tendency to a religion of sacraments, such economy is used by the Jesuit in his training that, while following with a passive obedience the orders of his superiors, he shall yet commune at the altars of his fatherland. This is in order that Inglesant may act as a go-between for English Churchmen and the more subtle undertakings of Rome, ever anxious to reduce England to obedience. His religiousness gives him energy, and the Jesuit's craft, directing it, makes him an able agent. He is appointed page to the queen in the days of the Civil War. As a courtier, he follows the fortunes of Charles I until that ill-starred king is close to the block. This enables his biographer to describe with a vivid pen the royal battles, sieges, camps, and court life, with all those gallantries, courtesies, and vicissitudes which are so full of romance and tragedy. The Puritan character also illustrates itself in such men as Mr. Thorne, and the more hidden and spiritual tempers of the times, both Cavaliers and Churchmen, find minute portraiture. Inglesant himself, soldier, courtier, mystic, agent, all in one, fights, intrigues, and barely escapes death after long imprisonment in the Tower. This part of the story is indeed a pretty thorough discussion from the Cavalier stand-point of the events and characters of the Civil War which ended with Cromwell. So far it is actually an historico-philosophic romance, as the author declares in his preface, where he pays laud to Hawthorne's genius.

At the king's downfall, which is followed by his own liberation, Inglesant goes first to Paris, and then to Italy, always in the care and as the servant of the Society of Jesus. At Paris he describes the distressed life of banished royalists, and also the religious life of French devotees. He goes to Italy to search out and destroy a titled Italian, who had foully slain, with the assassin's dagger, his own brother. The descriptions here of Italian life in the 17th century are marvellously picturesque and powerful. The intrigue, the æstheticism, the mingled heathen and Christian sentiment in society and church, the pleasure-loving, loose, musical, passionate, many-sided Italian life, are unfolded with a master's hand. A picture, for instance, of the conclave electing a new pope strikes us as unequaled in its way. Always under the Jesuit stress, and tempted two opposite ways by his higher and lower nature, called of God and of the world, stumbling and rising, tasting of the art cup and the Holy Wafer in singular experiences of soul, and finally listening in old age to

* John Inglesant. A Romance. Two volumes. New edition. Macmillan & Co. $3.50.

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those voices of his youth which called him to a holy life, John Inglesant's life is a wonderful picture of his age and of the countries where he dwelt. Few things in literature are more ghastly and realistic than his experience of the plague at Naples, where he finds his brother's assassin in a monk's garb, blind, at the bedside of the dying, and is joined to him by that overmastering love of the Virgin's Son which teaches to forget hate in supreme devotion to his cross. Parts of the story are melodramatic and tend to horrors, but it is full of deep suggestions touching life on its artistic and religious sides.

The religious position of the author it is not easy to determine. He is not a Roman Catholic; nor a friend of the Jesuits, whose power he confesses. He is certainly not a Protestant, in the due sense of that word; nor on the other hand does he advocate any "Catholic" movement as the present world understands the same. Whatever he may be, he is a man of uncommon cultivation and a writer of choice gifts. His style is elevated and beautiful. As a story his work has an interest that may be measured, but as a product it is one of the remarkable books of the time.

Since the foregoing was in type, a cheap American edition of the work has been announced by the publishers.

ASPECTS OF POETRY.*

[Mr. Shairp is a native of Scotland, born about 1830; was educated at Oxford; was for some time assistant master at Rugby; became Principal of the United College at St. Andrews in 1868; and is now Professor of Poetry at Oxford. Before hearing what we have to say about his new volume on *Aspects of Poetry*, we are sure that our readers will enjoy this opening paragraph from the review of the work in the *Spectator*, undoubtedly from the pen of the editor, Mr. R. H. Hutton, himself a master in English criticism:

It is impossible not to compare these lectures with those of Professor Shairp's predecessor—the greatest English critic of his age—Mr. Matthew Arnold. In many respects they suffer, but in a few they certainly gain, by the comparison. Mr. Arnold is an artist, as well as a critic. He published his Oxford lectures at rather rare intervals, and he polished highly what he published. He took care that no lecture should be published without bearing the mark of some very definite and usually piquant idea, which was exuberantly illustrated, and pressed home with a curious mixture of humour and delicacy. Mr. Shairp makes no effort of this kind. His essays make no pretensions to be elaborate works of art in themselves. They are the simple overflowings of a full and a refined mind, saturated with poetical feeling and lucid thought on the various topics which such a Professorship as his suggests. What he has to say he says in pure and delightful English, and often with very great point and effect, though without the almost sculpturesque unity of impression which Mr. Arnold's lectures on translating Homer, on Heine, and on the Celtic genius produced upon their readers. Mr. Shairp talks to us as an accomplished man, with a great store of central heat in him, and a passionate love for poetry, would talk of the various aspects of his favourite study. Mr. Arnold made his lectures works of art, and as works of art they retain their hold on the memory rather for the fine chiselling of the ideas they contain, than for the adequacy of their treatment of the subjects with which they are connected. Hence, Mr. Shairp's lectures gain as well as lose in the comparison. They are more natural as lectures, and seem to contain more of that which we expect of them than Mr. Arnold's, though they are not individually as rememberable. They do more, we think, to enhance the charm of the poets with whom they deal than Mr. Arnold's essays did. They do less to signalise particular aspects of those poets, and to present them in unexpected lights. They are less artistic, less finished, more human, and, on the whole, we think, more eloquent. Many of Mr. Shairp's lectures go straight to the heart. And when you look at the range of his poetic enthusiasm, which is as keen for Burns as it is for Cardinal Newman, for Sir Walter Scott as for Virgil, one can see at once that in this delightful volume there is no stint of eager thought and fresh enthusiasm. Wordsworth, no doubt, is Mr. Shairp's poet of poets; and few understand Wordsworth as he understands him. But it is impossible to rise from this volume without feeling the charm of the external poetry of Scott with a new vividness, as well as without entering into the spell of the interior poetry of Wordsworth with a new intelligence.]

IN various lines of literary and general criticism the earlier essays of Principal Shairp have gained a wide and attentive reading. The present volume takes its more specific direction from the new duties of the author during the four years he has filled the chair of poetry at Oxford. With wise regard for the triteness of such an effort, and the few, scattered opportunities afforded by his position, he has not sought to construct a complete scheme of poetic criticism, but has chosen instead certain distinctive points around which to concentrate thought. By a discriminating choice of subjects, however, he has covered a wide field, and these twelve lectures, with the three additional chapters previously published, are rich in general and special poetic interpretation.

Beginning with the province of poetry, Prof. Shairp takes issue with the common definition of the poet's aim, from Horace to Coleridge, as the imparting of pleasure to the reader. The noblest outbursts of the poetic spirit he declares spontaneous, and, therefore, without conscious aim; while in prolonged and sustained effort, the desire to uplift and ennoble, and not merely to gratify, is the motive behind every really noble work. Criticism and creation are next considered as contrasted and successive, never simultaneous, states, whether in individual life or in the world of letters; but the value of each in the perfecting of literature is duly recognized. The spiritual side of poetry, the topic of his third lecture, Prof. Shairp finds prominent even in those works which are regarded as farthest removed from all religious tendencies. The thought of the Being of God and of another life enters into the most impressive poetry of all later ages. In Shakespeare's dramas the power of these truths over even the basest characters is clearly taught, and through the great dramatists of every age "it is the continual reference, tacit or expressed, to a higher unseen order of things, which lends to all their thoughts about man their profoundest interest and truest dignity." The chapters upon "The Poet as a Revealer" and "Virgil as a Religious Poet" are studies in a kindred spirit, followed out with larger detail and in special directions. The author's careful analysis of the character of the Roman poet, as disclosed in his works, is summed up in a single sentence of rare compactness and precision:

Taking, then, all these qualities of Virgil together, his purity, his unworldliness, his tenderness toward the weak and down-trodden, his weariness of the state of things he saw around him, his lofty ideal, his longing for a higher life—in him it may be said that the ancient civilization reached its moral culmination. Here was at least one spirit "who lived and died in faith," and kept himself unspotted from the world.

In modern and English poetry, Wordsworth and Walter Scott are especial favorites with the author. Of Wordsworth's poems, "The Three Yarrows" and "The White Doe of Rylstone" are discussed at length, while his position in relation to his contemporaries is studied in the chapter upon "Poetic Style in Modern English Poetry." Scott, on the other hand, is the subject of frequent allusion, while a special lecture sets him forth as the Homer of Modern Europe. Not unmindful of his own relation to the northern kingdom, Prof. Shairp devotes three chapters to Scottish song, Highland and Lowland, as represented by Burns, Ossian, and Duncan McIntyre—the latter a genuine Gaelic bard of the last century, who, though unable to read or write, composed and preserved in memory upwards of six thousand lines, besides the numerous fragments of Ossian with which he was familiar. The record of his life and literary methods forms an interesting contribution to the discussion respecting the age and accuracy of poems handed down by tradition alone.

In his estimate of Shelley Prof. Shairp seems to us just, appreciative, and yet truthful. Unlike many who have written upon this brilliant but unbalanced poet, he does not conceal or diminish Shelley's utter lack of regard for truth and duty in life, and in the strong grasp of a sober Scotch judgment the thinly-woven film of ideal beauty is torn away from the selfish lawless goddess whom Shelley worshiped. But for the matchless form of Shelley's lyrics none could feel a deeper admiration than Prof. Shairp, while the failure of his longer poems to win or hold the reader is justly explained. The two closing chapters trace the fine and frequent poetic quality found in two leaders of modern English thought, Carlyle and Cardinal Newman. Both these thinkers, with all their unlikeness, are deeply and always affected by those two fundamental realities which are seen to lie beneath all noble imaginative literature—the thought of God, and the belief in another life, the background and the completion of the mysterious present life. The last lecture, upon Cardinal Newman, is worthy of repeated and careful reading; and the praise bestowed upon his almost faultless English derives full force from the just and guarded tone in which the author uniformly speaks. These two passages express the feeling not of Prof. Shairp alone, but of many thoughtful and discriminating men, who may yet differ most widely with the preacher at almost every other point of belief:

Modern English literature has nowhere any language to compare with the style of these Sermons, so simple and transparent, yet so subtle withal; so strong yet so tender; the grasp of a strong man's hand, combined with the trembling tenderness of a woman's heart, expressing in a few monosyllables truth which would have cost other men a page of philosophic verbiage, laying the most gentle yet penetrating finger on the very

* Aspects of Poetry. By John Campbell Shairp. Houghton, Mifflin & Co. $1.50.

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core of things, reading to men their own most secret thoughts better than they knew them themselves.

One often hears a lament that the mellow cadence and perfect rhythm of the Collects and the Liturgy are a lost art — a grace that is gone from the English language. It is not so. There are hundreds of passages in Cardinal Newman's writings which, for graceful rhythm and perfect melody, may be placed side by side with the most soothing harmonies of the Prayer Book.

As must be apparent from these extracts and this brief outline, Prof. Shairp displays a fine pure catholic taste and a careful discriminating judgment. For the development of precisely these needed qualities among our own countrymen, both readers and writers, we can think of no better guide than these plain and unpretending lectures. We wish them therefore a wide and careful reception, and hope that from the same chair may come forth other essays as helpful and interesting.

THE VERBALIST.*

THIS useful and interesting little book of 220 pages is well described on its title-page. The words or expressions or subjects of which it treats are arranged alphabetically, so that no index is needed. Its scope and purpose may be gathered from such heads or titles as *Alone and Only*, *Amount of Perfection*, *Is being built*, *It*, *Mistaken*, *Shall and Will*, *That and Which*. These, and many other words which frequently are used incorrectly, or the right use of which requires careful distinctions, are treated by Mr. Ayres excellently. There are articles on the Subjunctive Mood, on Case in English, and on Punctuation. The article on Adjectives leads us to reflect how influential in English Composition is the logic of the thought as compared with the mere forms of grammar. It will be found, we think, that the most clear, effective, and brilliant English results from a syntax that simply places together the words which logically belong together. We have tried often the experiment of arranging in different ways the words of a striking sentence; the gain in force, and especially in vivacity, from an order which follows the logical process of the thought, is surprising. In long articles Mr. Ayers gives well-chosen quotations from competent authorities, sometimes on both sides of a mooted point, thus furnishing a brief but clear view of the discussion. An admirable instance is the article on *Is being built*.

In spite of a painstaking care, which is very evident, Mr. Ayres is occasionally incorrect; for example, under *Was* he quotes this sentence, "He said he had come to the conclusion that there was no God," and remarks that

what is true at all times should be expressed by using the verb in the present tense. The sentence above should read *is*, not *was*.

But in indirect narration it is at least idiomatic English for the verb to be *attracted* into the past tense of the previous verb: if the present tense be employed, there must be direct quotation, as "He said, I have come to the conclusion that there is no God."

A serious blemish in the book is the author's invention of the word *swosh*, to which he devotes a long article for the purpose of applying it to the style of some writers, apparently with the especial object of deriding Ralph Waldo Emerson, since he gives four quotations from Mr. Emerson as illustrations of *swosh* (in which extracts, by the way, we find much wisdom, even if the expression be inadequate or sometimes obscure), and mentions no other writer. Our estimate of the author's ability to treat of Mr. Emerson, or kindred writers, is not increased by two foolish and trashy definitions of transcendentalism given in a foot-note, in which "the author and his friends" seem to make merry with a matter they do not understand. It reminds one of the rude nonsense of Dr. Johnson who, when asked what he thought of Berkeley's idealism, answered: "Thus I refute it," giving a stone a kick. Concerning the value of Emerson's works, Mr. Ayres says, without other remark or any qualification, that

the impartial critic who will take the trouble to examine any of Mr. Emerson's essays at all carefully, is quite sure to come to the conclusion that Mr. Emerson has seen everything he has ever made the subject of his essays very much as London is seen from the top of St. Paul's in a fog —

a sweeping remark which will amuse many people as much as it seems to have amused Mr. Ayres to write it, but in a different way.

By no means do we undervalue the kind of studies to which, we may infer from his books, Mr. Ayres has devoted himself; but it is a true remark of Mill that many pursuits called intellectual invigorate the mind but little and enlarge it not at all, and that a man may be as much stunted by spending his life in describing a few insects as by giving all his time to putting on the heads and sharpening the points of pins. Mr. Ayres may cull wisdom, caution, and patience from the saying of Plutarch: "As small letters hurt the sight, so do small matters him that is too much intent upon them"; and from Bacon's remark: "How can a man comprehend great matters that breaketh his mind too much to small observations?"

The author's humor is employed sometimes to much better purpose, as under *Alike* and in his remark on *Threadbare Quotations*, and he makes verbal distinctions with which he mingles a moral value, as under *Bravery*. *Profanity* is well condemned; and the word *reside* he pithily pronounces

a big word that Mr. Wouldbe uses where Mr. Is uses the little word *live*.

One of the best remarks is that describing *cant*:

Cant is a kind of affectation; affectation is an effort to sail under false colors; an effort to sail under false colors is a kind of falsehood; and falsehood is a term of Latin origin which we often use instead of the stronger Saxon term, LYING.

The logical progress and climax of this sentence recall the answer of Beatrice to Benedict when he says that only "foul words" have passed between him and Claudio, and thereupon he will kiss her. "Foul words is but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unkissed." The short article on *Epigram* gives some good examples, among which is this: "some people are too foolish to commit follies" — a dip into deep experience as refreshing as a plunge into water neither too hot nor too cold. Charles Lamb has a saying to a like purpose: "He that hath no dram of folly in his composition we may be very sure hath many pounds of much worse matter."

This little book is not a work of reference; it would be of little use for that purpose. As we said of the author's previous book, *The Orthoëpist*, it is a book to be read; and it will repay reading with both instruction and entertainment. The list of authorities given in the preface is valuable, and the page of mottoes that follows is excellent.

* The Verbalist. By Alfred Ayres. D. Appleton & Co. $1.00.

BARING-GOULD'S GERMANY.*

[Rev. Sabine Baring-Gould is a clergyman of the Church of England, born at Exeter in 1834, a descendant of Charles Baring, a brother of the first Lord Ashburton. He graduated at Cambridge in 1856, took orders in 1865, and is in active ministerial service. He has studied and written much on mediæval subjects, has traveled as far as Iceland, and has published half a dozen or more works of considerable importance.]

THIS work is uniform to the eye with Wallace's *Russia*, Baker's *Turkey*, M'Coan's *Egypt*, and Escott's *England*, and may stand with those works on the library shelf; but differs from them somewhat in the class of its materials and its method. It is less a contemporaneous survey and more an historical study; its manner is one of research rather than of description; it is a scholar's book, written in a library, rather than a traveler's book, written on the ground. Nevertheless its contents are interesting and valuable, and throughout it is eminently readable. A pervading biographical element, much anecdote and reminiscence, plenty of historical portraits in miniature, and a considerable flavor of *ana*, commend it at once to the taste. One may learn from it fairly well what Germany is; but largely so by inferences from what Germany has been.

The best view given of the Germany of today is the military view, in the chapter on "The Army," which is precise and full. This is perhaps as it should be, for Germany is a nation of soldiers, every male citizen being subject to military duty. Next in importance we place the chapter on "Education," which also is as it should be, since Germany is a nation of schools as well as of soldiers. Education is compulsory. The chapter on "Women" is almost wholly a portrait-gallery, in which we inspect a long

* Germany Present and Past. By S. Baring-Gould. Henry Holt & Co. $3.00.

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line of memorable faces and characters, belonging mostly to past centuries. The German woman of today gets little attention. The chapter on "Marriage" is also largely historical, and is made curious by many details of ancient or obscure customs, drawn from that folk-lore with which Mr. Baring-Gould is so familiar.

Nothing can be more intricate than the German social system. An artificial nobility, confusing alliances, and the laws of succession and inheritance have tied knots which it would puzzle one to unravel. Take as an illustration of the facts with which our author deals in this part of the work the case of the family of Platen:

Clara Elizabeth of Meissenbach married Baron Franz von Platen. She became the mistress of the first Elector of Hanover, the father of George I. The husband, for accommodating the Elector with his wife, was created a Count of the Empire, and the post-office was made hereditary in the family. The son of Countess Platen — whether the Elector or the Count was the father nobody knows — married a daughter of General von Uffeln, and she became a mistress of George I, but was deposed for the sister of Count Platen, married to Baron von Kielmannsegge created by the King Countess of Arlington.

From the tangled nobility and the double and twisted laws of succession the transition is natural to land tenure and agriculture, which part of the subject is also approached by way of the middle ages, with much attention on the way to ancient law. Here again we get some interesting glimpses of contemporary Germany — bits of landscape like the following,:

Villages of peasant proprietors are of three sorts. One sort is a street of houses; such, for instance, as Denzlingen, in Baden, some two miles long. Each house heads a strip of land, the width of the house and offices. This strip is divided into sections. Close to the house are orchard and vegetable gardens; beyond is arable land, outside that meadow, and at the verge is wood.

The pasture land is generally common:

I have seen a whole family watching three sheep and a cow whilst grazing, to prevent their trespassing upon a neighbor's pasture, there being no hedges, but an invisible line drawn between two stone pegs to separate the estates.

In the last six chapters living Germany comes more prominently to the front. One of the six discusses "The Stage;" historically, it is true, but with sufficient appreciation of its present condition to recommend German plays in preference to French for reproduction to English audiences. Religious problems are reviewed in two chapters on "The Kulturkampf" and "Protestantism," the picture of the spiritual life of the people being dark and discouraging. Chapters XII and XIII take up "The Labour Question" and "Social Democracy," largely in the historical mood; and the fourteenth and concluding chapter, misnamed "Culture," is almost wholly devoted to historical examples of the roughness, coarseness, extravagance, profligacy, and general worthlessness of life at the petty German courts in the last century. Here we get an idea of what the memoirs of the nobility of that period would be if we had them in full. We quote one anecdote of the Prince of Anhalt-Dessau, "the old Dessauer" of Frederick the Great:

On his Italian journey when young he was attended by a French chamberlain, M. de Chalesac. At Venice one night the prince returned to his hotel drunk, and was reproached by de Chalesac. The prince seized a pair of pistols, levelled them at his chamberlain's head, and roared, "You dog, I must positively kill you." "You may do so, your serene highness," said the courtier, "but it will have an ugly look in history." The prince thought a moment, laid down the pistols, and said, "Yes, you are right, it would not read respectably."

The volume closes with a bibliography of the subject, of German works exclusively, arranged by the subject titles of the chapters; and with an index which is meager. It presents an amount of historical information which could be measured only in large terms; it is a book of facts, with very little philosophy attending; and of the conclusions, which every reader must draw for himself, some are not very agreeable.

ASPASIA.*

THIS romance attempts to reproduce Athenian life in the 5th century before Christ, in a picture historically accurate and faithful, the central figures in which are Pericles and Aspasia, with Socrates, Sophocles, Phidias, Hipponicus, Euripides, Alcibiades, Anaxagoras, Protagoras, and other celebrated personages standing around. The relation between Pericles and Aspasia is the dominant theme, and the aim of the author seems to be to offer a defence of what in this 19th century after Christ is boldly called "free love." The theme is handled in an elevated and refined manner, though the famous Aspasia is frankly denominated a courtesan, and the story is designedly sensuous in form and coloring. Its archæological detail is full and scholarly, and as an Athenian picture, social, political, and intellectual it has merits. We object to it, however, on two grounds.

First, interpreting the terms in which it is written in their present sense, it is unjust to Aspasia. The popular tradition which puts this celebrated woman into the category of courtesans is a severe misjudgment. There is no good evidence to prove that before her union with Pericles she was a πορνοβοσκός, nor that after his death her relations with other men were loose and immoral. Doubtless she was a free-thinker, and so far as herself was concerned (for she is said to have discoursed at her own home with Athenian women on the sacredness of marriage) held that if circumstances compelled there was a higher law than that of formal marriage; but there is as little doubt that she was a pure and high-minded woman, and truly the wife of Pericles in all but the name. When he took her to his home he was already legally divorced from his former wife, who afterwards married; and it was only the law forbidding an Athenian to marry a foreigner which prevented his making her his wife in name as well as in fact. Their relations were morganatic. We do not understand that the opinion of their day put her even among *hetæræ*, a class of women in Greece whom we commonly fail to understand because there is no modern parallel. A parallel to Aspasia it would be easy to name. So far as we know there was no law at Athens against a man and woman living together in the relation of Pericles and Aspasia. Nor was this the point of the charge against her in the indictment of Hermippus, but (1) that she was impious, and (2) that she pandered to the vices of Pericles. The attack of Hermippus is to be more rationally explained than by interpreting it literally. It was an attack of his bitterest enemies upon Pericles himself, of precisely the same nature on the one side with that made upon his friend Anaxagoras, and gained the popular support in part because of the general dislike towards this brilliant foreigner who had won such ascendency among them. Impious Aspasia may have been in the sense of entertaining advanced views on matters of religion; but that she made their house a place of assignation for women whom Pericles sought to possess is wholly incredible, nay monstrous, and the evidence is clearly against it. The folly of regarding the contemporary comic poets as good authorities in questions relating to character has long since been demonstrated. We object therefore to Hammerling's romance, first, because it seems to us to perpetuate a wrong done to a woman's memory.

We object to it in the second place, because we do not think that such romances of bygone times, with their flesh colors and warm tints, are edifying to the novel-reading public of today, no matter whether correct historically or not.

* Aspasia. A Romance. By Robert Hammerling. Translated by Mary J. Safford. 2 vols. William S. Gottsberger. $1.00.

— G. P. Putnam's Sons announce for early publication, *Currency, or the Fundamental Principles of Monetary Science*, by the late Hugh B. Willson, formerly of Canada; *Our Mercantile Marine; Its Rise, Progress, and Decline, with Some Considerations as to its Restoration*, by David A. Wells; *Political Economy in One Lesson*, by Alphonse Courtois, translated, and with an introduction, by Worthington C. Ford; and *The Creation and the Scriptures the Revelations of God*, by Gilbert Chichester Monell, M.D. *Egyptian Obelisks; Their History and Characteristics*, by Lieut.-Com. Henry H. Gorringe, U. S. A., is a work of rare interest to antiquarians, fully illustrated, and to be sold only by subscription. [$15.00.]

— Robert Clarke & Co. of Cincinnati have in press *The Elements of Forestry*, by Franklin B. Hough, of the Department of Agriculture at Washington, a work designed to afford information concerning the planting and care of forest trees for ornament or profit, and giving suggestions upon the creation and care of woodlands, with the view of securing the greatest benefit for the longest time. It is illustrated.

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The Literary World.

BOSTON, FEBRUARY 25, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Our earthly life, dear Caroline, lasts longer than in the hearts of those we love; it endures in the hearts of those whom we have never known, and who learn to love us after our work on earth is done. They who live on earth in their good works continue to make friends there as long as their works survive; and it may be one of the pleasures of another state to meet those friends when they seek us in heaven. I often feel that this will and must be so when, on reading a good old book, my heart yearns towards the author.—ROBERT SOUTHEY: *Correspondence with Caroline Bowles.*

*** Dr. Charles Deane, the learned Secretary of the Massachusetts Historical Society, will regret to learn that "there is no reason in the world for doubting the truth of this affecting and romantic story [of Captain John Smith and Pocahontas], one of the most marvelous and touching in the history of any nation." We had determined to withhold from Dr. Deane the news that all of his careful study of this subject had been in vain, when we read the above remark in Ridpath's *Popular History of the United States* (p. 101), until we found Mr. Ridpath stating that it was "Puritans" who landed at Plymouth, setting down all the traditions regarding the voyages of the Norsemen as veritable history, and pronouncing Sir John Mandeville's book of travels "the very first English book that ever was written." When we had gone as far as this, we concluded that Mr. J. C. Ridpath is not the most accurate and trustworthy of historians, and that perhaps Dr. Deane's work on the Smith story has not all been labor lost.

*** The London *Spectator* speaks of the "humourous American extravagance" of *The Major's Big-Talk Stories*, a book which has been amusing and is amusing the young people of England, and whose success over there has been a matter of remark. *The Pall Mall Gazette*, *The Christian World*, *The Scotsman*, and several other British journals, also credit the Major's hairbreadth escapes to a Yankee imagination. We do not wish to claim a strict monopoly in inventiveness. "The Major" may be an American; but his historian (or should we say his "creator?") is an Irishman, who, it is true, resided some years in New York. He may also be called a younger brother of Baron Munchausen.

*** Another "literary piracy" case is imminent in England. Mr. John Hogg, author of "H. A. Page's" *Life and Writings of De Quincey* is the plaintiff, and Prof. Masson and his "English Men of Letters" sketch of De Quincey the defendant. Mr. Hogg charges Prof. Masson with the wholesale use of his copyright matter, and asks for redress. It is evident that authors cannot be too just in the use of quotation marks.

*** Cape Cod Folks complications have been duplicated in Paris, where an advocate in the Court of Appeal named Duverdy has won a suit against M. Zola for the introduction in his new novel, *Le Pot-Bouille*, of precisely that character bearing precisely that name. He asked damages at the rate of a thousand francs a day.

*** At last Mr. Browning has been "placed." It was done at a January meeting of the Browning Society, by a Mr. James Thompson, with a single stroke. He is a "star of the first magnitude in the constellation which includes men of quietly rapacious, indefinitely capacious acquisitiveness." We wonder how he enjoys it.

*** We hardly know our old friend and helpmate, *The American Bookseller*, in its enlarged form and improved dress, tokens of prosperity upon which we give it our hearty congratulations; but we shall soon get accustomed to it, for there is nothing like use to take off the edge of strangeness, and we use it much.

*** Southey, writing to Caroline Bowles under date of October 2, 1826, says: "I should like to show you a letter I have received from an American poetess—a widow—telling me how she has been crossed in love." Who was she? Here is a question for our student readers.

*** Hungary is proposing to do justice by the question of copyright, and a bill is now before Parliament fixing the copyright term at thirty years.

CRITICS AND CRITICISM.

MATTHEW ARNOLD gives the highest praise to English criticism when he says that "disinterestedness" is one of its characteristic features. More than two thousand years ago Aristotle, the first of critics, said of criticism that it is "the standard of judging morally." Such it should ever be. Unjust, unfair, dishonest criticism is not criticism, but creticism. True criticism is the art of judgment with correct taste: cavilling is not criticism, carping is not criticism, abuse is not criticism. Critics are often regarded as grumblers; their canons of taste are too severe; they set up rigid standards of perfection which are seldom realized. But critics are necessary, although they may be considered as an evil. If criticism were necessary in the days of Quintilian, how much more necessary is it in the days of Henry James, Jr.?

At this time, when the number of books written, pictures painted, and plays produced, is legion, criticism is necessary that the public may be taught what is really worth attention. In this age few men have the time to read many books. It is part of the critic's business to teach people what to read, and what to skip. Bacon says: "Some books are to be tasted, others to be swallowed, some few to be chewed and digested." It is the critic's duty to chew them all, and to tell the world which are to be masticated and digested. Fifty years ago Hazlitt said that "in the quantity of books that issued from the press, it is utterly impossible for them all to be read by all sorts of persons. There must be *tasters* for the duty." If "tasters" were necessary then, how much more so are they now, when

> Each desperate blockhead dares to write:
> Verse is the trade of every living wight.

"A bad critic," says Mr. Ruskin, "is the most mischievous person in the world." But "bad critics" are not critics at all.

Although the critic is sometimes derided and blamed, authors are always anxious to secure his notice. Even the fastidious Bulwer did not hesitate to write to the editor of the *Edinburgh Review*, complaining that his books were not reviewed. A good, just, and appreciative criticism has sometimes made an author's reputation; but how seldom is justice done to the critic? Literary criticism is not now so slashing, cruel, and brutal as formerly. The early pages of the *Edinburgh* and *Blackwood* teem with bitter invective and scornful wit. To write a "smart" article rather than an honest review seemed to be the sole object of those literary footpads. They acted upon the principle that "it is better to be feared than loved." All swans were cackling geese to the critics of those days.

It is not necessary that the critic should be able to execute the work upon which he passes judgment. Was Brummell not competent to criticise the cut of a coat because he could not use the shears? The elder Disraeli said: "The talent of judging may exist separately from the power of executing." A man may be competent to criticise a picture who never mixed a color or handled a brush. Jeffrey, one of the finest judges of poetry, never wrote a line of verse.

—The *Century Magazine* for March wears for the first time the dress in which it is to appear eight months in the year. It differs from the Midwinter cover only in omitting the symbolic figures at the left and the aurora borealis, the large central figure remaining the same. The newly discovered work by Carlyle entitled "A Tour in Ireland in 1849," is soon to appear in its pages as a serial, arrangements having been made for its publication simultaneously in New York and London. This manuscript was unknown even to Mr. Froude, and when submitted to his examination he was so delighted with it that he volunteered to write an introduction for it when printed in book form. The Century Co. are now thoroughly established in their new quarters, which are in every way an example of modern taste and convenience, up five flights, though easily accessible by the elevator. The editorial rooms and private offices are fitted up with great elegance, and each has a reception room opening out of it equally luxurious. The furnishings are in subdued tints, and Turkish rugs cover the polished floors. The long corridors are hung with the original designs from the magazines, done in black and white and framed in oak, forming a picture gallery of no mean order. The store rooms and packing rooms must not be forgotten, or the high old-fashioned fire-place in the main room where the logs smoulder on the hearth.

—At the Semi-Centennial of Bowdoin College, Brunswick, Me., in 1852, Mr. N. Cleveland, of the class of 1813, delivered the historical discourse, which, by vote of the alumni, he was requested to publish. In revising his address the work grew so rapidly in his hands that he conceived the project of a history of the college, and at once set about it. This proved an undertaking which became his main occupation until within a few weeks of his death in 1879. He corresponded largely, visited Brunswick repeatedly, and spared no effort to secure a result

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which should be relied on as impartial and accurate. At his death his manuscripts were committed to the hands of Professor A. S. Packard to be completed. The original purpose seems to have been to limit the history to the first fifty years of the life of the college. The committee of the alumni recommended that it should be brought down to 1880, and this Professor Packard has endeavored to do, following the original method. The work, which is expected to be ready for publication this next summer, will contain some forty or more engravings of the earlier officers and graduates which had been secured by Mr. Cleveland.

— The "Songs of Scotland" have been receiving a pleasant interpretation this week in Boston at the hands — or rather at the lips — of the Kennedy Family, Mr. Robert, Master John, and the Misses Helen, Marjory, and Maggie. The refined and pleasing entertainment given by these Scottish vocalists we are most happy to commend to all lovers of the land of Scott and Burns. At the concert Monday evening five sixths of the audience, we should think, were Scotch people, and their enjoyment added to our own. Mr. Kennedy himself has a very sweet and fine — almost womanly — voice, well suited to the peculiarities of Scotch songs. The others were good, but he was the great attraction. His powers of mimicry and story-telling add much to his acceptability. Among the pieces on the programme were Bethune's "O Sing to me the old Scotch songs," Adams's "There's nae luck about the Hoose," Burns's "Scots wha hae wi' Wallace bled" and "Auld Lang Syne," Hook's "'Twas within a mile o' Edinboro Town," and Mr. Kennedy's humorous story of "Saunders McGlashan's Courtship." The whole concert was a novel and enjoyable entertainment.

— Twenty-five copies have been printed in London of a little brochure of twenty-two pages whose title is simply *B. Q.: a Biographical and Bibliographical Fragment.* B. Q. stands for Bernard Quaritch, the well-known London bibliopolist, and the twenty-five copies have been printed for an association of kindred minds, whimsically yclept "The Sette of Odd Volumes." The contents include a biography and a list of all the book catalogues Mr. Quaritch has issued, with full particulars of each.

— Col. Paul H. Hayne's friends and admirers will regret to hear of his continued ill-health this winter. His home at Copse Hill, sixteen miles from Augusta, Ga., is a wild and picturesque place. His library is well supplied with current literature, including magazines, American and foreign.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

Mr Appleton Morgan's "Shakespearian Myth." The following note has been handed to us:

To the Editor of the Literary World:

In a notice of "The Shakespearean Myth" your reviewer says the author of that work "treats with contempt the internal evidence" of the Plays; and that he and those who think with him "do not seem to see how much easier a solution of the difficulties of the case it is to acknowledge at once the exceptional qualities of the man Shakespeare than to gauge him by the ordinary intellectual rules." [*Literary World*, Dec. 5, 1881]

I have no "contempt" for *evidence* of any sort. Undoubtedly, to believe what one is told is always "a much easier solution of the difficulties of" any case, than to take the trouble to explore for ourselves. But the question here appears to be, not "is it an easier solution?" but "is it the true one?" Since old Dr. Johnson died, I have never heard of anybody who did not "acknowledge at once the exceptional quality" of the Author of the Plays; or who attempted to gauge them by the ordinary intellectual rules. Such an one, to begin with — would be utterly incompetent to approach the question at all — which is, I take it, the simple question of fact: "Was 'William Shakespeare' the name of this exceptional and out-of-the-ordinary Author of the Plays"?

If I understand the term — "internal evidence" is that kind of evidence which enables us to discover whether or not two or more literary compositions are of identical authorship. But will somebody tell me how it is possible, from *the Text* of a literary composition, to evolve the name of the man who composed it? How — in the present case — an internal analysis of the *Text* of *Hamlet* and *Lear*, and the rest of the thirty-seven or fifty-two plays which claim identity of authorship with these — yields to the probe the given name "William," and the family name "Shakespeare"?

As a matter of fact, do we not get that name "William Shakespeare" from *outside* sources — from a certificate of baptism and of marriage; from town records and epitaphs cut in monuments: from Indentures; pleadings; from sundry title pages: from a Will, and from the testimony of Individuals? And are not these properly grouped as *Evidence External* to the text of the plays?

And, if permitted to regard this External Evidence at all, is there any point up to which we may carry our examination of it, but at which we must stop, and go no further at our peril?

If there is such a point — if the court in this case instructs the jury that, after hearing the proponents' witnesses, they are bound to declare themselves satisfied and decline to listen to the cross-examination — then I very readily admit that we must not enquire — that it is none of our business — whether Ben Jonson ever contradicted himself: whether title pages ever lied: whether publishers ever borrowed a name to sell a book; and, on being detected, admitted the ruse: whether Fuller, Meares, Chettle and others could have possibly been misunderstood, and what their facilities for obtaining accurate information were: whether Southampton was ever in a condition to give away $25,000; or whether Robert Greene's testimony is to be ruled out because his private life happened to be irregular.

APPLETON MORGAN.

Grandview-on-Hudson.

Mr. Morgan mistakes the point of our remark about "internal evidence." His theory assumes a multiple authorship of the plays; while the internal evidence of style, metre, etc., shows unity of authorship. In a few of the plays we see the marks of more than one hand, but the great bulk of the plays and poems were clearly written by one and the same man. That this man's name was William Shakespeare we have no good reason to doubt. The works were published as his, and were generally believed to be his, both in his lifetime and after his death. In these latter days certain skeptics have denied that he wrote them, on the ground that they show more genius and learning than he could have had, if we judge by the limited information concerning him that has come down to our day; and they make desperate efforts to find another author, or set of authors, with genius and learning enough to suit the case. Now, as our friend suggested, it is a simpler solution of the difficulties "to acknowledge at once the exceptional quality of the man Shakespeare," the reputed author of these works, than to assume that some other man or men wrote them and got Shakespeare to father them. The difficulties in the latter case are infinitely greater than in the former.

Of course, if William Shakespeare is to be deprived of his property in his own works, the evidence of his ownership must be discredited; and so Mr. Morgan tries by "cross-examining" the witnesses to invalidate their testimony. He is a lawyer, and he has the well-known ingenuity of the profession in this "cross-examining," and in showing up to the jury afterwards the "contradictions" into which the victims of the bewildering and exasperating ordeal have seemed to betray themselves. It is mere trickery and sophistry, and deceives nobody who has a tolerable understanding of the facts in the case.

Ben Jonson, for example, is a good witness on his friend Will's side He praises him and his works heartily and strongly. But when Ben is a little out of humor or jealous — as one's best friends now and then may be — he finds fault with Will, pokes fun at his disregard of the "unities," and so forth. Our man of law snaps at this, and rules Ben out of court for "contradicting himself." Everybody else that has a good word to say for Will is disposed of in much the same way; but if any worthless fellow can be found to give ill-natured testimony against him, it is accepted without question.

We will add a single illustration of Mr. Morgan's way of using his "evidence." It is taken literally at random, and is no better nor worse than a hundred others that might be given. Shakespeare in the course of all the plays and poems mentions Galen five times and Paracelsus once. The former at least was a name familiar in the common mouth. On p. 210, Mr. Morgan says: "As to Galen and Paracelsus, they intrude themselves unrestrictedly *all through the plays* [the italics here and below are ours] without the slightest pretext or excuse." Then after some wild talk about "this sometime butcher's boy and later stage manager" with "his head so brimming full of his old Greeks and philosophers that he cannot for a moment miss their company," we find (on the next page) "this whilom sticker of calves, shunning his cups and the ribald mirth-making of those sad dogs, his fellow-managers, to seek, in the solitude of his library and *Greek manuscripts*, the choice companionship of this same Galen and Paracelsus." *But* "William Shakespeare had but two terms of Stratford school"; *ergo*, he couldn't read Galen in Greek, and never wrote these plays. Q. E. D.

Note the "law" of this logic which slips so glibly from the casual mention of a Greek physician, whose name is the proverbial symbol of his craft, to reading his works in the original Greek: first, misrepresent the facts; second, from these falsified premises draw an unwarrantable and preposterous conclusion.

Is it worth one's while to go through three hundred pages or more of this sort of stuff, and show it up in detail?

We said that Mr. Morgan treated the internal evidence "with contempt," because he does not disguise his contempt for it. On p. 271, he says:

Whether the hand that wrote the *Hamlet* also composed the *Fair Em*, or the classicist who produced the *Julius Cæsar* and the *Coriolanus* at about the same time achieved *The Merry Devil* and *The London Prodigal*, is a question lying within that sacred, peculiar realm of "criticism" which has "established" and forever "proved" so many wonderful things about

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"our Shakespeare"—a realm beyond our purview in these papers, and wherein we should be a trespasser.

This is plainly contemptuous, and it is as silly as it is contemptuous.

On p. 294, we are told emphatically that "historical and circumstantial evidence *alone* is adequate to settle" the question of authorship; that "it appears to be the unanimous verdict of criticism that the style of Bacon and the style of 'Shakespeare' are as far apart as the poles"; but that "this is not very valuable as evidence, for never can mere expert evidence be of itself sufficient as to questions of forgery of authorship any more than of autograph."

It would seem that some persons are "color-blind" to distinctive peculiarities of style. Put a bright red and a vivid green before your color-blind friend, and he admits that there *is* perhaps some difference between the two, but they seem to be shades of the same color. So these color-blind critics acknowledge that Bacon's style is different from Shakespeare's, but they cannot see why the same man may not have written them. At any rate, they say, the difference in style cannot settle the question of authorship. And yet to normal eyes it does settle it, as clearly as the color of the red rose and the white proves that they were not plucked from the same bush.

Dr. Ingleby, in a private letter recently received, says:

While it is fresh in my mind, let me add No. 5 to Hudson's summary of reasons why Bacon did not write Shakespeare. [*Literary World*, Nov. 19, 1881, p. 423]:

Bacon excelled all writers of his day in prose; but the very best of the verses attributed to him (not all his, by the way) are fourth-rate; while Shakespeare's verse is everywhere incomparably better than his prose: and he thus excelled where Bacon most faulted.

Mr. Spedding, in a letter to Judge Holmes, printed in the appendix to the last edition of the Judge's book (pages 612–618), says:

Among all the parallelisms which you have collected with so much industry to prove the identity of the two writers, I have not observed one in which I should not myself have inferred from the difference of style a difference of hand. Great writers, especially being contemporary, have many features in common; but if they are really great writers, they write naturally, and nature is always individual. I doubt whether there are five lines together to be found in Bacon which could be mistaken for Shakespeare, or five lines in Shakespeare which could be mistaken for Bacon, by one who was familiar with the several styles and practised in such observation. I was myself well read in Shakespeare before I began with Bacon, and I have been forced to cultivate to a high degree what skill I have in distinguishing Bacon's style; because in sifting the genuine from the spurious I had commonly nothing but the style to guide me; and to me, if it were proved that any one of the plays attributed to Shakespeare was really written by Bacon, not the least extraordinary thing about it would be the power which it showed in him of laying aside his individual peculiarities and assuming those of a different man.

We may remind the reader incidentally that it was Mr. Spedding who separated Shakespeare's work from Fletcher's in *Henry VIII.*, and that the results have been almost unanimously accepted by Shakespearian critics. His paper on the subject (reprinted in the *Transactions of the New Shakspere Society* for 1874, from the *Gentleman's Magazine* for Aug. 1850) is a masterpiece in this department of criticism.

All that the Judge has to say in reply to this "point" of Mr. Spedding's is that Bacon's style appears to him to be "exceedingly various," that we should expect to find a difference of manner in different kinds of composition by the same hand, and that he finds "the identities underneath this outward husk—in the thought, diction, and distinguishing peculiarities of the writer's mind and habit, rather than in what is commonly called *style*." Being style-blind he is absolutely incapable of seeing the point and force of what Mr. Spedding has said. He might as well talk of disregarding "the outward husk" of bodily appearance in distinguishing two men, and of looking rather at the "identities" of mind and soul underneath it. Style is the embodiment of "the writer's mind," and, as Mr. Spedding says, it has always an individuality. It may have some features like those of other styles, but to find two styles—at least, in "really great writers"—so much alike that they cannot be distinguished from each other, is rarer than to find two human bodies absolutely identical. Mr. Morgan would do well to pay a little attention to this "internal evidence" of style which he sneers at. To refute it would require a better volume than he has given us.

JOHN BRIGHT.*

THE life of John Bright, on its public side, cannot help being the story of English politics for the last half century. That there is a private side to Mr. Bright's life which would be of public interest we do not know; certainly there is nothing of it in this volume. The author has made a careful record of the English statesman's part in the state-craft of his time; has made it justly, but without attempt at art or adornment of any kind. There is no suggestion of the hand of a Boswell or a Trevelyan, nor is there anything of that raciness of personal description which characterizes, for example, Mr. Towle's sketches of living characters. John Bright stands before us in these chapters as the liberal leader; the advocate of whatever has savored of moral progress and political regeneration in the England of the last five decades; the eloquent promoter of domestic reform; the consistent enemy of all wars that had no excuse but conquest or the "ghastly phantom of the balance of power;" the foe of Turkey because she was bad, and the friend of America in her time of need because she was in the right so far forth as she was willing to abolish slavery as the outcome of the struggle for the integrity of national existence. And on these questions, as well as on many others with which he has identified his name, Mr. Bright has stood in advance of most of those about him. He has lived to see the fulfillment of his prophecy that the Crimean War would be futile; to see many of his ideas concerning the just treatment of the Irish question become accomplished facts after being supposed to be impracticable fancies; and if he turns his eye westward across the water he must see today that welding of the two sections in this country which he predicted in 1863, when, at a public meeting at the London tavern, he declared:

once abolish slavery in the South and the whole of the country would be open to the enterprize and industry of all. There would be a migration from the North to the beautiful regions of the South. In the course of ten years there would be a rapid increase in the growth of cotton; and not only would its growth be rapid but its permanent increase would be secured.

It makes one contented to be part and parcel of the political life of the nineteenth century that its course is guided by a hand like that of John Bright, or of Gladstone, felt most sensibly, it is true, by the subjects of the British crown, but not without its effect on the welfare and progress of all English-speaking peoples. Of moral cowardice, which the great liberal has called the death of true statesmanship, he himself has none, and when to this are united the ability to deal successfully with a wide range of public questions and the eloquence born of scholarly culture and that human sympathy without which eloquence is not, we have all the elements, not only of a popular idol, but of a public character which we are satisfied to bequeath to history as worthy of the study and emulation of posterity. Such is John Bright; such is Gladstone; such, too, was our own Garfield. That the positions of these men have been justified in the lapse of years by after events is due not more to their intellectual ability than to their freedom from moral cowardice; and the reason is simply that there is a power abroad which "makes for righteousness," that in the end is sure to win as against the pennywise expediency of the mere politician.

We commend this book as a full record of Mr. Bright's public life. It is embellished by two excellent steel portraits and provided with an admirable index.

*The Life and Speeches of John Bright. By George Barnett Smith. A. C. Armstrong & Son. $2.50.

DOROTHY.*

ON p. 277 of our last volume appeared an account of a new poem of rural life published anonymously in England, a copy of which had found its way to Mr. Browning; which had given him great delight, and which his artist son had pronounced "a perfect picture-gallery." Roberts Brothers have now reprinted it, with the dainty embellishment of red initial letters. The nameless author, who is however understood to be a Mr. A. J. Munby, has certainly achieved success in a somewhat difficult task. The snare into which the poet of rural life is only too likely to fall is that of mistaking mere baldness of style for true simplicity, and, in the attempt to be natural, of sinking to the level of pure commonplace. In short poems the dangers upon this point are of course more easily avoided, but a poem of two or three thousand lines, like this of

*Dorothy. A Country Story. Roberts Brothers. $1.25.

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Dorothy, must be, it seems to us, a bad failure or an unmistakable success. It is pretty good proof of merit that we can read this one through at a sitting without making any discovery in it of tediousness. The diction is of an appropriate and unostentatious simplicity, and the tale is told with straightforward ease, is free from diffuseness, and is unencumbered with superfluous reflection or description. Indeed, we come upon purely descriptive passages less frequently than we should expect to in a poem of the kind, and we think the author might fairly have allowed himself more space for such. Those which do occur are noticeable for their avoidance of elaborate "word-painting" or even of minute detail of natural objects or landscape effect, and for suggesting rather the total impression of a scene or moment. As an instance of this take the following:

No! through the latticed panes of the diamonded dormer-window
Dorothy looks on a world free and familiar and fair:
Looks on the fair farmyard, where the poultry and cattle she lives with
Bellow and cackle and low—music delightful to her:
Looks on the fragrant fields, with cloud-shadows flying above them,
Singing of birds in the air, woodlands and waters around.
She in those fragrant meads has wrought every year of her girlhood;
Over those purple lands she, too, has followed the plough;
And, like a heifer afield, or a lamb that is yean'd in the meadows,
She, to herself and to us, seems like a part of it all.

As this country tale has nothing in common with the affected simplicities of the "pastorals" of earlier English poets, so there is no likeness between their dainty rustics and this handsome but hard-handed Dorothy.

Brown grew her handsome face, her bare arms brown as the chestnut;
She too, a labourer still, wrought in the sweat of her brow;
But, with her hair tied up in a handkerchief under her bonnet,
And with her lilac frock kilted up gaily behind,
She was a pleasure to see; and there was not a man of her fellows
Would not have snatch'd, if he dared, Dorothy's hard-working hand.

The strong toil-marks on these hands of Dolly's are emphasized continually as the unmistakable sign and symbol of her low condition, and there is something humorous in the effects produced upon every one by the sight or touch of the "gray, hard palms, bright with the polish of toil." They are the revelation of her hopelessly degraded way of life.

'Look at her moggany face,' said Tabitha Smith to Jemima,
'Shining with 'eat I declare—ay, she is wipin' it now!
'Wipin' 'er face, did ye see, with the hend of 'er large white hapron;
'My! what a hignorant thing—isn't she vulgar, oh no!'
'Yes,' said Jemima, 'to think of 'er 'avin' a hapron to dance in!
'Them sort o' girls never knows *what* a young lady should wear:
'Look at 'er great coarse 'ands—why a 'edger's gloves wouldn't fit 'em—
'Spread on 'er knees like paws: sure she might 'ide 'em for once!'
So spake the two Misses Smith; fastidious, fine-spoken damsels,
Proudly aware that their Pa baked the best bread for the 'All.' . . . . . .

But our author insists upon it that his Dorothy shall not be pitied. And certainly there is neither disgrace nor degradation in Dolly's labors in themselves considered; moreover, as our poet wishes us to feel, although her unremitting physical labors left much of her mind quite undeveloped, they did not blunt but rather helped to sharpen her practical intelligence, and so far forth made her the superior of hundreds of girls of higher condition, whose minds are as wholly unfurnished with all higher culture as was Dolly's, and also empty of the useful knowledge which partly compensated for her deficiency. Yet, though we sympathize with the author's dislike of the waste of sentimental pity upon his heroine, we nevertheless please ourselves with the touch of pathos suggested by the description of Dolly's bed-chamber and the meager list of her possessions, which points to its own contrast with the thousand and one private belongings of a young lady's apartment.

Dorothy happily falls into the keeping of a good man who looks upon her poor hands as no insurmountable objection to herself. Reversing the order of things in polite society, he begins by the kissing of her cheek, and afterward of her horny hands, and lastly to the declaration of love:

Kisses, amongst ourselves, bless me, how much they imply!
Ere you can come to a kiss, you must scale the whole gamut of courtship—
Introduction first; pretty attentions and words;
Tentative looks; and at length, perhaps the touch of a finger;
Then the confession; and then (if she allow it) the kiss.
So that a kiss comes last—'tis the crown and the seal of the whole thing;
Passion avow'd by you, fondly accepted by her.
But in our Dorothy's class, a kiss only marks the beginning:
Comes me a light-hearted swain, thinking of nothing at all;
Flings his fustian sleeve round the ample waist of the maiden;
Kisses her cheek, and she—laughingly thrusts him away.
Why, 'tis a matter-of-course; every good-looking damsel expects it;
'Tis but the homage, she feels, paid to her beauty by men:
So, that, at *Kiss-in-the-Ring*—an innocent game and a good one—
Strangers in plenty may kiss: nay, she pursues, in her turn.
Not that our Dorothy did; though she went to the fair with her mistress:
She was too grave for that, too unaccustom'd to play;
But she stood by, with a smile, while the other girls fled from their partners,
And she approved in her heart, when they were captured and kiss'd.

Dorothy had two suitors, and of the two preferred Robert, the head game-keeper, who thus carries the day:

'Dolly, I've come to fetch *thee!* Didn't I say I would come?
'Dolly, thou knows very well I love thee and nobody else, lass—
'Hast thou forgotten that night, after our dance, at the farm?'
'No, Mr. Robert, Oh no!' she said in a tremulous whisper,
'Only, I thought you had found somebody better 'an me!'—
'*Somebody better 'an thee!* Ay, that *would* be a job, though, to find her!
'Give me thy hand—that's right—just let me feel it again'—
. . . . . .
Did she say Yes? Who knows? I don't think any one heard it:
But he caress'd her unblamed—caught her, and kiss'd her, and held:
She, the stout stalwart wench, with the ample waist, and the shoulders,
Lay on his heart for awhile, happy and still, like a child.
Where were her strong brown arms, all used to the farm and the cattle?
Ah, they were tenderly wreathed, just as a lady's might be:
Where was her sunburnt cheek, all roughen'd and bronzed by the rude winds!
Ah, it was glowing and soft; warm with ineffable joy:
Even her hands, that had grown to be implements merely of labour,
Thrill'd with a daintier sense, here in this dreamland of Love!

His heroine comfortably settled in her new home, the poet's tale has had its proper ending, but the author thinks fit to fill several additional pages with the overflowing of his scorn for female suffragists and "regulators of female employment." He lays the lash of his satire upon them vigorously, and no doubt relieves his own soul in so doing, but we think this finale might have been spared.

Dorothy recalls Clough's "Bothie of Tober-na-Vuolich," and suggests comparison with it. Each has its own excellence, though Clough's poem is undoubtedly the superior in weight of substance and subtlety of sentiment. We share however with the author of *Dorothy* preference for the elegiac verse in which his poem is written over the more commonly used hexameter of which Clough made choice, the coupling of the shorter pentameter line with the hexameter preventing the effect of monotony which the latter has always had for us when employed singly. To our ear the lines of *Dorothy* flow with a gentle ease and smoothness more than common.

NEWS AND NOTES.

—George I. Seney, the princely philanthropist of Brooklyn, has presented to the Long Island Historical Society remarkable copies of two remarkable books: *Cabinet du Roi*, forty-seven volumes, folio, and *Taylor and Nodier's Voyages Pittoresques et Romantiques de l'Ancienne France*, twenty-seven volumes folio; for which he paid $2500. These copies are of unusual interest as having been presented by Louis Philippe to Standish Standish, Esq., from whose library they were purchased last summer by J. W. Bouton of New York.

—D. Appleton & Co. have among their forthcoming publications *Physical Education: or the Health Laws of Nature*, by F. L. Oswald, M.D.; *The Prophets*, by Prof. Robertson Smith; Montesquieu's *Considerations on the Causes of the Grandeur and the Decadence of the Romans*, a new translation, with introduction, notes and analytical index, by Jehu Baker; *Capital and Population*, by F. B. Hawley; *Demosthenes*, by S. H. Butcher, and *Science and Culture and Other Essays*, by Prof. T. H. Huxley. This house has made arrangement with the English publishers for the third and fourth volumes of Lecky's *History of the Nineteenth Century*, which will deal with the events between 1760 and 1784.

—*Harper's Monthly* for April will contain the first part of George Parsons Lathrop's "Spanish Vistas," which is the result of a special visit of the author to Spain, accompanied by the artist Reinhart. Miss Oakey will have an article entitled "A Trial Balance of Decoration," illustrated by pictures of the most noteworthy decorative work recently done by American artists. "Athena Parthenos" is the title of an interesting article on the new discoveries, and in "Silver San Juan" an interesting corner of Colorado is illustrated by Thomas Moran.

—A. C. Armstrong & Son have in press for early publication a new series of twelve volumes entitled "The Clerical Library," intended specially for the clergy of all denominations, and giving in a condensed form the best thoughts of the best religious writers of the day. The first volume will be *Three Hundred Outlines on the New Testament*. The same firm are about to

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issue a new edition of *Napier's Peninsular War* in five volumes, uniform with their edition of *Hallam*.

— The Petersons announce as in press a new book by John Habberton entitled *Mrs. Mayburn's Twins*, which they will issue simultaneously with Claretie's *Monsieur le Ministre* and Mme. Adam's *Laida*. The last named book will be illustrated with a "striking portrait," not of the ugly heroine, but of the handsome authoress. We trust it will do justice to the original, as the publishers have taken care to pique curiosity by a vivid description of her charms.

— The Lippincotts will shortly bring out the second edition of *Eternal Purpose*, a theological work, issued anonymously a few months ago, that met with some success among the upholders of "conditional immortality," in which the name of the author appears as Wm. R. Hart, a well-known Philadelphia merchant. They also have in press a poem called *Kear*, by the Rev. E. A. Warriner, which will interest all readers of philosophical tastes.

— A. D. F. Randolph & Co. publish immediately *Saunterings in Europe*, by the Rev. Charles Wood, of Albany, an account of a journey through Germany, France, Holland, Switzerland, England, and Scotland. One feature of the volume is an account of half hours spent in Paris with Mr. Gladstone, in London with Dean Stanley and Mr. Hughes, and in Oxford with Dr. Bradley, the new Dean of Westminster.

— The 11th and 12th vols. of "Cassell's Popular Library" are to be issued at once, namely: *The England of Shakespeare*, by E. Goadby, and *The Wit and Wisdom of the Bench and Bar*, by the Hon. F. C. Moncrieff. They have in preparation in the same series, *American Humorists*, by M. Thomas; *Notable Irishmen*, by P. Graves; and *Notable Scotchmen*, by J. M. Ross, LL.D.

— Mr. Longfellow's 75th birthday, February 27, finds him in comfortable health, able to take his daily "constitutional" on the great east veranda of the Craigie House. The anniversary is to be duly celebrated by the government of Portland, Me., the poet's native city; but he himself will not be able to be present.

— Scribner & Welford have just issued a little book sure to prove a favorite with tourists, called *Saints and Their Symbols, A Companion in the Churches and Picture Galleries of Europe. Bookbinding; Considered as a Fine Art, Mechanical Art, and Manufacture*, by Henry B. Wheatley F. S. A., will, with its many artistic illustrations, be of great interest to publishers.

— The "Bibliography of Fossil Insects" now progressing in the *Harvard University Bulletin* has reached S, and the name of S. H. Scudder appears at the head of no less than 56 titles, with more perhaps to come. This is certainly a good showing. Mr. Scudder is assistant librarian of the University, and a naturalist of high repute.

— A specimen of the English six-penny editions is soon to be seen in this country in *Tom Brown at Rugby*. It will be illustrated by Sidney P. Hall and Arthur Hughes, and here will cost twenty cents, owing to the duty. One hundred and fifty thousand copies have been sold in England. [Macmillan & Co.]

— The *Life of John Quincy Adams*, by John T. Morse, Jr., first in Houghton, Mifflin & Co.'s new series of "American Statesmen," is about ready. The same house, we are glad to see, bring out an American edition of Lansdell's *Through Siberia*, of whose excellence our readers have already had hint.

— The *Library Journal* says that Rev. H. Bernard Carpenter, who is pastor of the Hollis St. Unitarian Church, Boston, is author of *Ecce Spiritus*, a recent and important work in theology which has received favorable notice in our columns. The authorship is worthy of the work.

— Mr. Moses King, from his new publishing house near Harvard Square, Cambridge, has issued *The Poets' Tributes to Garfield*, a handsome volume containing a collection of miscellaneous poems by all sorts of poets on the President and his death.

— Mr. James R. Randall, author of "My Maryland" and other spirited Southern lyrics, is spending the winter in Washington as the correspondent of the Augusta, Ga., *Chronicle and Constitutionalist*, of which he is one of the editors.

— Charles Scribner's Sons will issue, March 4, *The International Revision Commentary*, to which Professor Schaff contributes the explanation of *Matthew*. The new editions of Dr. Holland's *Bay-Path* and *Sevenoaks* are nearly ready.

— James Sime, the author of the *Life of Lessing*, has written for the "Foreign Classics" series a short *résumé* of the life and writings of Schiller which is in press with the Lippincotts.

— E. P. Dutton & Co. have ready the *Life of Bishop Selwyn* in two volumes, and two devotional text-books entitled *The Churchman's Altar Manual* and *The Churchman's Text-book*.

— T. Whittaker will publish this month *Ecclesia Anglicana*, by Arthur C. Jennings, M.A., which is a history of the Church of England; and *Modern Heroes of the Mission Field*.

— Henry Holt & Co. have made arrangements to publish the lives of James Mill and John Stuart Mill, both by Dr. Alexander Bain.

— Robert Carter & Bros. announce two new Sunday-school books: *Under the Shield:* and *Cared For; or the Orphan Wanderers*.

— The title of Ouida's new book is *In Maremma*. The Lippincotts hope to publish it before spring.

— The Hoyt-Ward *Cyclopædia of Quotations* has reached its fifth edition.

Great Britain.

— The thirty-eighth volume of the *Archæological Journal* contains a Catalogue of the fine collection of helmets and mail exhibited last year in the rooms of the Institute. This most careful and interesting production is the result of great labor on the part of two distinguished men — the Baron de Cosson and the late Mr. Burges. The latter was occupied on his portion of the volume almost to the end of his life. The Catalogue, with its learned "introductions" to each section, is not only a worthy record of a singularly perfect gathering of certain portions of ancient armour, but a standard work of the highest authority on this subject. Its usefulness as a book of reference is greatly enhanced by the fifteen plates, containing no less than 223 illustrations drawn from photographs of the objects exhibited. As all of the drawings were corrected from the originals, their accuracy is indisputable.—*Academy*.

— The formation of a Scottish Text Society depends upon securing 300 subscribers at £1 1*s*. per annum, payable in advance. About 100 names are already in. When the list is filled, a general meeting will be called for organization and election of officers. The Secretary *pro tem.* is the Rev. Walter Gregor, who may be addressed in care of Blackwood & Sons, 45 George Street, Edinburgh.

— The *Athenæum* says that Beaconsfield's earlier papers are being arranged by his literary executor with a view to publication. The quantity is very large, including a considerable number of romantic letters written during his journeys in the East, and many letters from the Queen, which, of course, could hardly be published now.

— Dr. Ross of Edinburgh, editor of the *Globe Encyclopædia*, has been engaged for some time on a work tracing the Pictish, Cyrenic, Gaelic, Anglican, and Norse origins of the Scottish nationality; with a critical examination of the native literature, and accounts of the social and industrial life of Scotland at different times.

— The *Athenæum* says that Mr. Harrison Ainsworth left a large amount of correspondence with many persons eminent in literature, and a library a peculiar feature of which is a large collection of books on the lives and exploits of noted criminals.

— The printing of the Philological Society's great English Dictionary is about to begin, but its completion is hardly expected by the editor, Dr. Murray, before the end of the century.

— Lord Beaconsfield left two diaries of his youth, in one of which he describes his journey in the East; but the *Athenæum* says both were given away by him during his life-time.

— Mr. Longfellow's *Hiawatha* is coming out in one of the volumes of Sonnenschein & Co.'s "Illustrated Library of the Fairy Tales of All Nations."

— Under the title of *Pleas for Protection Examined*, Mr. Mongredien is about to furnish another free-trade tract for the Cobden Club.

— Miss Edith Simcox has written a volume of tales which she calls *Episodes*, of which Trübner & Co. are the publishers.

The Continent.

— The site of the duel in which the Russian poet Lermontof fell having been probably fixed by the testimony of a witness named Evgraf Chalof, the erection of the proposed memorial is about to proceed at that spot. It is near the foot of the Mashuka Hill, Piatigorsk. A poem by Lermontof, hitherto unknown, has been discovered by his biographer, Viskovatof, and appears in the January number of the *Russkaya Muisl*.

— Under the general title of "Altdeutsche Bibliothek" Max Niemayer of Halle announces a new series of German texts, each volume giving a short introduction to the text it contains, and the price being placed low. Volumes so far promised are the poems of Vogelweide, *Heliand*, Otgrid's *Evangelienbuch*, *Reinhard Fuchs*, *Gudrun*, the works of Hartmann von Aue, *Tristan*, *Meier Helmbreht*, and *Reineke Vos*.

— M. Dumas has in preparation a complete edition of his plays, which will be printed in the best style, with many curious details, including important notes. But only ninety-nine copies will be printed, all for presentation to friends, some of whom will be the actors and actresses who created the parts.

— Prof. Martin of Leipzig, the recent purchaser of a number of letters from Schiller to his physician, declines to make public these confidential communications from a patient to his physician, a determination which, as the *Academy* justly observes, does him honor.

— M. Alphonse Daudet is contributing his literary autobiography to the *Nouvelle Revue*.

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The genesis of two of his works, *Fromont jeune et Risler aîné* and *Jack*, has already been given, and the successive chapters are full of interesting particulars.

— The library of the Conservatoire de Musique at Paris has lately acquired a copy of the first edition of Mozart's early sonatas — the dedication copy to Madame Victoire de France, the daughter of Louis XV, superbly bound in red morocco.

— A late number of the *Messager de Athènes* says that a well-known professor at Athens has found in an Athenian monastery a manuscript of the *Iliad* purporting to have been written about 308 B.C. by an Athenian named Theophrastus.

— We learn from the *Academy* that the publication of M. Zola's *Nana* in a Danish translation has been prohibited at Copenhagen, and criminal proceedings have been instituted against the translator.

— What is believed to be the earliest book printed in Hungarian has been found in the library at Cracow; a legend of St. Paul, dated 1512.

— A new edition of the complete works of Friedrich Schlegel, revised and annotated by Dr. J. Minor, is announced by Konegen of Vienna.

— A fairly complete edition of the correspondence of Manzoni is in the press, making two volumes of over 500 pages each.

— De Amicis has been decorated with the Cross of the Legion of Honor on the nomination of Gambetta.

OBITUARY.

Grigorief. Vasily Vasilievich Grigorief, whose death has lately occurred, was born in St. Petersburg in 1816. When a student in the University he translated from the Persian a History of the Mongols, rose to a high position in the Faculty of that institution, pursued his Oriental studies for many years at Orenburg, and wrote in the Russian language *Some Events in Bokhara, Kokhan, and Kashgar* [Kazan: 1861]; *The Tsars of the Cimmerian Bosphorus* [St. Petersburg: 1851]; an academical dissertation on *The Charters given to the Russian Clergy by the Khans of the Golden Horde* [Moscow: 1842]; *The Site of Sarai* [St. Petersburg: 1845]; and an immense number of contributions to the *Transactions* of many learned societies.

Blanc. In Paris, January 14, M. Charles Blanc, a younger brother of M. Louis Blanc, and an art critic of the highest distinction. "He wrote so well on art," says the *Athenæum*, "and with so clear a perception of its proper and distinct nature, that painters read his opinions with a respect never given by them to philosophers like Goethe and Lessing, or to the antiquaries who expound the history of ancient art." M. Blanc began his author's career in his brother's paper, the *Revue du Progrès;* published, in connection with M. Armengaud, a *Histoire des Peintres* which increased his reputation; and left, besides many contributions to French periodicals, *Les Peintres des Fêtes Galantes* [1854]; *Les Trésors de l'Art à Manchester* [1857]; *Le Trésor de la Curiosité* [1757–8]; *Ingres, sa Vie* [1870]; *L'Œuvre de Rembrandt* [1853], third edition [1861]; *Grammaire des Arts du Dessin* [1867], etc. He was elected to the Academy in 1868.

Leslie. At Belfast, Ireland, January 27, Mr. T. E. Cliffe Leslie, 54 years; a lineal descendant of Charles Leslie, a distinguished student of Trinity College, Dublin, a profound scholar and able writer in the department of Political Economy and Jurisprudence, and author of *Land Systems and Industrial Economy of Ireland, England, and Continental Countries*, of *Essays in Political and Moral Philosophy*, and of an imposing work on Economic and Legal History, which last however was never published, the MS. having been lost in Germany ten years ago. It is hoped, however, that it was sufficiently reproduced by its author to allow of its posthumous publication.

Knowles. In London, January 28, Richard Brinsley Knowles, 62 years; a son of Sheridan Knowles, a journalist of many years standing in connection with the *Standard*, the *Morning Post*, and other London papers, and an historical editor of repute. He wrote but a single comedy, "The Maiden Aunt."

Auerbach. At Cannes, France, February 8, Berthold Auerbach, 70 years; a native of Nordstettin in the Black Forest; a student of theology and law at Tubingen, and of philosophy and history at Munich and Berlin; translator of Spinosa; and author of a long series of novels, partly historical, but more particularly illustrative of German village life; notably *Barfüssele* (Little Barefoot), *Auf der Höhe* (On the Heights), and *Das Landhaus am Rhein* (The Villa on the Rhine). He is said to have left three relatives living in this country: a nephew, Mr. Karl M Auerbach. and a niece, Mrs. Henry Alexander, in Rochester, N.Y., and another niece, Miss Gertrude Bloede, in Brooklyn.

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AN ENGLISHWOMAN IN HUNGARY.*

THE Carpathian Mountains bound Hungary on the northeast and separate the extreme corner of the Austrian Empire which lies beyond into the province of Galicia. Here is a sort of vestibule to Russia; a land of vast prairies and low-roofed villages, of wild horses and wilder brigands, of varied nationalities, of 1,100,000 Jews, of 150,000 gipsies who are the only blacksmiths, of long fierce winters and short hot summers, a land which has been by turns under Turkey's thumb and Russia's heel, a land of grotesque figures and unpronounceable names, where one must know three or four languages in order to get along, and where nobody is ever in a hurry. The "beautiful blue Danube" skirts the base of this Magyarland, Russia looms austerely upon its north, Roumania, Servia, and Bosnia stand around. Here is one of the jumping-off places of Europe, here runs the seam which unites two continents and two civilizations, here is the meeting ground of peoples that have little in common, here is a country unlike almost any other in the world. Here there is "no climate, but only weather." Here are ice caves just explored for the first time, and cobalt mines which were once worked by the Romans. Here are intermittent springs, high mountains, perhaps the worst roads known to man, terrific ice gorges and destructive inundations. Here is Buda Pest, one of the most beautiful capitals in the world, and here are squalid villages, overrun with swine.

To this out-of-the-way and unique corner of Europe an adventurous Englishwoman who calls herself "a Fellow of the Carpathian Society" has made three sight-seeing visits, and from the point of view of the third sums up her impressions in the two volumes before us. Her purpose is much less serious than was Mr. Lansdell's away in Siberia beyond. She was merely an excursionist, a rambler, in search of the picturesque. She saw it in abundance. She describes it pleasantly, sometimes in a style which makes a little attempt at fine writing; always with vivacity and occasionally with humor; and with illustrations, copied apparently from her own sketches, which range from the very poor to the very good. The work is as palpably a woman's as Mr. Lansdell's is confessedly a man's. It is interesting, but in a different way. The associations of Magyarland are more poetic and sentimental; they are not without their political tinge; but their force as here felt is hardly tragic or dramatic. The author describes well the weird landscape and the strange people; she and her companion left the railways and beaten tracks of travel, went outside of and beyond the guide-books, fell in with the national customs; up among the mountains discovered a sanitarium and made a great friend of its proprietor, Dr. Sontagh; and have much to tell of rough and rude experiences, half barbarian splendors, quaint and charming costumes, storms, solitudes, Slovaks and Rusniaks, the gold mines of Schemnitz and the wine districts of Tokay, wayside crucifixes, gipsies in their camps, hats with brims a yard in diameter, dance-gardens, dawn on the mountain-tops, "afterglow" on the steppes, peasants' hospitalities, camping out, colors, clouds, and chamois hunters, and the thousand and one novelties and curiosities which go to make up life and scenery in a strange land. The work aims to please rather than instruct; it is artistic rather than business-like; it is more like a bouquet of wild flowers than a memorandum book; it is refined and ladylike; it is full of odd shapes and bright colors; its workmanship is minute and delicate. Typographically it is as it should be, a work of broad pages, wide margins, a delicate print, tinted paper, and ornate covers. But it is not nearly so well made a work as Mr. Lansdell's, having neither analysis of contents, index, nor map. Books of travel without maps cannot claim admission to the best society.

* Magyarland. By a Fellow of the Carpathian Society. Two volumes. With Illustrations. Houghton, Mifflin & Co. $10.00.

A FRENCHMAN IN AMERICA.*

M. XAVIER MARMIER is a member of the French Academy, and so a Parisian of the Parisians. His letters from America were apparently written some years ago, though now put forth simply in the guise of a new edition. M. Marmier has added a preface in which he enlarges upon the extraordinary material progress of the United States since the first appearance of his work, illustrating the point with that old story of the citizen of Chicago who, when asked the population of his adopted city, replied that he did not know: he had been away from home for a whole week. A few statistics and exclamation points further serve to impress the reader, who will turn to the chapters following with no inkling, so far as M. Marmier's good offices are concerned, that they do not present a faithful picture of social conditions in this country at the present day. American readers will perhaps be interested to know what this picture is.

M. Marmier is a lively, not to say brilliant, writer, and his pages are illuminated with that imaginative fervor which many are prone to regard as the final triumph of realism. It is true that M. Marmier does not turn aside from the great highways of travel, nor does he pause for more than a night in any one place; but that does not prevent him from forming very decided opinions upon the domestic economy of the Americans; for he has adopted as an axiom the principle that all Americans travel, and therefore that it is only necessary to embark upon a steamboat or a railroad train, or dine at a hotel, to master the representative characteristics of the whole nation. M. Marmier is convinced that the American belongs to the most nomadic race in the world. More of a nomad than the Tartar of the steppes or the Bedouin of the desert, if he has a habitation he is ready to leave it at any moment, and at the first intimation of a good speculation grasps his carpet-bag and starts for the train. The typical American, as M. Marmier sees him, lives only "to circulate dollars." No bourgeois repose after wealth is gained; "the golden rock of this modern Sisyphus must be rolled forever up the mountain of industry lest it crush its maker in its fall."

M. Marmier was much impressed with the table-manners of Americans. They precipitate themselves at their meals, he tells us, "like famished beasts."

* Lettres sur l'Amérique. Par Xavier Marmier. Nouvelle édition. Deux vol. Paris: E. Plon & Cie. Boston: C. Schönhof. 6f.

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Without troubling himself about his neighbor, or caring for the commonest rules of European politeness, each one grasps what is within his reach and heaps upon his plate great pyramids of food. Then behold him, working with hands and teeth as if each second were invaluable, never speaking, scarcely breathing, but following with haggard eye the dishes that pass, harpooning from each as it comes near provisions to meet his future need.

The American is not only the most nomadic and the greediest animal, but also the most taciturn and the ugliest. His repose is not the happy placidity of the Oriental; it is a prostration with spasmodic intervals; his walk is an impetuous march. Withal he is endowed with boundless curiosity:

Gifted with a temperament compared with which British reserve is jovial vivacity, the American is as curious as an aboriginal savage, and the attention which I was not able to obtain in my efforts to learn something of the region through which we were passing was drawn to my great discomfort by articles which I carried about my person. One of my fellow travelers seized my watch-chain, turned it about in his fingers, and, having completed his examination, went away without a word. Another sitting by me said, "You have a Parisian hat," and without further ceremony took it from my head, examined it outside and in, showed it to his neighbors, and then returned it to me.

With such pleasing anecdotes does M. Marmier beguile his Parisian readers. The beauty of American women he is condescending enough to admire, although, compared with that of their European sisters, he finds it somewhat gloomy and cold. But when he thinks that these charming creatures "will probably marry Americans," his soul is overcome with pity. "I cannot," he says, "think of such a consummation with patience."

It is not necessary that we should continue our extracts from this delectable book. It is sufficiently amusing to while away an hour with M. Marmier, but it must be admitted that his wholesale vituperation becomes monotonous, and it is not altogether to the credit of intelligent Frenchmen that such a work should be revived at this late day as a faithful picture of American life.

ESAU RUNSWICK.*

NO women writers in this country furnish the class of fiction represented by this novel. In England the market is kept well supplied with its kind — a mild wholesome enough story, usually depicting certain familiar phases of provincial English life. It has, perhaps, as foremost characters, besides the pair of lovers and the rivals, a squire, a rector, and some spinster or dowager of the highest respectability. Nothing very harrowing occurs; no great heights nor depths are reached; and it is rare that any one person is so projected from the commonplace that we retain any distinct remembrance of him or of her, as we do of many of those who live in the pages of Jane Austen, Charlotte Brontë, George Eliot, or even Mrs. Muloch-Craik. Among the writers who provide this mild mental nutriment Mrs. Macquoid takes honorable rank. Her pages are always pleasant reading; there are no dull ones to be skipped; the story is generally charming; and she makes us acquainted with "nice" people whose society we enjoy, especially some bright, pretty, innocent, and captivating young girls; and her style is easy and picturesque.

The present story opens in an old French town, whither the hero has gone from his Yorkshire home to learn the language. On the first page he meets his fate in the person of Mademoiselle Julie, and for the moment we feel sure that "the course of true love" will run smoothly to a happy end; but we soon see through the thin disguise, though Esau does not. He keeps on teaching English to the girl, who is destined to marry a middle-aged M. le Marquis de Kerjean. The father of Julie, though favoring Esau, is dominated by his wife, a treacherously sweet but deep and inflexible woman, so cleverly sketched with a few telling touches that we are ready to pronounce her the most real person in the book. Esau finds consolation in the belief that his love will be at least constant in heart; until, overhearing something denoting quite the reverse, he falls into a state of exaggerated morbidness, and, returning to his native land, retires to a ruinous house, where he lives in solitude, cultivating manners the most ungracious we have met with since Mr. Rochester was introduced in *Jane Eyre*. Soon there is left to his care a bright little orphan niece, Clemency, whose nature he tries his best by unkindness to spoil. Eventually there appears on the scene a young artist, Mr. Ralph, whom we at once recognize as the son of Julie; but before that fact becomes known, he and Clemency have fallen in love. We will not spoil the pleasure of the reader by giving any clew to the sequel.

For a story which is supposed to rest constantly under a very black shadow, *Esau Runswick* is uncommonly bright and cheery; and its influence, instead of being morbid, is exactly opposite; which leads us to say that the author so manages as to defeat her own purpose — if she had one. In fact, the plot is crude: in the outset certain complications are hinted at, but never are heard from afterwards. We have cause to expect some mystery connected with De Kirjean, but nothing comes of it. We are left to ask why Esau was so overcome at sight of the portrait. Later in the story Clemency's elderly lover, Mr. Glaisdale, seems all at once to have "gotten over" his passion in a surprisingly easy and abrupt manner. Several of the *dramatis personæ* do things and experience changes of character in gross disregard of the probabilities and unities. The final change in Esau is unnatural, and we should have had a higher opinion of him if he had kept true to the dream of his youth, and so been cynical to the end.

Mrs. Macquoid has caught one of the mannerisms of the day, notably of Mr. Henry James, Jr., and says "he told himself," and "she told herself." In several instances her tenses are somewhat mixed, as, "Each year he had repeated his visit, he always took her some charming gift," etc. Her hero "rose up," and Clemency "rose up," and the hill "rose up," again and again. And how does it happen in an English novel that an English gentleman uses "Sir" in speaking to an inferior?

* Esau Runswick. By Katherine S. Macquoid. G. P. Putnam's Sons. 60c.

MR. SAVAGE'S BELIEFS ABOUT MAN.*

THE Rev. M. J. Savage is the pastor of a large Unitarian church in Boston. His sermons are delivered extemporaneously, and are not written out or memorized, but taken down by a phonographer. They are remarkably systematic in method and fresh in statement, considering their manner of delivery. They are also remarkable for the fact that Mr. Savage bases his interpretations of theology on evolution and the teachings of Herbert Spencer. He is doing for evolution what Theodore Parker did for transcendentalism — giving it a popular expression.

Mr. Savage, having in previous volumes discussed the general bearings of evolution on religion and on the belief in God, devotes this series of eight sermons to a further exposition of the subject, taking man for his present interpretation. He here discusses the nature and origin of man, the problems of sin, salvation, and moral freedom, the motives which influence human life, the conditions of progress, and immortality.

He is clearer in expression than he is profound in thought. Superficial rather than philosophical, he does not go beyond the surface of the problems he discusses, and fails to touch those deeper issues of spiritual fact on which any sound theology must rest. He lacks in spirituality and religious insight. He is often rash in statement because his philosophic comprehension is narrow, as in this sentence from the sermon on "The Law of Progress":

The progress of man on earth has kept pace, step by step, from the beginning until now, with the decay of supernaturalism.

When he discusses the question, "Is Man free?" he misapprehends the whole subject because he fails to do anything like justice to those who believe in moral freedom. His own view of the problem is expressed in these words:

I regret any ill result of something I have done; yet I know that, put me back into yesterday, just what I was yesterday, seeing things as I did, feeling things as I did, under the influence of the motives that played upon me yesterday, and I should necessarily do what I did yesterday.

* Beliefs about Man. By M. J. Savage. George H. Ellis. $1.00.

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Such statements as this, and they are not infrequent in Mr. Savage's sermons, lead one to wish that he, and others like him, could be persuaded to study Kant and Hegel as seriously as they study Spencer. Mr. Savage reiterates the commonplaces of Spencer and Fiske as if they were a gospel, and accepts them as if the final solution of the universe had been reached. That so original and vigorous a thinker as Spencer would find disciples ready to interpret religion according to his methods and ideas was perhaps to be expected. It is a fashion of the time to find in evolution a solution of everything in, under, and above the earth. Yet it was also inevitable that a philosophy which makes so little of religion, that affords no fit expression or explanation of the religious nature in man, should be as superficial and inadequate in its interpretations as this volume indicates it to be.

THE MARRIAGES OF THE BONAPARTES.*

AN extraordinary revival in Napoleonic literature has taken place within the last few years. Memoirs, biographies, letters, etc., have followed each other in rapid succession, all having for their grand central figure the remarkable man who, born of a revolution which he destroyed, placed himself by his military genius on the throne of Charlemagne, and after victoriously entering every continental capital, from Madrid to Moscow, died, at last, a lonely prisoner upon a distant rock. For half a century after the death of Napoleon most writers seemed to be under the fascinating influence which inspired O'Meara in his pathetic narrative, *A Voice from St. Helena*, and the illustrious Thiers in his *History of the Consulate and Empire*. Even England—"perfidious Albion"—had an enthusiastic panegyrist of the great soldier of fortune in Hazlitt, who devoted two precious years of his literary life in the preparation of a work whose object was to convince the English that they had been wrong in their opinion of their greatest enemy.

In 1870, however, a reaction commenced. Since the fall of the Second Empire abuse of Napoleon has taken the place of praise. The whole tendency of the later literature has been to pull down the statue which two generations have indiscriminately admired. It being impossible to deny his military genius while Lodi, Marengo, Aboukir, Austerlitz, Jena, Wagram, Friedland, and Dresden remain upon the pages of history, the attempt of recent writers has been to expose the corruption of Napoleon's court, and to tear aside the veil which hid the private life of the Emperor from the world.

The present volume treats nominally of the marriages of the Bonapartes, but is full of light and gossipy details of the members of that frivolous but interesting family which rose and fell with the Napoleonic star. The author has exhausted the gossip of the Consulate and Empire, and produced a work which many will read with pleasure, but few with profit. Napoleon was the greatest matchmaker and matchbreaker recorded in history. For the marriage tie he had no regard, but looked upon the institution only as a means of pushing his own fortune and the fortunes of his brothers, sisters, adopted children, nieces, nephews, ministers, and marshals. Having married Josephine in order to improve his own position, and receiving the command of the army of Italy as a wedding present from Barras, he broke off the engagement of Hortense and Duroc, who were tenderly attached to each other, and made a match between his step-daughter and his brother, Louis, who had a mutual antipathy. He next attempted to make Lucien dissolve his marriage with his second wife, and when his brother refused to comply, he quarreled with Lucien, although the latter had saved Napoleon's life on the famous nineteenth of Brumaire, and opened to him the career of glory and ambition. His sister, Caroline, Napoleon married to his favorite Marshal Murat, but divorced his brother, Jerome, from his American wife, Elizabeth Patterson, although in point of fortune, family, and social position, the latter was far above Murat, who was the son of a hostler, or Joseph's wife, who was the daughter of a soap-boiler. Proudly calling himself the eldest son of the Church, Napoleon divorced his lawful wife, Josephine, and formed a matrimonial alliance with the house of Hapsburg, the proudest and most ancient royal house in Europe. This was the last, the most ambitious, and the most disastrous of all of Napoleon's matrimonial projects. By marrying Marie Louise, he expected to establish his position among the legitimate sovereigns of Europe, and to secure a powerful ally in his father-in-law, the Emperor of Austria. But when the time came, he found the latter among the most active of his enemies. Napoleon said, at St. Helena, that the divorce of Josephine and the marriage with Marie Louise were fatal mistakes.

Perhaps the most interesting portion of the present work to American readers is the chapter in which the marriage of Jerome Bonaparte and Elizabeth Patterson is narrated. The facts, however, appear to be taken, without credit, from Didier's *Life and Letters of Madame Bonaparte*. Mr. Bingham gives the date of Madame Bonaparte's death as 1878. This event took place in Baltimore on the 4th of April, 1879, in the ninety-fifth year of her age. In describing the coronation of Napoleon and Josephine, the author says: "The Emperor did not receive Holy Communion, because he had no means of assuring himself that the *bread and wine* were not poisoned." Mr. Bingham should know that in the Roman Catholic Church laymen receive this sacrament only under *one* kind, and that the *bread*. A good index adds much to the value of the volume.

* The Marriages of the Bonapartes. By the Hon. D. A. Bingham. Harper & Bros. 20c.

DR. EVERETT'S SCHOOL SERMONS.*

[Dr. Everett, whom we hardly need to introduce to our readers as the son of Edward Everett, has had long training for the work done in this volume. Beyond most boys he was the companion of his father, and enjoyed his personal instruction upon all subjects. Many will remember seeing the father and the son in their daily walk in the streets of Boston, and recall a sense of the privilege of being the son of Edward Everett. He enjoyed college life while yet a boy during the presidency of his father and their residence at Cambridge. Then, and afterwards, it was his advantage to hear the manly and massive sermons of his kinsman, James Walker, and to enjoy the friendship of that great teacher. After leaving the Boston Latin School, he entered Harvard College in 1855. He took high rank with little effort, as his boyhood had predicted. After graduating he pursued his studies at Cambridge, England, and published a record of his experiences there. Upon his return he studied law, though he did not devote himself to the practice of it. For several years he taught Latin at Harvard as tutor and assistant professor, and with great enthusiasm and success. He took some part in matters of public interest, and probably would have been sent to the State Legislature had not his connection with the college forbidden. He has always had a special interest in the study of religious subjects. In college he was devout, though not fond of debating questions of faith. A few years since he received a license to preach under the auspices of the denomination in which he had been brought up, and he assumed this new work with the conviction that he could and should oppose his own knowledge of the truth to the loose thinking and talking of the times. He has preached in many churches and with much earnestness. When Sunday services were opened in the Christian Union Hall in Boston, they were placed in his charge, and it is not unlikely that he would have become the minister of the congregation worshiping there, if the services had been continued. When the mastership of the Adams Academy was made vacant by the lamented death of Dr. Dimmock, Dr. Everett was appointed to the place. Here he has remained, working assiduously for the instruction of the boys who were placed in the school, and with his accustomed ardor seeking to give them the broadest culture within his power and theirs. In connection with this work these sermons and others have been given to the boys. Dr. Everett's previous published works are as follows:

College Essays, delivered in Trinity College, Cambridge, England. Deighton, Bell & Co. 1863.
On the Cam; lectures on the University of Cambridge. Sever & Francis. 1865.
Changing Base, a book for boys. Lee & Shepard. 1867 (?)
Hesione, or Europe Unchanged; a poem before the Phi Beta Kappa. Little, Brown & Co. 1869.
Oration before the City Authorities of Boston, July 4, 1870.
Double Play, a book for boys. Lee & Shepard. 1870.
American Education; a Thanksgiving Sermon. George H. Ellis. 1880.
Various Articles in Prose and Verse in Periodicals and Anniversary Proceedings.]

THE title-page of this, Dr. Everett's latest work, clearly indicates its character. The twenty sermons are brief and plain, and are strong in a very direct purpose to benefit those who heard them. We can readily believe that they were, as the author says, "heard with the closest attention." They cover a wide range of religious themes, including the being and character of God, the Old and New Testaments, the nature and work of Christ, and some of the duties which belong to a religious life. They were given in connection with others of a less

* School Sermons Preached to the Boys at Adams Academy, Quincy, Mass. By William Everett. Roberts Brothers. $1.00.

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exclusively religious character upon subjects of general interest, and of value to the boys in their school life. The idea of the sermons, and of the service of which they were the center, is in keeping with the plan so successfully carried out by the masters of older English schools, who have regarded the spiritual welfare of their pupils as deserving their constant and thorough attention. Their design under such circumstances is certainly admirable. In the opportunity and willingness to pursue it private schools have an advantage over those which are maintained at the public charge, and have the care of their scholars during only a few hours each day. There seems no good reason why boys who are sent away from home for their education should not receive a symmetrical training, which should neglect no part of their nature and forget no part of the furnishing they will need for their work in the world. The earnest spirit of Dr. Everett, his warm interest in the boys intrusted to his keeping, the religious fervor which has marked his public preaching, the rare opportunity afforded in the continued residence of the boys with him, and the natural desire to make Sunday a day both of delight and profit, were very sure to lead him to the attempt which he has made to instruct his scholars on the matters which are of the highest moment, and which are within their comprehension and are necessary to their present well-being, even while in school. These sermons have not constituted all the religious instruction of these boys, who have attended a service in such church as their parents have preferred on the morning of the Lord's Day, and have received this school instruction as a supplement to that which has elsewhere been given them.

Of course the great difficulty in such preaching as this lies in the diversity of religious belief among the parents who have sent their sons to the school, and who are fairly supposed to desire for them a continuance of the religious instruction which they have received at home. The master of a school must always feel this difficulty. His own views are satisfactory to himself, and he feels their truth and their practical value. But he must keep faith with the natural teachers of the boys. In the case of our larger schools, and of most of our colleges, there is a distinct type of religious belief and teaching, and one who sends his boy to such an institution knows what he is to expect, and consents to it, often strongly desires it. Dr. Everett has been so prominently before the public as a preacher that his own views are well known. No parent could be surprised, therefore, at the doctrinal teaching of these sermons. Perhaps it has the concurrence of the parents, although the author says that the sermons were heard by the children of Christians "of every name." If those parents knew that their children would receive such teaching, no one can complain. But the teaching in some parts of the discourses is distinctively doctrinal, and is not in harmony with the teaching of most churches. Whatever may be true of these particular fathers and mothers, we are sure that very many would be unwilling to have their children listen to such statements concerning the Bible as are here made. The sermon on "Christ, the Son of God," is distinctively sectarian. We do not complain of the views presented, nor is this the place to discuss them, but surely there were subjects enough for school sermons without selecting those upon which men differ so widely, and which can hardly be settled in an address of twenty minutes. As this evening service was only one of the two which fell into each Sabbath, these themes might safely have been left to the separate teachers who had been selected by the natural guardians of the boys.

We have no other criticism to offer. No one needs to be told that the sermons are devout, spirited, interesting, suited to arouse the thought and excite the affection of the young hearers to whom they were addressed. The manly tone which marks them must have been helpful in securing the manliness which this master, like others, seeks to create and foster. That the religious tone and character of boys should be natural to their age and condition is evident, though a fact too often overlooked. To make a boy a Christian, a Christian boy while he is a boy, is worthy of any man's endeavor. This is receiving recognition of late years, and the result is encouraging. To further this design Dr. Everett offers his earnest words to boys. In this he is to be warmly commended, and we are confident that he has already seen good results attend his efforts.

THE STORY OF "IN MEMORIAM."*

IN this modest pretty little parchment covered book is sympathetically combined the inner history of Tennyson's "In Memoriam" with an interpretation of its meaning and spirit. The author, Dr. Gatty, who is Vicar of Ecclesfield, York, and Sub-Dean of York Cathedral, will at once seem an old acquaintance to many American readers, when they learn that the late Mrs. Gatty, author of the excellent *Parables from Nature*, noticed in the *Literary World*, Vol. XI, p. 441, was his wife. "In Memoriam" needs no formal introduction where the knowledge of the best modern English poetry has gone; but thousands of persons who have found solace and satisfaction in its transfiguration of grief will be glad of the particulars here given of the circumstances which furnished the occasion for it, and of the help offered by Dr. Gatty to the understanding of its intellectual, spiritual, and poetic traits.

It was about 1828 that Alfred Tennyson, son of Rev. Dr. Tennyson, rector of Somersby, Lincolnshire, and then a young man in his teens, formed at Trinity College, Oxford, a close friendship with Arthur Henry Hallam, a son of the historian Hallam, his fellow student, and two years his junior. In course of time Hallam became engaged to be married to one of Tennyson's sisters, Miss Emily Tennyson. The engagement was of short duration. Hallam, having taken his degree at Cambridge, was in Vienna with his father in the course of a brief continental tour, when he was attacked with a sudden rush of blood to the head and died almost instantaneously. This was on the 15th of September, 1833.

God's finger touch'd him and he slept

is Tennyson's characterization of the event. The body was brought home, and buried at Clevedon Church on the Severn, January 3, 1834. Hallam's death was a terrible blow and great sorrow to Tennyson; and "In Memoriam" is the splendid shaft which he afterward raised to his friend. It took nearly twenty years for the poem to form in the poet's heart and mind and to find expression through his lips; at least it was not published till 1850, and the introductory stanzas bear date only 1849.

The poem, excluding the prologue and the epilogue, consists of one hundred and thirty numbered groups or divisions of four-lined stanzas, the number of stanzas in each group ranging from three up to ten, fifteen, twenty or more. In Dr. Gatty's interpretation each of these groups is treated as one "poem," and his commentary takes largely the form of a paraphrase in prose, with frequent quotations and occasional foot-notes. His manner is expository rather than critical, the aim being to translate the poet's train of thought out of poetical into common speech. He begins with a statement, "on the highest authority," that the poet alluded to in the opening stanza,

I hold it truth with him who sings
To one clear harp in divers tones,

"cannot be identified." This information will set at rest a good many inquiries, some of which have reached our own columns. The "dead selves" of this same stanza—

That men may rise on stepping-stones
Of their dead selves to higher things—

Dr. Gatty explains as being "neither our vices nor our calamities; but, rather, our general experiences." This perhaps is obvious, as are some other of his explanations; but in the main his remarks are pertinent and useful, and he turns a clear if not a very brilliant light on the poem as a whole, introducing many little bits of information which its lovers will welcome and cherish. Two of his most interesting pages are those which relate to section LXVII (LXVI in early editions, a new XXXIXth section having been lately introduced), wherein there is allusion to

*A Key to Tennyson's "In Memoriam." By Alfred Gatty, D.D. London: David Bogue. 2s. 6d.

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Clevedon Church, the place of Hallam's burial. We are sure that our readers will be glad of this opportunity to enter an edifice thus trebly consecrated, and to read the epitaph on one so deeply and tenderly mourned:

Clevedon Church is quaint and picturesque in appearance, but not architecturally beautiful. It is an irregular structure, which has evidently been added to at various times, the chancel being the original fisherman's church, and it has a solid square tower. Within the sanctuary is the Hallam vault, on which the organ now stands. Two cliffs, rounded and grass-grown, that rise on either side, seem to guard and shelter it, with its surrounding church-yard that holds the quiet dead. . . .

The tablet is not in the chancel of the church, as described in the earlier editions of this Poem, but on the west wall of the south transept; and "the letters of thy name," and "the number of thy years," are thus most affectingly recorded:

TO THE MEMORY OF
ARTHUR HENRY HALLAM,
OF TRINITY COLLEGE, CAMBRIDGE, B.A.,
ELDEST SON OF HENRY HALLAM, ESQUIRE,
AND OF JULIA MARIA, HIS WIFE,
DAUGHTER OF SIR ABRAHAM ELTON, BART.,
OF CLEVEDON COURT,
WHO WAS SNATCHED AWAY BY SUDDEN DEATH,
AT VIENNA, ON SEPTEMBER 15TH, 1833,
IN THE 23RD YEAR OF HIS AGE.
AND NOW, IN THIS OBSCURE AND SOLITARY
CHURCH,
REPOSE THE MORTAL REMAINS OF
ONE TOO EARLY LOST FOR PUBLIC FAME,
BUT ALREADY CONSPICUOUS AMONG HIS
CONTEMPORARIES
FOR THE BRIGHTNESS OF HIS GENIUS,
THE DEPTH OF HIS UNDERSTANDING,
THE NOBLENESS OF HIS DISPOSITION,
THE FERVOUR OF HIS PIETY,
AND THE PURITY OF HIS LIFE.

Vale dulcissime,
vale dilectissime, desideratissime,
requiescas in pace.
Pater ac mater hic posthac requiescamus tecum,
usque ad tubam.

Dr. Gatty adds:

There are other tablets in this church, which contain affecting memorials of the Hallam family. The Historian's own death is recorded as having taken place on 21st January, 1859. Mrs. Hallam died 28th April, 1840. Their son Henry Fitzmaurice died at Sienna, 25th October, 1850, aged 26; and he is said by one who knew him, to have had all the charm and talent of Arthur. On 13th June, 1837, in her 21st year, Eleanor Hallam was suddenly called away, and was buried in the vault where her brother, Arthur, had been laid. It was after this sad bereavement, that Mr. and Mrs. Hallam made a brief sojourn at Sevenoaks, them unspotted by villas, where they lived in strict retirement. Mr. Hallam only associated with Sir John Bayley, the retired judge, who was a kind friend of my own youth. I see the sorrowing couple at church in garments of the deepest mourning; and the fine brow of Mr. Hallam resting on his hand, as he stood during the service in pensive devotion.

Dr. Gatty's little book does not take long to read, it is pleasant reading, and it cannot fail to give all who do read it an insight to and an appreciation of one of the noblest poems of modern times.

—The Baroness Ulrike von Lewetzoff, whose friendship with Goethe is mentioned by all the biographers, is still living in perfect retirement at the castle of Triblitz, near Lobositz, at the ripe age of eighty-four. The baroness, in her youth a celebrated beauty, maintained a constant correspondence with Goethe for many years, and often met him at Carlsbad and Marienbad. She is consequently the owner of an extensive Goethe literature; and a well-known specialist has recently been commissioned to sift and prepare for eventual publication the correspondence with Goethe in the Baroness von Lewetzoff's possession.—*National Zeitung.*

CONCEPTS AND THEORIES OF MODERN PHYSICS.*

[The facts in Judge Stallo's life are few and simple. He came from Germany to Cincinnati forty years ago, at the age of seventeen, with such education as a German "gymnasium" affords. He first found employment in St. Savior's College, then recently established, as a teacher of Latin, Greek, and mathematics. At the end of three years he was called to St. John's College, Fordham, N.Y., as a teacher of mathematics, physics, and chemistry. In the winter of 1847–8 he returned to Cincinnati, studied law, and in 1849 was admitted to the bar. From that time he has been engaged in the practice of his profession, with the exception of a few years' service as one of the judges of the Common Pleas and District Courts of Hamilton County, having been first appointed by Governor Wood to fill the vacancy caused by the resignation of Judge Matthews, now one of the justices of the Supreme Court of the United States, and afterwards elected by the people. The leisure afforded from professional labors Judge Stallo has devoted to mathematical and physical studies. His earlier work, *General Principles of the Philosophy of Nature; with an outline of some of its recent Developments among the Germans, embracing the Philosophical Systems of Schelling and Hegel, and Oken's System of Nature*, referred to in his *Concepts and Theories of Modern Physics*, was written and published before his return to Cincinnati in 1847, though the title-page is dated 1848. That book was very decidedly rationalistic. It was reviewed *in extenso* by the late Dr. James Walker in the *Christian Examiner* for March, 1848, Vol. XLIV, p. 305. What Judge Stallo has written and published since that time consists mainly of essays and lectures in German, and a few speeches. An argument made by him in the "Bible Case" of 1870, as Attorney of the Cincinnati Board of Education, was printed in book form under the title of *The Bible in the Public Schools.* [Robert Clarke & Co.] Judge Stallo has never made a nearer approach to public life than the judicial office above referred to, and this he resigned before his term had expired.]

NO volume more interesting and instructive to the general reader has yet appeared in the "International Scientific Series." Judge Stallo is known to the reading public chiefly through his metaphysical volume published in 1848; but the present work is in an entirely different vein; a far riper product of thought, experience, and learning. It is a contribution to neither physics nor metaphysics; nor yet to logic; but rather to psychology; or, as the author puts it, "to the theory of cognition." It deals with "the concepts and theories of modern physics" precisely and neatly; entering into mathematics, logic, and metaphysics only far enough to make clear the exact force of comments and criticism. The main end of all the criticism appears to be to show that the modern physical theorists, claiming to be scientific men, have not freed themselves from ontological and metaphysical prejudice; but, on the contrary, are continually falling into the very same fallacies which they charge upon the old metaphysicians.

The author's own views with regard to ontological and metaphysical questions are not clearly stated; he keeps them as carefully concealed as though he were a true positivist denying the possibility of intuition. This gives his criticism at least the air of judicial impartiality. The mechanical theory of the universe is divided into seven propositions; which are stated, or at least supported, in ample quotations from modern scientific writers. These seven propositions are then taken up separately; and each one is shown to be contrary to established facts of observation. After this, in like manner, various modern theories are compared with observed facts; and shown to be in contradiction to them. In particular, the nebular hypothesis, and the hypothesis that space may have other properties and other dimensions than those recognized in Euclid's Geometry, are shown to be utterly opposed to the observed facts of the universe. The volume closes with simply the destructive conclusion that the atomic and mechanical theory of the universe is utterly incompetent to explain even the inorganic world. The author acknowledges, however, the value of that theory as a working hypothesis. But when we attempt to carry it into the departments of chemistry, electricity, and gravitation, it leads at once to absolutely incredible, inconceivable results.

The only point on which we should venture to differ from the author of this volume would be concerning the nature of space; which, according to him, is a pure concept. Even in this we should not object to the criticism passed upon the reasoning of the sensationalist, and upon that of the pure idealist; but only to his omission to recognize a truly ontologic view.

One great merit in the book is the perspicacity of its style; although carefully precise in the use of language, it is popular, readable, interesting; and may be safely recommended to all who desire to know something concerning modern physical theories.

* The Concepts and Theories of Modern Physics. By J. B. Stallo. D. Appleton & Co. $1.75.

O'DEA ON SUICIDE.*

DURING 1874 and 1875 Dr. James O'Dea contributed to *Hammond's Journal of Medical Jurisprudence* a series of articles on the "Philosophy of Suicide." They were meritorious, and were the more highly appreciated because no comprehensive view of the subject had appeared in English since Forbes Winslow's *Anatomy of Suicide* [London: 1840]. Most of these papers had been read previously before medical societies. An attractive volume now appears, in which Dr. O'Dea discusses the subject at length. From general recollection we judge that the book follows the plan or classification indicated in the articles, and that about one sixth or perhaps one fifth of the volume is in substance a reproduction of the articles. A majority of authors

* Suicide: Studies on its Philosophy, Causes, and Prevention. By James O'Dea, M.D. G. P. Putnam's Sons. $1 75.

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would have chosen to make some mention, in their preface, of their former writings. We do not find any such mention. Apparently Dr. O'Dea prefers that his volume should be viewed as a new and independent work.

The first portion, or division, filling fully one third, is of historic character, delineating the teachings of various philosophies and religions on the rightfulness of voluntary death. The general result of the account here given is that Old Testament laws and Christianity have always been understood as practically forbidding it, while pagan systems of religion and skeptical philosophies have allowed cases in which it might be deemed permissible. This portion will be, to readers of historic turn, the most interesting; it is impartially written, evinces wide examination of older as well as more recent authorities, and abounds in quotations, illustrations, and examples.

A second portion of the book deals with the existing facts of suicide as far as revealed in all data at the command of the author. This part corresponds in general scope and purpose with Morselli's volume, reviewed in the *Literary World* of Dec. 3, 1881. It is not equal to Morselli's in extent, variety, and minuteness of statistical information, or in the ingenuity and suggestiveness of its comparisons and tabulations; while it may prove more readable and instructive to many persons on account of its attempting less. We could wish, however, that an American author, writing on so comprehensive a plan, might have had it in his power to present statistics from this country more fully. We are aware that they have always been deficient. Palmer, writing in 1878, said that to present statistics for this country was (then) impossible. Except a line as to our nation in a table taken from an English source (p. 167), and a brief comparison of five American cities in 1878 (p. 206), we do not find that Dr. O'Dea gives any general statistics for the United States later than those furnished by the census tables of 1870. It is true that the reports for 1880 are not, or were not when the book was going through the press, tabulated, as respects this topic; and they could not have been included without delaying publication. But do not the various States maintain an intermediate census? Massachusetts certainly does, and New Jersey, and Missouri; and, we think, others. In Dr. O'Dea's own State, New York, a census taken for 1875 gives deaths by suicide for that year, arranged by counties, also by modes of death. Have not some other States put forth similar reports? It would have been worth while to have examined these local publications, and to have given results; or if none worth having were obtainable, Dr. O'Dea's assurance to this effect might have saved other students wearisome labor. But America does not produce statisticians who are compeers of those reared by continental Europe.

The closing portion of the book comprises suggestions toward the prevention of suicide; by law, by religious and moral training, and by medical advice and treatment. Not much of definite information is given of the condition of existing law. The severities practiced in England and France, centuries ago, are described; but we do not find mentioned the doctrine of Massachusetts courts that he who aids in a suicide is guilty of abetting murder, or the precepts of the recently enacted Penal Code of New York punishing attempting or assisting it. But the opportunity for practical suggestion toward preventing suicide is exceedingly limited. We think Dr. O'Dea has said all that would be useful. And upon the whole we believe that the general reader, the editor, physician, and legislator will find O'Dea on Suicide a very sufficient and satisfactory compendium of modern knowledge on the subject.

NOTES ON NEW FOREIGN BOOKS.

Norse.

The *Norsk Kunstner-Album ny Række* is a collection of ten beautiful heliotypes from the paintings of eminent Norwegian artists, with descriptive text in both Norwegian and English. The artists and their subjects are Arbo, "Traveling by Post"; Barth, "A Stranding on the Western Coast"; Dahl, "The Little Friend of Animals"; Fearnley, "From Romsdalen"; Gude, "Fishermen in the Christiania Fjord"; Lorck, "Returning Home from Labor"; Peterssen, "Saturday Evening"; Sinding, "From Lofoten"; Skramstad, "A Winter Day in the Forest"; and Tidemand, "Christian the Fourth Founds Christiania." The accompanying texts are furnished by Kjerelf, Jonas Lie, Monrad, Diethrichson, Storm, and others; and the album is neatly bound in cloth, gilt. [Christiania: Tönsberg. $5.00.]

A work entitled *Norway Exhibited in Engravings with a brief Description by Various Authors* is edited by its publisher, and contains about 160 wood-cuts, which are the reproduction of photographs and drawings. The text in this, also, is in both Norse and English, and would prove useful to travelers in Norway. [Tönsberg. $1.00.]

Two historical works on the wars of 1807–1814 are *Fra Aaret 1814* (From the Year 1814) by N. A. Larsen, and *I Krigsaarene* (During the War) by Constantius Flood. The author of the former, a small octavo of 117 pages, is, we believe, an officer in the navy, and has written before on the same subject. The 17th of May, 1814, in Norway, corresponds to our July 4, 1776, and it is interesting to find on the last page of this book that the last survivor of the Eidsvoldmen (Signers of the Declaration), Admiral Konow, died in Norway, Oct. 10, 1881, on his 85th birthday, and was buried with great solemnity at the expense of the state. The second of the two works relates some of the most remarkable episodes of the war, gives an interesting biographical sketch of Prince Christian August, and describes the hostile visits of the English to Finmarken and Bergen in 1808. [Christiania: P. T. Malling.]

The anonymous author of *Et Juleminde* (A Christmas Recollection) is making considerable stir in Norwegian literary circles by her fresh and vigorous stories of popular life. The present work is not equal to one of Björnson's novels, but shows deep psychological insight, and presents vivid and interesting pen-pictures of life as developed among the mountains and fjords of Norway. "E——e" (as she calls herself) is a keen observer and knows how to hold her reader's attention. [Malling.]

A collection of Norwegian proverbs, *Norske Ordsprog*, fills 240 pages, and is the fruit of the painstaking labor of one of Norway's most distinguished scholars, Ivar Aasen. He is the author of the new Norse language based on the dialects of Norway, and in the field of Norwegian proverbs there is no better authority. The book shows the vast amount of wisdom and philosophy to be found in the sayings of the common people, and gives us, as nothing else can, the measure of the popular intellect. These alliterated and rhymed proverbs cannot as a rule be translated. [Malling.]

In *Træk af den norske Bondestands's Kulturudvikling i de sidste* 300 *Aar*, we have a series of sketches of the development of peasant culture in Norway during the past 300 years, by Dr. Yngvar Nielsen. This is a fine little book of illustrations and interesting facts. The arts and industries of the Norwegians are described, their agricultural implements, their household furniture, their clothing, and even their domestic utensils. The purpose is to collect every fragment of knowledge in regard to the culture of the Norse peasantry as antiquarians do information of the prehistoric ages, and more volumes may be expected from Dr. Nielsen on the subject. [Cammermeyer.]

English.

A curiosity in music, certainly, is *The Collected Compositions* of his Royal Highness the Prince Consort, a volume of 220 pages. But the collection is more than a curiosity. It contains many excellent pieces. Most of them are songs, with piano-forte accompaniments, of which there are thirty. There are also several sacred compositions, and there is one for the violin and piano. The most striking characteristic of all is melody, and altogether they have many merits. [Metzler & Co.]

Perhaps the greatest novelty of the season in the English book world in Musurus Pasha's translation of *Dante's Inferno* into Greek verse. The version is pronounced faithful and felicitous, and certainly is entitled to a place with the Russian, Hungarian, and Hebrew translations of the great original. The Pasha comes of an old Cretan family, one of whose members, Marco Masuro, was Professor of Greek in the University of Padua at the beginning of the 16th century, and afterwards aided Aldus at Venice in the printing of his Plato and other celebrated editions of Greek authors. [Williams & Norgate.]

Prof. Tyndall's latest publication is a collection of *Essays on the Floating Matter of the Air*, a necessarily incomplete study on a subject having an important relation to the origins of disease. The volume marks for one thing the abandonment by all competent men of science of the doctrine of spontaneous generation. [Longmans & Co.]

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Mr. Wrangham of Oxford has published a translation, with notes, of *The Liturgical Poetry of Adam St. Victor*, whom Archbishop Trench pronounces "foremost among the sacred Latin poets of the middle ages," and whom Dr. Neale called "the greatest Latin poet, not only of mediæval, but of all ages." The translation attempts to reproduce the rhymes as well as the meters of the original, and hence is not always felicitous. [Kegan Paul, Trench & Co.]

The complete history of recent progress in British India remains to be written, but important contributions to the materials for it are to be found in *The Finances and Public Works of India from 1869 to 1880* by Sir John Strachey and Lt. Gen. Richard Strachey, two Anglo-Indian statesmen of recognized eminence. There are twenty-one chapters, devoted to recent expansion, revenues and expenditures, home charges, productive public works, public debt, famine liabilities, duties and customs, foreign trade, opium, weights and measures, sources of new taxation, currency and exchange, and future requirements. [Kegan Paul, Trench & Co.]

Under the title of *The White Sea Peninsula* Mr. Edward Rae, F. R. G. S., describes a journey in Russian Lapland and Karelia in a volume which for novelty and picturesqueness of materials and vigor and pleasantness of style deserves to stand next to Du Chaillu's *Land of the Midnight Sun*. The work has a good deal of geographical and scientific importance, and is illustrated. It should be re-issued here. [Murray.]

Our English exchanges generally give high praise to Sir Theordore Martin's new translation of *The Works of Horace*, the *Athenæum* declaring that no English version has ever appeared more complete in itself, or more likely to be popular. It is in two volumes, and contains a life of the poet, a translation of all his writings (with the exception of two Epodes and a part of one of the Satires), critical notes, and illustrative passages. The work is not wholly fresh, parts having appeared in print before. [Blackwood.]

French, German, and Italian.

The seventh volume of M. Reclus's *Nouvelle Géographie Universelle*, an imperial 8vo of 900 pages, is devoted to China, Corea, and Japan; and may with safety be accounted the most minute recent geographical description of that part of the world. The maps, plans, and illustrations are many and excellent. [Hachette.]

About the middle of the 16th century Joseph La Cohen, a physician of Avignon, wrote a brief history, in chronicle form, of the troubles of the Jews from the dispersion down. "The Vale of Baca" he called it — *Emek Habbakha*. A translation of it, by Julien Sée, is timely reading just now in Berlin and Warsaw lights. [Sée.]

M. Boisgobey's *Le Crime de l'Omnibus* [Plon] begins of course with a murder; Peyrebrune's *Marco* [Calmann-Levy] ends with a duel; and Lafontaine's *L'Homme qui Tue* [Do.] is true to its death-dealing title; three abundantly bloody novels for bloodthirsty readers.

Even Egypt has its nursery tales, and in *Les Contes Populaires de l'Egypte Ancienne* we have a collection of them done into French by M. Maspéro. They are all of extraordinary antiquity, some of them being from papyri three or four thousand years old; their style is plain and simple in the last degree; and the materials of many are strangely familiar. [Maisonneuve.]

Tolling's *Reise um die Pariser Welt* (Journey Round the Parisian World) gives a very good picture of life under the Third Republic as seen among all classes. The pages on the senate are particularly enjoyable. Among the sketches of distinguished Parisians of today are those of Rochefort, Louise Michel, Zola, and Sarah Bernhardt.

Ugo Foscolo was an Italian author, born 1777, who wrote tragedies, poems, translations, and reviews; taught Italian eloquence in the University of Pavia, and lectured on Italian literature in London, where he died in 1827. When he was only seventeen years old he drew up a plan of study for his own use, and a list of works he had already written or proposed to write thereafter. Of this interesting document, now deposited in the Brera Library at Milan, a fac-simile has been published by Sig. Benvenuti. The most suggestive thing in it, perhaps, is its closing passage:

> *Nota bene*, that of these works some are destined for the flames, some for the private reading of a few friends, and the smaller number for correction, with a view to print after the expiration of ten years;

a piece of literary wisdom which we commend to the attention of other young authors. [Bologna: Zanichelli.]

MISS YONGE'S NOVELS.

[Charlotte Mary Yonge was born at Otterbourne, Hampshire, in 1823. She was the daughter of an officer in the army. Her nearly fifty volumes, of which more than thirty are works of fiction, have had a wide circulation, her first novel, *The Heir of Redclyffe*, published in 1853, having reached a 17th edition by 1868. The profits from this were largely devoted by the author to fitting out a missionary schooner, "The Southern Cross," for Bishop Selwyn. From the profits of *The Daisy Chain* she gave £2,000 toward the erection of a missionary college at Auckland, New Zealand.]

The announcement by Macmillan & Co. of a new illustrated edition of the novels of Miss Charlotte M. Yonge furnishes suitable occasion for a brief comprehensive review of the work of this writer, one of the most industrious and painstaking of her generation. Since the appearance of *The Heir of Redclyffe*, which gained for Miss Yonge her first popularity, her list of publications includes no less than sixteen novels, beside numerous lighter stories, the *Cameos of English History* in four volumes, *The Life of Bishop Patteson* in two, a series of *Scripture Readings for Families and Schools* in five; *Pioneers and Founders*, which relates to recent workers in the mission field, *A Parallel History of England and France*, *The History of the Christians and Moors in Spain*, *The Book of Worthies*, *The Book of Golden Deeds*, and *The History of Christian Names*; besides frequent contributions to periodical literature, notably to *The Monthly Packet*, of which Miss Yonge herself is editor. How wide an extent of study as well as of labor is covered by the above list will easily be seen, and it is no small praise to say that in each and all of its varied departments Miss Yonge exhibits the same careful standard of work, the same desire for accuracy, the same high level of intention which seeks to make work in all its branches helpful and supplementary to the highest truth and a noteworthy good breeding. Miss Yonge is a thorough gentlewoman. And though at times she may be stilted or sentimental, and at other times mistaken, her refinement of mind and her sense of delicate propriety may be safely trusted never to disappoint her readers.

Many people erroneously group Miss Yonge's stories as belonging *en masse* to that churchly Sunday-school type which is so devoid of interest for the general reader. This, however, is scarcely fair. *The Heir of Redclyffe* and its immediate successors may perhaps with justice be relegated to this class; but with the publication of *The Daisy Chain* Miss Yonge entered into a new field, and developed what has since grown to be her real strength as a novelist. In *The Daisy Chain* appeared the first of those large families of brothers and sisters which have become so marked a feature of her books. There is much humor and considerable power of character-painting in the methods by which each of the ten Mays is made distinct and real to us; the angular Ethel; the pretty, self-contented Flora; the clever, reserved, intolerable Tom; George Rivers, the dull lover, to whom not a vice is traceable — "no more than to an old donkey," as Dr. May declares in a final paroxysm of despair; Hector Earnscliffe and his prosperous little Blanche — all these are studies from real life, and vigorously done.

Dynevor Terrace, *Hopes and Fears*, and *The Young Stepmother* show even better work in the same direction; but their success is in spite of their author, as it were, and outside of her intention. For it is not the characters in which Miss Yonge herself delights which please us, but those which she introduces as foils and contrasts. To draw a Mary Ponsonby or an Honora Charlecote is no great feat, and in real life such persons would be uninteresting if not impracticable. But to conceive a James Frost or a Gilbert Kendal, a Lucilla Sandhurst or a Reginald Dusuatoy, requires the power of insight and of analysis, and the ability to recognize and good-humoredly accept what is outside the range of one's own tastes and sympathies. It is by reason of this ability, and because her books are faithful and realistic studies of a genuine though narrow phase of English society, that Miss Yonge's stories have value, and may be enjoyed by people who differ widely from her methods of thinking on church matters.

Though indeed these methods of thinking have undergone a radical change of late years. In her earlier books Miss Yonge was merely a pronounced Churchwoman with a leaning toward ritual; but gradually adopting the tenets of a more advanced wing, she is now avowedly in sympathy with that branch of the Anglican Church, sometimes rather bitterly denominated "Papists without the P," which holds to confession and other extreme practices, and recommends the celibacy of the clergy. Her latest books show a decided trend in this direction, as well as a falling off in freshness of thought and style. There is also a tendency to repeat her own effects. We sympathized with the ten motherless Mays, but when in *The Pillars of the House* we encounter the thirteen fatherless Underwoods, and see that father die in a rapture of gratification over the addition of a second pair of twins to his tale of unprovided-for orphans, sympathy runs dry, and we are half disposed to give in our adhesion to those who hold to the celibacy of the clergy! Even more provoking is *Mother Carey's Brood*, with its perplexities of double names, nicknames, and intricate cousinhoods. And, most provoking of all to transatlantic readers, is Miss Yonge's apparent inability to conceive of any American (not a secessionist!) who does

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not belong to the nasal-voiced, loose-thinking, syntax-defying variety so much better known to English comedy than to real life. Of "secessionists" our authoress entertains a better opinion, though her knowledge of them and their habitat is sometimes drolly at fault, as, for example, when she locates her little settlement of "Fiddler's Ranch" in the south-eastern part of California, and makes its population to consist of "fugitive secessionists." England, however, as we have learned to know, is not head-quarters for correct geography, nor is Miss Yonge alone in her little errors with regard to these United States of ours.

Beside her studies of English life Miss Yonge has tried her hand at novels based on classical myths and at the historical novel. *My Young Alcides* is a very clever and ingenious adaptation of the fable of Hercules and his labors. *Love and Life*, not quite so successful, shadows forth the pretty legend of Cupid and Psyche. Of the historical novels, *The Caged Lion* treats of James I of Scotland and his long imprisonment at the English Court. *The Chaplet of Pearls* is a picturesque and skillfully managed tale of the time of the St. Bartholomew Massacre. Best of all is *The Dove in the Eagle's Nest*, a story which for symmetry and charm stands perhaps at the head of Miss Yonge's books. It is the story of Christina Sorel, a little burgher maiden, reared in the quaintly careful proprieties of the middle ages, and carried off by a rough Lanznecht father to one of the old robber nests above the Rhine, there to be serving maid to a half-savage little baroness. There is something exquisite in the treatment of this little tale, which is full of life and color and a tender pathos.

The new edition of Miss Yonge's works to which we have referred includes fifteen novels in sixteen volumes, is handsomely printed and bound, with illustrations by different hands and of differing merit, the prettiest being by Miss Kate Greenaway, and is published by Macmillan & Co., both in London and New York.

The Bampton Lectures for 1881.

The Rev. John Wordsworth takes for his subject "The One Religion; Truth, Holiness, and Peace desired by the Nations, and revealed by Jesus Christ." As might be inferred from the title, the course is devoted to "the comparative study of religion from a Christian point of view." All ethnic religions and all systems of non-Christian philosophy are shown to tend toward one of two extremes, Pantheism and Anthropomorphism. The first of these errors pushes the idea of the Infinite to the destruction of Personality in God. The second dwells upon Personality in its human limitations till all thought of the Infinite is lost. From both these extremes the Christian conception is guarded, and God is revealed in the Bible as at once Infinite and Personal. Three positions are next considered as fundamental to all religions. First, that God wills to reveal Himself to man; second, that sin has separated man from God, and must be put away by sacrifice; and third, that man may find the peace and favor of God here and blessedness with Him hereafter. Around these three positions the remaining lectures are grouped. Mr. Wordsworth is a pupil of Dr. Mozley, and the influence of that masterly teacher is seen at many points. To Prof. Maurice also he is indebted in no small measure. But his work is still his own, and though uneven in execution, and not always lucid or connected in plan, the lectures are full of interest and instruction. The copious quotations from authorities and the variety and extent of information here gathered make the book valuable for purposes of reference. Among the appendices we find an account of the Zulu notion of conscience from Bishop Callaway, and a concise and careful exposition of Buddhism by Dr. Oscar Frankfurter, a Pali scholar of note. [E. P. Dutton & Co. $3.50.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

453. Ascham's "Schoolmaster," Shakespeare's "Sonnets," Pope's "Rape of the Lock," Tennyson's "Princess." Will you have the kindness to suggest criticisms on, or collateral reading illustrative of, the foregoing works? MENDOTA.

New York.

1. Ascham's "Schoolmaster" was edited by Upton, with notes, in 1711; by Mayor, in 1863, whose edition is the best; and by Arber in 1870; and his life has been written by Dr. Johnson, who pronounced "The Schoolmaster" to contain perhaps "the best advice that was ever given for the study of languages." A brief statement of its origin and scope may be found in Browning's *Educational Theories*, pp. 86–90. There is an edition of Ascham complete, with a biography, by Rev. Dr. Giles, 1866; and comments on the same by J. R. Smith may be found in *Littell*, vol. 90, pp. 243–245, reprinted from the *Athenæum*. In *English Pedagogy* [Lippincott: 1862], reprinted from Barnard's *Journal of Education*, is a full abstract of the first book of "The Schoolmaster," with the preface and copious notes on the latter; also a good biography of Ascham. See also Hartley Coleridge's *Northern Worthies*. Epitomes of the "Schoolmaster" may be found in Cassell's *Library of English Literature*, Shorter Prose Works, pp. 40–43, and in Longer Prose Works, pp. 282–286. Any history of the reign of Queen Elizabeth, to whom Ascham was, first, tutor and afterwards secretary, would furnish useful collateral reading. When he died, in 1568, Elizabeth is reported to have said that she would rather have given £10,000 than have lost him.

2. Shakespeare's Sonnets are best to be studied in Professor Dowden's new annotated edition [Kegan Paul. 7s. 6d. Appleton. $1.00], that is to say, if the student can have but a single book; and Dowden's *Shakspere Primer* may also be consulted, pp. 112–114 [Appleton]. The best study of the *order* of the Sonnets is unquestionably Furnivall's in the Introduction to the *Leopold Shakspere*. See also Spalding's paper in *Gentleman's Magazine*, March, 1878. A good chapter of introduction may be found in Deshler's *Afternoons with the Poets*. [Harpers.] Mr. Fleay's *Introduction to Shakespeare Study* [1877] has less than a page on the Sonnets, but the utility of Mrs. Furness's *Concordance to Shakespeare's Poems* is obvious. Leigh Hunt's *Book of the Sonnet* will show the historical place of Shakespeare's work under this head. There is an essay "On the Sonnets of Shakespeare, identifying the persons to whom they are addressed, and elucidating several points in the Poet's History," by James Boaden [London: 1837]. *A Key to Shakespeare's Sonnets* by Barnstoff can be had in an English translation by Graham [London: 1862]; Gerald Massey's *Shakespeare's Sonnets never before Interpreted* [London: 1866] has appeared in an enlarged edition, but of only 100 copies, under the title of *The Secret Drama of Shakespeare's Sonnets Unfolded* [London: 1872]; Richard Simpson has written an *Introduction to the Philosophy of Shakespeare's Sonnets* [London: 1868]; *The Sonnets of Shakespeare Solved* is a work by Henry Brown [London: 1870]; and a selection from Shakespeare's Sonnets, with valuable notes, may be found in Main's *Treasury of English Sonnets* [Worthington]. The brief "Introduction" prefixed to the Sonnets in the first volume of White's Shakespeare is worth consulting. Certain parallelisms between the Sonnets and the Plays are pointed out in Stearns's *Shakespeare Treasury of Wit and Wisdom*. In *Tennysoniana* [London: 1879] chap. IV, there is a comparison of Shakespeare's Sonnets with "In Memoriam."

3. Pope's "Rape of the Lock," which, in its present complete form, appeared in 1714, was followed a year later by a *Key to the Lock*, written by Pope himself under the pseudonym of "Esdras Barnevelt, Apoth.," in which the work was gravely explained as a covert satire upon Queen Anne and the Barrier Treaty. The *Key* is reprinted in the *Miscellanies*, Vol. II, and an epitome may be found in Cassell's *Library of English Literature*, Longer Poems, pp. 233–238. The poem probably took its original suggestions from the *Count de Gavalis*, which also is said to have given Fouqué the hint for *Undine*, which see. J. R. Lowell has some remarks upon the poem in his essay on Pope in *My Study Windows*, saying, among other things, that in it Pope "appears more purely as poet than in any other of his productions." The best critical apparatus for the study of this poem is probably to be found in the new edition of Pope, begun by Croker in 1861 and continued by Elwin; but the notes in Warton's edition [London: 1797] are highly valuable. There is a volume of *Remarks on Mr. Pope's Rape of the Lock* by John Dennis [London: 1728], which it would probably be hard to find outside the great libraries. Something pertinent may be found in an able article on Pope in *Quart. Rev.* 32, 271–311. See also quotations in Allibone's *Dictionary of A.*, under "Pope," from Johnson, Warton, Hazlitt, Drake, Jeffrey, De Quincey, Prescott, and Hallam; also Hales's *Longer English Poems* [Macmillan] pp. 285–305, with the copious notes.

4. Tennyson's "Princess" is the subject of remarks by Stedman in *Victorian Poets*, pp. 164–167, 220 and 225, and chapters V and VI entire are devoted to Tennyson. "The Princess" is also the subject of criticism by Hadley in the *New Englander*, 7, 193; by C. A. Bristed in the *Am. Whig Rev.*, 8, 28; in the *N. British Rev.*, 9, 23 [*Littell*, 109, 195–221], the *Quart. Rev.*, 82, 233, and the *Eclectic Rev.*, 4th S., 23, 415. *Littell*, 16, pp. 441–445, reprints a criticism from the *Examiner*.

454. Malbrooke. (See 441.) I should be still farther interested if I might learn through your columns whether Miss Chestnutwood continued her literary labors beyond the publication of *Malbrook* and *Honor Bright*, and, if so, if she is at present engaged in any literary work?

Brooklyn, L.I. F. O. I.

455. Leading American journalists. Who are the leading journalists of America? Is there a book of their lives? And whose *American Literature* is the best? F. W.

Philadelphia.

1. Six leading (living) journalists of America are E. L. Godkin of the N. Y. *Evening Post*, Whitelaw Reid of the N. Y. *Tribune*, Murat Halstead of the Cincinnati *Commercial*, F. B. Sanborn of the *Springfield Republican*, C. D. Warner of the Hartford *Courant*, and Geo. W. Childs of the Philadelphia *Ledger*. — 2. We know of no "book of their lives," but Hudson's *History of Journalism in the U. S.* treats of leading journalists of the past. 3. Tyler's history of *American Literature* is the only work worthy of the name, but is not yet complete.

456. French books for a public library. Will you please give a list of French books suitable for a public library (of a miscellaneous character), say about $15 or $20 worth?

Ware, Mass. READER.

It would be difficult to give anything like a representative list at the price named. The following works, however, are indispensable, and are sufficiently varied to indicate the range of modern French literature, and will form a good nucleus for further additions. They should be imported (free of duty) by any public library for less than twenty dollars: Pascal's *Pensées*; the dramatic works of Molière, Corneille, and Racine (6 vols.); La Fontaine's *Fables*; Mme. de Sévigné's *Lettres Choisies*; Beranger's poems; Mérimée's *Letters à une Inconnue*; Lamartine's *Premières Meditations*; Georges Sand's *François le Champi*; Victor Hugo's *Orientales*, *Feuilles d'Automne*, *Chants du Crépuscle*; A. de Musset's *Poésies Nouvelles*; Balzac's *Eugénie Grandet*; A. Daudet's *Lettres de mon Moulin*; Gautier's *Voyage en Espagne*.

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The Literary World.

BOSTON, MARCH 11, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Who knows whether the best of men be known, or whether there be more remarkable persons forgot than any that stand remembered in the known account of time?—SIR THOMAS BROWNE: *Urn Burial.*

SOUTHEY'S DREAMS.

IN the new volume of *Correspondence of Robert Southey with Caroline Bowles*, briefly noticed on p. 26, there are few pages of greater interest than eighteen in the appendix, containing Southey's record of his dreams. His perceptions of these "wild mysterious visions of the night" seem to have been remarkably acute, as his memory of them was uncommonly vivid. The earliest entry in point of time is a dream he had when he was but six years old, which was as fresh in his recollection, he says, when he wrote it down in 1805, as if it had happened the night before. His dreams were so frequent, so lifelike, and so fantastic, that he preserved a record of them in a "dream book," and as many as forty or fifty are related here.

One group are noticeable for their introduction of historic personages under the most unaccountable circumstances. Once he fought an ax-duel with Bonaparte, dragging him out into a public hall and beheading him, "the first time," he says, "I ever killed him in self-defence, though I have more than once done it upon the pure principle of tyrannicide." At another time he was sent to the court of Haroun Alraschid on a political errand. Again by turns he supped with Garrick and dined with Mohammed. With the King of Denmark he became a prisoner of war to Charles XII of Sweden. Once he was spectator to a social call from the Devil; and even Adam came to see him, "an old man, half stupefied with age," complaining that Eve did not use him kindly—"that she did not make his supper comfortable for him." Once he found himself with Landor. The two had stabbed a man a hundred years before, and the victim "was laid in a stone coffin to sleep for a century, at the end of which time," he says,

we, whether we liked it or not, were to read the characters upon the stone which covered him, and this would bring him to life. The operation of time had been suspended upon us during the hundred years; the time was now full; the inscription was nearly illegible; but I, though with some horror and much unwillingness, could not help making out the word Barabra; and Landor, with equal unwillingness, made out the rest, the stone rising as he read, and bringing up the coffin to a level with the ground. I looked under the lid as it lifted itself, and saw a pale-looking man, in a wig of Charles the Second's time: he had a wound in his side and was waking.

Corpses, skeletons, lifeless hands, living human heads without any bodies, and like ghastly objects were prominent in these dreams of Southey's. He witnessed the resurrection of his grandfather; he wandered frequently among old vaults and graves, and smelled the bitter pungent odor of decay; once he was nearly hugged to death by a skeleton, a dream which left him when he awakened "with a sensation in both sides, as if he had been bruised." Once he saw two women carrying a dead man in a sedan-chair. Once he called on three old ladies, 135, 125, and 102 years old respectively, whose chins had all grown to a length of eight or ten inches and were covered with curly black hair. One terrifying spectacle was that of an old man leaping from a crag as high as Skiddaw. Another old man with whom he met, named Apollonius, was condemned, for a grievous sin, to the affliction of having a viper-like worm, about three inches long, fastened upon the nerves of a decayed tooth, but the dreamer had the satisfaction of seeing the dreadful creature fall off into the fire and perish. Most unpleasant of all, he once found himself shut up in a "prodigious" old church with a company of the damned.

Such were the ghastly or dismal scenes among which Southey's dreaming fancy loved to roam. But sometimes it took less uninviting directions. Such was his dream of receiving a legacy of £10,000 on condition of never wearing trousers any more; and his climbing to the top of a tall tree, to find himself not able to get down again, but slowly gravitating upwards into the heavens. Not quite so pleasant again was his poisoning himself with a brown powder; and one of the most curious dreams of all, perhaps, was that of a Bible which once had been Chatterton's, now in possession of an old hag, who had prepared it for magical uses by staining every leaf with the blood of an infant. "It was the Book of Life," she said, "and every leaf was to have a life in it." This uncanny old witch was deservedly punished by having her house set fire to by a mob, and she herself only escaped scorched from head to foot, with her legs as black as cinders. What became of "the Book of Life" does not appear.

Robert Browning.

"The most original and unequal of living poets." E. C. STEDMAN: *Victorian Poets.*

ROBERT BROWNING was born in Camberwell, Surrey, one of the southerly suburbs of London, May 7th, 1812. He was educated at the London University, went to Italy at the age of twenty, remained there some years engaged in Italian studies, spent much time exploring Lombardian and Venetian monasteries and libraries, and attentively examined the common people in their homes. "No traveler," it has been said, "ever brought away a larger intellectual harvest from Italy than Mr. Browning." In November, 1846, having returned to London, he married Elizabeth Barrett, who, a year or two previous, in one of her collected poems, "Lady Geraldine's Courtship," had paid him, though personally a stranger, a graceful compliment. Miss Barrett at this time was a confirmed invalid. The story goes—we do not vouch for its truth—that Mr. Browning, calling upon Miss Barrett to present his acknowledgments, was admitted directly to her presence by the mistake of a servant, and that of the acquaintance thus begun, sprang the friendship which led to marriage. Mr. and Mrs. Browning at once repaired to Italy, and settled at Florence, where, in 1849, their only child, a son, was born, where in one house they made a home for fourteen years, and where Mrs. Browning died in 1861. Soon after her death Mr. Browning returned to London, where he has since resided. The son has become an artist of distinction.

Mr. Browning's Works.

1833. *Pauline.* A Fragment of a Confession. Reprinted in 1868 in a collected edition of the author's works, "with extreme repugnance," in order "to forestall other transcripts intended to be printed abroad" Reviewed by W. J. Fox [b. 1786, d. 1864] soon after its publication, and pronounced by him a work of genius.

The whole composition is of the spirit spiritual; the scenery is in the chambers of thought; the agencies are powers and passions; the events are transitions from one state of spiritual existence to another. And yet the composition is not dreamy; there is on it a deep stamp of reality.

John Stuart Mill is said to have been delighted with *Pauline*, and to have intended to review it.

1835. *Paracelsus.* Stedman's characterization of this poem as a "metaphysical dialogue" does not describe it. It has also been called a dramatic poem; but, says its author, in a preliminary note, "I do not very well understand what is called a Dramatic Poem." It is a delineation of the failure of one who desired to reach a high ideal at a single bound—the fate of genius—the changes and chances of this mortal life. Dr. Wesselhoeft of Boston once remarked that a friend of his, a distinguished physician, who had made a special study of the life and works of the historical Paracelsus, said of this poem that it really contained an admirable sketch of his character, so keenly had the poet penetrated the subject, and distinguished the truth from the mass of falsehood which time and prejudice have accumulated about the great so-called charlatan. Miss Martineau describes her reading this poem when she was staying at Macready's house, as "a wonderful event." One canto caused her [she said] the first entirely sleepless night she had ever passed in her life.

1837. *Strafford.* An historical tragedy, with the Earl of Strafford for leading character. It was written at the instance of Macready (see his *Reminiscences*), and was produced in the year of its composition at Covent Garden, but with only moderate success, for which he gives the reasons in a brief but comprehensive criticism. Macready took the part of Strafford, and Helen Faucit that of Lady Carlisle. Stirling, the friend of Thomas Carlyle, wrote a tragedy on the same theme six years later.

1840. *Sordello.* A study of the ideal poet before Dante, "seeking his true place in life, and finding it only when he became leader of men in the real battle of life, and poet all the more." [Morley.] Rewritten and published in 1863, with a dedicatory letter to J. Milsand of Dijon, in which the author says: "My stress lay on the incidents in the development of a soul; little else is worth study."

1841–1846. *Bells and Pomegranates.* Collected dramas and dramatic lyrics, of which Mrs. Browning wrote:

Or from Browning some "Pomegranate" which, if cut deep down the middle,
Shows a heart within, blood-tinctured, of a veined humanity.

Their titles, order, and date of publication are as follows:

——. I. *Pippa Passes.* In four scenes, following the sprightly moods and fancies of Pippa, a pure and pleasant Italian maiden, through a New Year's Day at Ardo.

1842. II. *King Victor and King Charles.* A conventional play.

III. *Dramatic Lyrics.*

1843. IV. *The Return of the Druses.* A stately scenic composition, laid in the isles of the Sporades, and founded on a half-Venetian half-Oriental legend. R. H. Horne, in a *New Spirit of the Age*, alone does anything like justice to the "Return of the Druses."

——. V. *A Blot in the 'Scutcheon.* This was produced at Drury Lane, Feb. 11, 1843. The statement that it was a failure is denied. It was revived at Sadlers' Wells with success. "Tell him," said Dickens to John Forster [Life: Book IV, Chap. I], "that I believe from my soul there is no man living (and not many dead) who could have produced such a work."

1844. VI. *Colombe's Birthday.* The simple and pleasant tale of a young duchess, who, on her birthday, surrenders her inheritance to a princely claimant, and becomes the wife of a poor advocate. Was acted once in Boston at the Howard Athenæum by Miss Davenport (new Mrs. Lander) in 185–.

1845. VII. *Dramatic Romances and Lyrics.*

1846. VIII. *Luria* and *A Soul's Tragedy.* [Double number] The hero of Luria is a Moor, another Othello, at Florence however instead of Venice. The aim of *A Soul's Tragedy* is to draw the distinction between principle and sentiment as sources of human action.

NOTE. *Bells and Pomegranates* and *Paracelsus* made the first edition of Browning's collected poems, 1849.

1850. *Christmas Eve* and *Easter Day.* Semi-religious.

1855. *Men and Women.* 2 vols. 50 short and separate poems. "The most finished and comprehensive of the author's works, and the one his readers least could spare." [Stedman.]

1864. *Dramatis Personæ.* Another collection similar in plan to the foregoing. Contains "Rabbi Ben

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Ezra," "Abt Vogler," "Prospice," and "James Lee," all of which Mr. Browning's admirers would call matchless.

1865. *Works.* Vol. I. "Lyrics," "Romances," "Men and Women;" Vol. II — "Pippa Passes," "King Victor and King Charles"; "The Return of the Druses", "A Blot on the 'Scutcheon," "Colombe's Birthday," "Luria," "A Soul's Tragedy," "In a Balcony," "Strafford": Vol. III — "Paracelsus," "Christmas Eve" and "Easter Day," "Sordello."

1868. *The Ring and the Book.* A versified story of a tragedy which took place in Rome in 1698, filling 21,000 lines. The author professes to have found the materials for it in an old book bought for 8*d.* at a stall in Florence.

1871. *Balaustion's Adventure.* Including also a transcript of the *Alkestis* of Euripides.

1872. *Prince Hohenstiel-Schwangau, Savior of Society.* Napoleon III in disguise.

1872. *Fifine at the Fair.*

1873. *Red-Cotton Night-Cap Country; or Turf and Towers.* The country is Brittany. The story is true, having been studied from the law-papers in the suit concerning the will of a Paris jeweller, Mellerio.

1875. *Aristophanes' Apology,* being the *Last Adventure of Balaustion,* including a transcript from Euripides of *Herakles Mainomenos* (Hercules Furens).

1875. *The Inn Album.*

1876. *Pacchiarotto.*

1877. *The Agamemnon of Æschylus.* A translation.

1878. *La Saisiaz: The Two Poets of Croisic.*

1879. *Dramatic Idyls.* 1st Series.

1880. *Dramatic Idyls.* 2d Series.

1882. *Dramatic Idyls.* 3d Series in preparation.

NOTE. In *1851* Browning wrote an essay on the genius of Shelley, which was printed as an introduction to some letters which had been purchased as genuine by Moxon but proved spurious barely in time to suppress the edition. But two or three copies escaped. References to this occur below.

The Browning Society.

London: 9 Feb., 1882.

You ask me to "describe the Browning Society, and set forth its work to date."

Well, the Society was started by myself and Miss Hickey, a lady whom I induced to study Shakspere seriously some seven years ago, who has lectured on him and English Literature since, has taught all periods of it from Anglo-Saxon downwards, and has lately publisht an interesting volume, "A Sculptor and other Poems."

Our main reasons for starting the Society were, that the manliest, strongest, deepest, and thoughtfullest Poet of our time had had nothing like due study and honour given him; that he needed interpreting and bringing home to folk, including ourselves; that this interpretation must be done during his life-time, or the key to it might be lost; and that we could not get together the workers we wanted, except by forming a "Browning Society."

So we formed it, last July. We got gradually as Vice-Presidents the Poet's old friends "Waring" — you know the poem I'm sure* — or Mr. Alfred Domett, Monsier J. Milsand, Sir Frederic Leighton, President of the Royal Academy, and Miss Anna Swanwick, the translatress of Æschylus, etc. On our Committee we had Prof. Corson of Cornell, one of the strongest Browningites in the States, Mr. Kirkman of Hampstead who fifteen years ago popularized Browning there, Mr. Nettleship the painter, whose publisht volume of Essays on Browning is well known, Mrs. Sutherland Orr (Sir F. Leighton's sister) to whom the poet had dedicated two or three of his books, the Hon. and Rev. A. Lyttelton, the best late reviewer of Browning, Mr. James Thomson the poet, author of "The City of Dreadful Night," etc., Miss Lewis the novelist, niece of the late philologist and statesman, Sir George Cornwall Lewis, Prof. Johnson of London, and some younger Cambridge and Oxford men.

In spite of great indifference and opposition we got members, 71 by the night of our 1st Meeting, over 100 before the year 1881 ended. We held our first Committee meeting at my house before I went to N. Wales at the end of July, made out our list of Papers, approv'd my Prospectus for the Society, and lookt at the first drafts of my "Browning Bibliography." So the Society was well afloat.

On coming home from Wales about the middle of September, I finisht my *Browning Bibliography* — with many valuable details from the Poet himself — and it was in our Members' hands two or three days before our Inaugural Meeting on Oct. 28, 1881. But the Essay that came before my Bibliography in the First Part of our Society's *Papers* was the most valuable portion of the thin volume: it was a Reprint that the Poet let me make, of his Essay on Shelley which had been long out of print and could hardly be got for love or money and which has proved deeply interesting to all of us, as in it Browning speaks out, undramatically, his own view of his art and its purpose. Our Inaugural Meeting was a great success. Over 300 people came to it, and Mr. Kirkman delivered a most humorous and admirable address. We had a good Discussion after it, which I as Chairman opened, and in which Mr. Moncure D. Conway gave us his interesting recollections of the Browning readings at Harvard some 30 years ago, and the acting of the Poet's beautiful play, *Colombe's Birthday,* at Boston (U. S. A.) about A.D. 1853.

The success of this Meeting induced us to throw all the others of our first session open freely to the public; and the plan has paid. At our second Meeting, after an eloquent Paper by Mr. Barnett Smith on Browning's Works, we had a most penetrating and thoughtful Paper by the Rev. Jn. Sharpe of Gissing — one of our Cambridge Hebrew Scholars — on Browning's *Fietro of Abano,* and *Dramatic Idylls,* second series. No reviews of the book had toucht more than its surface: that is the rule with reviewers of Browning: but Mr. Sharpe dived to the underlying thought in each of the Idylls, brought it to the surface, and show'd even Browning himself the connecting links between the different poems which, though unknown to him, yet existed between the seemingly independent Idylls that formed the volume. As Canon Farrar said from the chair at our last Meeting, "if the Society had produced nothing else than Mr. Sharpe's most able Paper it would have amply justified its existence." At our third Meeting, we had, besides two interesting short speeches from Canon Farrar, some "Thoughts on Robert Browning" by Miss Lewis (before-named), and some "Notes on the Genius of Robert Browning," by James Thomson the poet, expressing with rare force criticisms of great keenness, and bringing out the extraordinary vitality, variety, dramatic power, range, manliness, and strong Faith of the Poet, whom Mr. Thomson does not hesitate to call the greatest of our time, one fit to stand, in many points, by the greatest of all time.

At our next Meeting,* Mr. Nettleship will read a careful analysis and summary of Browning's hardest poem, *Fifine,* and two different Classifications of all his Poems, one by Mr. Nettleship, and the other by Mrs. Orr, will be submitted to our Members. These Classifications are to prepare the way for a *Browning Primer,* which Mr. Nettleship will — with help from some of us — write this year. Prof. Corson's paper "On Browning's Method of revealing the Soul to itself by means of a startling Experience" will be read at our Meeting on June 23.

For our series of *Illustrations of Browning's Poems,* I have ordered fotografs of, 1, the Picture of Andrea del Sarto and his wife in the Pitti Palace at Florence, which Mr. E. Radford rightly identified as having given rise to Browning's poem *Andrea del Sarto;* 2, the Coronation of the Virgin by Fra Lippo Lippi in the Academia delle belle Arti at Florence, which is described at the end of Browning's *Fra Lippo Lippi;* 3, the Angel in the Chapel at Fano, by Guercino, the original of Browning's beautiful *Guardian Angel.* Others will follow as we get money.

Part II of the Society's *Papers* is nearly ready, containing the additions to my *Bibliography,* Mr. Sharpe's and Mr. Kirkman's Papers, etc. We really have workt hard, and we're now in full swing. But we want more money. And "Uncle Sam" ought to give it us. He hasn't done his duty by Browning yet. He wouldn't publish Mr. F. May Holland's *Stories from Browning.* The MS. has had to come over here, to George Bell & Sons, enlightened folk who're going to publish our *Old Spelling Shakspere.* Our worthy uncle hasn't encouraged any U. S. publisher to put forth a quarter dollar *Selections from Browning* with 50 or 60 good poems in,† or to give us a 1 vol. edition of all *Browning's Poetical Works.* Mrs. Browning is rightly loved and read in the States, but Robert Browning isn't, just as he isn't here. And the reason is simply because his poems want so much more *thought* and study than in these hasty days folk are willing to give to verse. Their cry is, "Make it easy, and make it pleasant, if you want us to take it in." Now Browning has always said, "I have a head, and I write only for folk with heads. If people have hasty-pudding in their skulls instead of brains, they're not for me." But surely there are thousands of men and women in the States who care for "thought in verse," who must be ready to listen to this strong man of buoyant faith who boldly faces all the difficulties that beset the mind and spirit of man, and holds resolutely to the God in Whose image he is made, and Who, he

* "Waring," the poem referred to by Mr. Furnivall, opens with these lines:

What's become of Waring
Since he gave us all the slip,
Chose land-travel or sea-faring,
Boats and chest or staff and scrip,
Rather than pace up and down,
Any longer, London-town?

Of Alfred Domett, whom the poet meant by "Waring," a full account will be found in the *Literary World,* Vol. XI, pp. 160, 169. [Ed.]

* February 24. [Ed.]

† Houghton, Mifflin & Co's "Modern Classics" No. 12 [75 cents] contains Stedman's sketch of Mrs. Browning, "Lady Geraldine's Courtship," and eighteen "Favorite Poems" by Robert Browning, among them "Boot and Saddle," "Count Gismond," "The Lost Leader," "Pied Piper," "Incident of the French Camp," "The Glove," "How They Brought the Good News," "Parting at Morning," "Prospice," "Hervé Riel," "Among the Rocks," "Evelyn Hope."

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knows, will conquer all evil, and lose no soul that He has once created. There must be Americans who believe that Poetry is not meant only to "please," but, if need be, to pain, to penetrate to and trace the hidden workings of the soul, to strive — as Browning says — to see things as God sees them, and represent them to men. There must be countrymen of Lincoln and Garfield who know that "Poet" means "Maker" "Creator" of men and women who shall live in the brain and heart of all readers, and does not mean writer of sugar-sweet inanities with perfect rhymes. These are the folk we want for our Browning Society. Let them step forward and join us.

F. J. FURNIVALL.

An Abstract of the Prospectus of the Browning Society.

You are invited to join

THE BROWNING SOCIETY.

MEETING at University College, Gower St., London, W. C., on the fourth Friday of every month from October to June inclusive (except December) at 8 p. m. Subscription, *which constitutes membership*, One Guinea a year, due on every 1st of July, and payable to the *Hon. Sec.*, Miss E. H. Hickey, Clifton House, Pond Street, Hampstead, N. W.

PRESIDENT:

[The office is vacant.]

VICE-PRESIDENTS:

[Named above.]

COMMITTEE:

[Named above.]

The Society's Meetings and Papers. Session I. 1881–2:

[Outlined above.]

The first Publications of the Society will be:

[Outlined above.]

The Browning Society.

London, July, 1881.

This Society . . . . will also encourage the formation of Browning Reading-Clubs, the acting of Browning's dramas by amateur companies . . . . the compilation of a Browning Concordance or Lexicon. . . . Without entering on the vext question of who is the greatest living poet, Mr. Browning's admirers are content to accept the general verdict that he is both one of the greatest, and *the* most thought-full. . . . Browning's themes are the development of Souls, the analysis of Minds, Art, Religion, Love, the relation of Man and Nature to God, of Man to Man and Woman, the Life past, present, and to come. . . . The Society's best Papers, and Reports of its Discussions, will be printed in full or in a *Monthly Abstract* sent to all members as funds allow. . . . Any one joining the Society is not in any way pledged to indiscriminate admiration of BROWNING. . . . The Committee wish for frankness of expression in all Papers. . . . Every Member of the Society is entitled to two copies of its Publications. . . .

LIST OF MEMBERS

TO JAN. 1, 1882

[numbering 106 names. Among them are Dr. Peter Bayne, Austin Dobson, the Rev. H. R. Haweis, and the following Americans: Miss F. E. Bennett, Philadelphia; Prof. Burbant and Prof. Corson of Cornell University; Mrs. H. C. Field, New York; Miss Hattie C. Leete, Guilford, Conn.; Rev. M. W. Stryker, W. H. Sage and Henry B. Lord, Ithaca, N.Y.; Prof. Morris, Springfield, Mo.; and Prof. Scudder, Princeton, N.J.]

Browning as an Interpreter of Browning.

The attempt to *place* a poet is an idle task if our hope is to assign him definitely his rank among poets, but not wholly useless if by such a trial we place ourselves at a new angle of vision from which to see the poet. I have thought that Plutarch's comparisons were not always understood. That prince of character-biographers used his comparisons not for the sake of pitting one character against another to get their relative measure, but for the sake of making one illustrate another; the red is placed beside the blue in order that the blue may come forward more distinctly.

The first question in the case of Browning which we would like to ask would be what he thought of himself and with what poets he would be classed or compared. There happens to be a work from which we may get a partial answer in his own classification of poets and his definition of poetic functions.

In 1852 Mr. Moxon, the publisher, came into possession, as he thought, of a collection of letters written by the poet Shelley, and he asked Mr. Browning to preface the letters with an introduction. Browning did so, taking that opportunity, as he intimates, of paying a tribute to Shelley, which it had been his desire when a young man to do in some more conspicuous and positive form. He seemed to set small store by the letters and occupied himself mainly with a dissertation upon Shelley's character as revealed in his poetry and affirmed again in his biography and letters. Just as the book was printed and ready for publication, not more than half a dozen copies having got abroad, Mr. Moxon discovered that the letters were fraudulent, having been cleverly manufactured out of authentic letters already published, with additions and amplifications. He immediately suppressed the edition and destroyed it. A copy had lodged in the British Museum, and when I was in London in 1865 I transcribed the introduction.

It is a curious piece of smoky prose, involved from a certain crabbedness in the author's mind, yet with a candor and straightforwardness which makes one begin to ask if it really is obscure. Browning's prose and poetry are alike in this. He writes like a man who has a simple thought and a simple end in view, but every step he takes suggests some associated thought and he is perpetually sweeping these side thoughts into the path he is making. The main thought is so clear to him, and the end he has in view so distinct, that he is hardly aware how much he confuses his expression by catching at everything on one side and the other as he goes. Well, in this introduction, he inquires as to the relative importance of a biography of an objective poet, and of one who is subjective, and thus defines the two classes of writers:

Doubtless we accept gladly the biography of an objective poet, as the phrase now goes; one whose endeavor has been to reproduce things external (whether the phenomena of the science universe, or the manifested action of the human heart and brain) with an immediate reference in every case to the common eye and apprehension of his fellow men, assumed capable of receiving and profiting by this reproduction. It has been obtained through the poet's double faculty of seeing external objects more clearly, widely and deeply than is possible to the average mind, at the same time that he is so acquainted and in sympathy with its narrower comprehension as to be careful to supply it with no other materials than it can combine into an intelligible whole. . . Such a poet is properly the ποιητής, the fashioner; and the thing fashioned, the poetry, will of necessity be substantive, projected from himself and distinct. We are ignorant what the inventor of Othello conceived of that fact, as he beheld it in completeness, how he accounted for it, under what known law he registered its nature, or to what unknown law he traced its coincidence. We learn only what he intended we should learn by that particular exercise of his power — the fact itself — which, with its infinite significances, each of us receives for the first time as a creation, and is hereafter left to deal with, as, in proportion to his own intelligence, he best may. We are ignorant and would fain be otherwise.

Doubtless, with respect to such a poet we covet his biography. We desire to look back upon the process of gathering together in a life-time the materials of the work we behold entire; of elaborating, perhaps under difficulty and with hindrance, all that is familiar to our admiration in the apparent facility of success. And the inner impulse of this effort and operation, what induced it? Did a soul's delight in its own extended sphere of vision set it, for the gratification of an insuppressible power, on labor, as other men are set on rest? or did a sense of duty or of love lead it to communicate its own sensations to mankind? Did an irresistible sympathy with men compel it to bring down and suit its own provision of knowledge and beauty to their narrow scope? Did the personality of such a one stand like an open watch tower in the midst of the territory it is erected to gaze on, and were the storms and calms, the stars and meteors its watchman was wont to report of, the habitual variegation of his every-day life as they glanced across its open roof or lay reflected on its four-square parapet?

In these questions and in more which I would gladly copy, Mr. Browning defines somewhat his own position. He belongs to the objective poets, and therefore it is that he can take so strong and affectionate an interest in Shelley, who belongs, as he tells us in the essay, to the other class of subjective poets.

He, gifted like the objective poet with the fuller perception of nature and man, is impelled to embody the thing he perceives, not so much with reference to the many below as to the one above him, the supreme Intelligence, which apprehends all things in their absolute truth — an ultimate view ever aspired to, if but partially attained, by the poet's own soul.

Now, Browning from his watch tower does thus look on the world; only, while Shakspere with his insight sees the life below the outer surface, yet so casts his creations that all can see their outer surface and some be aware of the life which palpitates beneath, Browning is constantly endeavoring to cast his creations in such forms as will reveal, whether or no, the inner life. Hence his forms are nothing to those who are not gifted with a corresponding power of apprehension, and the poet becomes indifferent to any other readers than those who will take him on this more exclusive ground.

I am glad that the Browning Society has printed this Introduction, which is entirely independent, for its interest and value, of the spurious letters to which it is attached. Students of the poet will welcome the work as throwing light upon the poet's theory of his own work.

H. E. SCUDDER.

Browning in the United States.

[From a Private Letter.]

For forty years I have been an enthusiastic admirer of Robert Browning's poems, watchful of and interested in everything relating to him and his works. I must confess, however, to a plentiful lack of sympathy from others in this matter during these many years.

I have seen it in print, somewhere, and frequently heard it asserted, that Browning has met with more general appreciation in this country than in his own. According to my observation this is far from a truthful statement. I do not think the American public "love" him any better than the "British public" — why and wherefore I forbear to state now. The fact that the American publishers ceased some time since to

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reprint his annual volumes speaks for itself. This day Houghton & Co. refrain from so uncertain a venture as the reproduction of *Dramatic Idyls* (two series) which contain some of Browning's most picturesque and attractive, and, at the same time, most intelligible work.

There was at one time considerable interest — though confined to a small circle — when *Paracelsus* and the poems contained in *Bells and Pomegranates* were published under the title of *Browning's Poems* by Ticknor & Fields. I remember that Mr. Fields did not think it worth the while to reprint *Christmas Eve* and *Easter Day* (London: 1850), till after *Men and Women* (London: 1855), and *Dramatis Personæ* (London: 1864) met with a success to warrant the undertaking. His firm and their successors continued valiantly to republish, till diminished returns ended in complete discouragement. Few readers explored farther than the title-page *Red Cotton Night-Cap Country; Fifine*, with all her charms, attracted nobody; Greek professors voted the best translation ever made of the *Agamemnon* a bore; and Browning admirers grew beautifully less.

In England, though Browning has always been abused by many critics, he has had stanch admirers enough to sustain him among what Mr. Wendell Phillips would call the "best minds," and has had also some competent and thoroughly appreciative criticism. Not so here. Margaret Fuller wrote some very good notices of the poems contained in *Bells and Pomegranates* when she was on the staff of the New York *Tribune* as long ago (I think) as 1846; and the *North American* of April, 1848, has an excellent review of the same subjects by James Russell Lowell. Here and there too, in the *Atlantic*, *Scribner*, *Boston Daily Advertiser*, and other publications, may be found some just and intelligent appreciation of this poet. Notably one of the few respectful reviews I have met with is that of *Fifine at the Fair*, by C. C. Everett in *Old and New* for November, 1872. But the generality of American criticism of Browning has been, to my thinking, flippant, unintelligent, and unappreciative of his real merits, and indicating no more liking for or interest in that poet's powerful and thoughtful expression than would be bestowed on any one of the thousand rhymers that appear and disappear in magazines and prettily printed volumes.

L. L. Thaxter.

Browning Before and After 1861.

That the object of the Browning Society is not blind idolatry is shown by the Inaugural Address, which frankly divides his poems into two great classes, "first, those which may be read and enjoyed, second, those which never will be." The "cruel difference" between the earlier and later works, thus admitted by Mr. Kirkman, really exists between all those published before 1861 and most of those of later date.

The first period is that of "Evelyn Hope," the "Pied Piper," the "Lost Leader," the "Boy and the Angel," "How they Brought the Good News from Ghent," and other short poems in rhyme, simple style, and flowing rhythm, with fascinating people and scenery. Here we find many songs which may be set to music, and here too we find most of the brief brilliant passages, like,

"Men block out Babels to build Babylons"

Most of the long poems of this period are dramas, rich in song, reasonably comprehensible, and crowded with intense life and action. *Paracelsus* is only nominally dramatic, but full of musical lines, grand descriptions, and noble sentiments, as are all the narrative poems, even the earliest and least known, *Pauline* having many passages like this:

"Thou will remember one warm morn when winter
Crept aged from the earth, and spring's first breath
Blew soft from the moist hills! the black-thorn boughs
So dark in the bare wood, when glistening
In the sunshine were white with coming buds,
Like the bright side of a sorrow, and the banks
Had violets opening from sleep like eyes."

The great charm of all these narratives, dramas, and lyrics is in the patriotism, genius, heroism, and true love of their men and women. A world peopled with Browning's early heroes would fall but little short of paradise. In his seven tragedies there is but one unmitigated villain; nor is there more than one, at most, among the fifty successive speakers in the most charming of all his volumes, *Men and Women*.

These early poems owe much of their fascination to a trait which is characteristic of all Browning's works and rather puzzling at first sight, namely, that preference for giving any one's thoughts and feelings rather than his own which makes him one of the least subjective poets of the century. He almost always begins by setting the reader face to face with some total stranger, but previous to 1861 it is sure to be some one well worth being known. Perhaps it is the courier galloping to save Aix from her fate, or the minstrel who has restored his king to greatness, or the boy whose song the archangel tries vainly to imitate, or the Moor who kills himself rather than live to dim the glory of Florence, or the lover of low degree whose only hope is that his lady may never need him more. Or it may be some darker figure, but even then it is one with which we can have sympathy. Always the apparation is so interesting that we readily forgive its suddenness. The reader who appreciates this peculiarity will find matchless enjoyment in all the early poems, even *Sordello*, which is famous for an obscurity due in part to the insertion of what should be the Introduction in the middle of the narrative, and in part to alternate compression and expansion of the style, use of obsolete words and obscure names, bad misprints in the American edition, and attempts to make too minute distinctions — defects much to be regretted because this work has so many picturesque passages, and gives the development of such a poetic and patriotic soul. Despite its obscurity, *Sordello* is really a poem, and so are all its author's other works during the early period, which may be also called the dramatic and lyrical.

After 1861 we find scarcely any songs, no dramas, except translations from Greek, few rhymes, except grotesque ones, heavy or jerky rhythm, whimsical titles, sentences filling whole pages, and an average length of works four times as great as in Browning's golden age. Then he wrote a Paradiso, but now we are in an Inferno. Murderers, seducers, and swindlers meet us at every turn. Two thick volumes are devoted to unraveling and retwisting a knot of horrible and disgusting crimes; and there are four other works of some length, as well as half a dozen short ones, in which almost every character is repulsively vicious. Most of these villains stand out in the clearness of modern life, while the earlier ones lurked in mediæval darkness.

These stories of crime, like most of the other works after 1861, show a power of analysis which gives them great value but does not make them poems. Much of the pathos of *The Ring and the Book* is lost in the din of conflict between different views of crime; and the *Red-Cotton Night-Cap Country* is too disgusting in story and prosaic in style for the reader to feel the gratitude really due for the solution of the paradox which had been so gorgeously and bewilderingly displayed in the "Statue and the Bust" and "Old Pictures in Florence." It is well to know that the aim of art is perfect finish within narrow limits, while that of morality is constant effort after unattainable perfection; but one had rather be told so in better company. So the art criticisms in *Fifine* would have come more gracefully from some other mouth than Don Juan's; and even the enemies of Louis Napoleon would prefer to hear him explain his politics in some cleaner place than that given to him as the Prince of Hohenstiel-Schwangau. There is great relief in passing on to the society of Shakespeare, Voltaire, Aristophanes, and the gifted and noble woman whom Browning created that she might show forth all the glory of the Attic drama, and all the pathos of Athens's fall. "Balaustion," like "Rabbi Ben Ezra," "Abt Vogler," "Hervé Riel," "Pompilia," the lady of "La Saisiaz," and the heroes in the *Dramatic Idyls* must be placed among the masterpieces of poetic fancy; but the main aim of the volumes after 1861 is either literary criticism or psychological analysis. Loss of poetic power there has certainly been since this year, that of the death of her by whom Browning had been, as he says, "Best taught song." His earliest works will always be most read; but even what seems only a tangled mass of briars will be found to have its rose-buds, and to form the hedge around a fairy palace where beauty slumbers, ready to bless him who dares achieve the entrance.

Frederic May Holland.

Robert Browning.

Robert Browning is the Poet of Psychology. The great revolutionary wave which swept over the world at the close of the last century broke up the fountains of all passion, and the thoughts of many hearts were revealed. Among the first intellectual results was a rich psychological literature, and of this it is not too much to say that Browning is the chief poetic expression. Byron had just painted his own volcanic passion in its outward workings, Browning followed and opened the fire-cells below, where we can see the forging of the thunderbolts.

Pauline, his earliest production, published in 1833, may be regarded as typical and prophetic of the poet and his method. The dramatic monologue is the chosen instrument, and through this the soul is made to reveal itself. If Hamlet had come into the hands of Browning instead of Shakespeare, we should have listened to a profound and splendid soliloquy in which the hero would have paused before the fencing scene to review all the tragic antecedents and to describe, as he proceeds in the duel, the closing thoughts and feelings of his life. Thus leaving the old objective process of the drama, Browning creates a spiritual theater, and the whole story is acted out on the stage of the human soul. If he loses in the power of visible presentation, he gains in his exhaustive analysis by thus exchanging an

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objective for a subjective method. When he leaves this inward and passes for awhile into the outward drama, as in the case of *King Victor and King Charles* or *The Return of the Druses* he seems to sink beneath his own level. In *Sordello* he is himself again.

The dramatic form of so many of Browning's poems is the cause of much of their obscurity. The situation of the speaker must be vividly realized and constantly watched by the reader, who must supply for himself the gaps often left vacant by the abrupt transitions. This imaginative effort, which is called for in all dramatic studies, is specially demanded by Browning. So completely absorbed is he at times in the thought or passion, that he flings out a glorious brood of ideas with hardly a feather wherewith to fledge them. And in this respect he presents a contrast to Swinburne. In Browning it sometimes happens that the matter predominates altogether over the form, while in Swinburne the form appears at times to take entire possession of the poet's mind, as he rings his changes on some cherished word or re-sets the mosaic of some exquisite phrase.

Treading close on the steps of Wordsworth, whom he once branded as a "lost leader," Browning may be regarded as the poet of Liberty, and this in a broad Protestant sense of the term. Catholicism entered the spirit and said to the body, Farewell, flesh. Protestantism, both for good and for evil, recalled the body to its rights and its joys. In Browning's poetry, every organ, nerve, sense, and fiber is charged with life and touched to the keenest employment of each outward object. It is by opening every physical channel and giving free play to every sense that the soul tastes the fullness of life, and even if it should be through evil, yet the issues are often in the end for better, not for worse. Indeed, with our poet, evil has no actual, certainly no absolute, but only a relative existence. Evil is needed as the complement to good. In *The Ring and the Book* this becomes an important thought on which he dwells when he asks that the ring shall be made out of the gold by the admixture of alloy. The ugly is not wholly so. It contains, or at least assists us to, the beautiful. He seizes Caliban himself and compels him to yield up some beauty; at least, out of his loathsome life and his hideous views of a divine being, we seem to ascend by contrast into what we rejoice to feel must be the true as arrayed against this caricature which we have been looking at. For Browning perhaps more than any other poet such objects and situations appear to possess a strange fascination, which invites him to enter boldly the domain of the repulsive, but this he earnestly explores and out of it he does not retire till he bears with him some spoils which he lays down at the feet of eternal goodness and beauty.

H. BERNARD CARPENTER.

Robert Browning.

Thirty years ago few only of the lovers of higher poetry dared attempt the severe brain-gymnastics to which this closest of English poets subjects his readers. Innumerable were the satirical criticisms with which his first productions were greeted; for never before had the wits of the reading-world been so boldly challenged. e critic—and he sums up in some respects all that the others had to say against this new order of poetry—says:

Every kind of obscurity is to be found in it; infinitives without their particles; suppression of articles definite and indefinite; confusion and suppression of pronouns relative and personal; adjectives pining for their substantives; verbs in an eternal state of suspense for their subjects; divisions of every kind; sentences prematurely killed off by interjections, or cut short in their career by other sentences; parentheses within parentheses; prepositions sometimes entirely divorced from their nouns; *an acoloutha* and all kinds of abnormal forms of speech, for which grammarians have ever invented names; oblique narrations instead of direct, and puzzling allusions to obscure persons and facts, disinterred from Muratori and Tiraboschi, as though they were perfectly familiar to the reader.

Although this latter charge may be in some instances correct, a candid and scholarly investigator will soon find that the rest is explainable; that it is less the poet's fault than the public's; that what the latter calls purposely enigmatical and ambitiously obscure is indeed but succinctness of thought; a wealth of ideas packed so closely into narrow limits that they fail being grasped because of their very excellence and abundance; and he will join the author in his reply to his short-sighted judges:

> You'd know as you hissed, spat and sputtered,
> Clear "quack-quack" is easily uttered.

Since the time referred to public opinion has greatly changed, and "The Browning Society," lately organized in England, may feel justly encouraged by the increasing interest manifested on all sides in the study of Mr. Browning's poetry, and the ready response it has met with here in America. There could be no better evidence of the growing taste for serious studies than this late tribute paid to the profound thinker who, true to his genius, resisted the outside world's blame, and, trusting to the future for a proper appreciation of his works, abided his time.

As a poet, Mr. Browning, among his brother-poets, stands decidedly alone. His style is unique, and could never be mistaken for another's; it is the direct outgrowth of his mode of thinking. Harsh, rugged, and harassing as some of his lines may be, offending both ear and comprehension by their want of poetic melody and their defiance to grammatical clearness—lines such as: "Irks care the crop-full bird? Frets doubt the maw-crammed beast?" it will be found that, once the verbs and nouns fairly got hold of, the same idea, to be expressed more apprehensively to the general mind, in verse, would require a dozen lines or more instead of one.

All such obstacles however are soon overcome, and the effort in overcoming them is not labor lost. The gold lies deep imbedded in the mine, and the diligent delver will find in its depths riches he never suspected. It may however be justly asked whether all this struggling is pleasure—that sort of recreation we have a right to ask of poetry? The athlete finds his pleasure in the exercise of his muscles, in overcoming physical difficulties; his hardest efforts become his keenest joys: why not the same with the scholar? But it is with Mr. Browning's poetry as with athletic sports; we must not begin at the top of the ladder—*Sordello*, or *The Ring and the Book*. To learn to love it the study should be a gradual one. We must choose the poems that reach us more directly; that win us with their tenderness, grace and melody. Who, having read "Love among Ruins," "Gold Hair," "Youth and Art," etc., will deny Mr. Browning simplicity, and grace, and an ear for that music of words which stays with us long after their sense has vanished?

The philosophy of the poet on the other hand is so far-reaching that we can scarcely do more here than touch upon it. Whilst his writings show beyond doubt that he is above all limitation in the matter of creed, he will reveal to him who will follow his argument a philosophical orthodoxy, the reasonableness of which must strike the most skeptical, provided their theology be not of the Caliban order. Recognizing, as it does, the force of the spirit, and the significance of the flesh, it knows of no closed gates. Never were realism and idealism more happily blended.

This same generous philosophy permeates all his poems. In "Rabbi Ben Ezra" it lights up the inherent spirituality of the Talmud in its hopes of Redemption; in "Abt Vogler," "A Tocatta at Gallupi's," "Master Hughes of Saxe-Gotha," it illustrates the profound import of music; in *The Ring and the Book*, the largest and greatest perhaps of the poet's works, it explains, in a series of monologues, the dual forces which equilibrate the world—good and evil; gold and its necessary alloy; a *Commedia* as suggestive in its humanity as Dante's *Divina*.

Never perhaps was the spirit of the Bible set forth more palpably than in the poems of "Saul," "The Death in the Desert," "Christmas Eve," and "Easter Day:" each of which might be considered the subtlest of sermons. Like Shakespeare's all-embracing genius, Mr. Browning's endows his various creations with all their native properties. They are not puppets fixed to a Browning wire. The Jew, the Christian, the judge, the prince, the pope, breathe a life of their own. One is brought face to face with realities.

We therefore wish the New Browning Society a hearty God-speed in its work. May the time not be far off, when this least known of English poets may become, like Tennyson, our household and fireside poet!

C. R. CORSON.

Browning.

An organized attempt is now making, both here and in England, to persuade the public to the study of Robert Browning. As he has written a round dozen volumes since he began his literary craft, nigh fifty years ago, this attempt is itself a confession that he is not greatly popular with readers of English. How his juniors and admirers in literature will fare in this enterprise it is hardly time to say; but they have certainly a wide field and plenty of hard work before them, and their enthusiasm, at least, merits success.

The simple fact is that Robert Browning is read less among literary people themselves, counting his books, than any other writer of his age and length of service. Yet here, on the other hand, we have the novel spectacle of intelligent men, not a few, coming forward as his advocates in an honorable attempt to force, or at least persuade, public attention to his merits. It is the peculiar quality of Mr. Browning's work which explains the attempt and its necessity. It is plain that here is no ordinary man, when critics, for and against him, on the one hand place him by the side of Shakespere and above Tennyson, or, on the other, deny to him the possession of the poet's faculty *in toto*. This diversity of critical judgment comes partly from a disagreement as to the standards and canons of

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criticism itself, yet it is Browning's curious literary craft which makes most complex the riddle of his valuation. It is perhaps safe to say that a taste for Browning must be innate, not acquired. Poetry distinguishes itself from prose by form. From Homer's critics until now, most men are agreed that a certain movement, rhythm, pulsation, subject to clearly defined laws of prosody, must be found in poetry if it would escape being consigned to the inferior limbo of prose. Horace's Odes, and Anacreon's also, not to mention a great company of moderns, owe their vitality and beauty largely to this melody and music of the lines. It is just here that Browning's verse shows its first fatal defect. Form is the rock on which Browning's popularity is forever shattered. He is the Carlyle of verse makers. His verse style in general is ragged, lame, unmusical, barbaric. Melody is almost unknown in his lines. That this is done on purpose, and not from inability in rhythm, is proved by such a poem as "How they Brought the Good News from Ghent to Aix," where, besides the clear cut pictures of rider and horse, moonset and sunrise, we have a most exquisite rhythm of the gallop in its freedom, energy, and joyousness, the lines palpitating with the great endeavor. Good prose and even poetic prose counts; but prose poetry is apt, as men run, to get the go-by as hermaphrodite literature.

Add to this chaos of form his obscuration of his own matter, and we have "a discordant obscurity" for the sum of Browning's glaring defects as a great artist. He is obscure, not more from the depth and height of his thought (and his mental reach is far and strong), than from a curious uncertainty and mental irresolution in his touch and handling of phrase and subject. He is a painter who sometimes dashes a sunbeam, or the face of a fact, upon the canvas in a single stroke, but oftener his brush runs to daubs. The landscape of his verse is smoky often, and of mist mingled with shadows. The recondite and the lofty have a right to our toil before our reach, but the human mind grows vexed and angry against any literary craft which prides itself on forever forcing unnecessary mental gymnastics upon the reader. This Browning does without mercy. Who would understand him must wrestle hard with his lines and spend mental vigor which might have gone to other tasks. It is no surprise that a busy world gives over the sphynx for the more commonplace and easy. A poem is not a sum in arithmetic, but an open door through which, indeed, the reader *may* be obliged to look with straining eyes and long, if he would see the god within—"dark even with excess of light" sometimes. The door of Mr. Browning's art is half open, is apt to swing uncertainly, and even casts a shadow to perplex and badger insight. He is spasmodically clear, clean cut, and luminous; chronically he is misty, billowy, and obscure. Two lines from his "Clive" serve for example:

> Both of us stopped, tired as tombstones, head-piece, foot-piece, when they lean
> Each to other, drowsed in fog smoke o'er a coffined Past, between.

If these points are well taken, it follows that Robert Browning can never be a popular poet. Whether he be a great poet, or not at all a poet, may well be left to men who feel themselves to have a mission to discuss such ungracious and mooted matters. We have simply pointed out why he is and must remain a non-popular poet, whatever his due rank may be. For ourselves, we choose to maintain a true respect for Mr. Browning as a great thinker, metaphysician, and, to a degree, historian; with a pure heart beating loyal to progress, humanity, and God. The strain of the French Revolution shows in him as it does in Byron, Shelley, and Bailey's *Festus;* but in him it shows obedient to the common ethics of Christendom and in no alliance with uncleanness or sin. He has lived long in the South, and delights to paint, often with a terrible realism, Italy in those her hottest and deadliest passions which hide in the cathedral shadows, the ladies' boudoir, and the ducal palaces of old capitols; but he himself seems Teutonic and of the North, in a certain stalwart rectitude and manhood, and his artistic temper is upon the whole Gothic rather than classic. "The Bishop orders his tomb at St. Praxed's Church" is not only a most precise and vivid picture of the mediæval ecclesiastical life of Italy, but a supreme Protestant protest against the same. "The Confessional" and "Soliloquy of a Spanish Cloister" are pictures in flame which show the ghastliness of crime itself in the house of the Lord. "Paracelsus" is a brave, manly push against the veil of the Unknowable, and has higher ethics than *Faust.* "Strafford," as history, is incomplete, and the mere skeleton of a tragedy, yet it shows rare insight and touches the times of the Great Rebellion with much more than Browning's ordinary steadiness. In short, Mr. Browning's work is unique, personal, and a very storehouse of mental riches for the man who has leisure to delve for the treasure. He is a great preacher in his own way, though he has a habit of letting his discourse end with a negative, preaching temperance from the text of Yorick's skull and the rule of life from the graveyard of calamity and decay, rather than from their positives of happiness and growth. "A Blot on the 'Scutcheon" and "Hervé Riel" are poems in proof.

As to those who would place Robert Browning on the throne with Shakespeare, they may well be left to wage an heroic battle with the Impossible and to get what gain they may.

After all, he who occupies the loftiest throne in poetry is he who comes closest to the heart of humanity. Browning is, in general, averse and recondite to that human heart which *feels* its way through poetry to wisdom. His work is a great littered storehouse of curious and rare things. But as it stands, only the few will rummage through it for that bread of life which yet is surely there.

N. H. CHAMBERLAIN.

CURRENT LITERATURE.

FICTION.

The Feet of Clay. By Ellen Martin. This is an attempt at a novel from a Southern point of view, and a failure. It has a Civil War background, and some local coloring that is noticeable, but the style is very crude, the syntax is poor, sentences are not well arranged, words are in the wrong places, and there is little in it of any thing that is agreeable. [Brown & Derby. $1.25.]

John Eax. By the author of "A Fool's Errand. Though Judge Tourgee's reputation looms up before us as we say it, we do not find this book very interesting. It contains two stories, "John Eax" (pronounced *Eex*) and "Mamelon." Both are stories of the South, and have some virtue as working up Southern materials, ancient and modern. Their purpose, too, is excellent, being in sympathy with new tendencies and a brighter future. But a publisher's spur is too evident behind them. They lack the spontaneity of *A Fool's Errand.* [Fords, Howard & Hulburt. $1.00.]

John Barlow's Ward. Of *John Barlow's Ward* there is not much to be said, for, though not badly told, the story has nothing to distinguish it from a hundred others of its kind. The personages of the tale are conventional types, without individuality or life-likeness. A young, loving wife and a mature and reticent-natured husband, the two separated by the machinations of a third person—this is the well-worn plot and the schemer, in this instance, is a quite improbable person. A sister, who out of devotion to a brother broke her own marriage engagement in order to console him for the loss of an unfaithful first wife, and make a home for him and his child, and who afterwards so grudges to the young second wife the first place in his affection as to deliberately plan ousting her from it by the vile method of causing it to appear to the unhappy man that he is once more deceived, is a specimen of human in whom we simply decline to believe. This sort of story could never be written at all unless by making the victim—husband or wife as the case may be—unpardonably weak, credulous, and incapable of that noble trust which is the solid rock on which all love worth the name is based. [G. P. Putnam's Sons. 60c.]

Moods. By L. M. Alcott. Miss Alcott's *Moods* was not accounted a success on its first appearance, many years since, nor do we find in this new and revised edition of it any reason for reversing the verdict passed upon it then. Its reappearance after such a lapse of time is easily explainable by the latent tenderness which authors are apt to entertain for those early efforts which antedated their success—the stepping-stones by which they climbed to better things. In her preface to *Moods* Miss Alcott alludes to the "love, labor, and enthusiasm" which went to the making of this, her first book, and which no later book could possess. She does not mention, and perhaps fails to see, the crudity of style, the morbid tone, the youthful ignorance of men and manners which are no less its distinguishing characteristics. We are sorry that Miss Alcott tried the experiment of resuscitating an early failure which is best forgotten, and we shall be glad to forget "Moods" in both its past and present tense as soon as she gives us another story written in her later and happier manner.—[Roberts Brothers. $1.50.]

Dick Netherby. We have here what internal evidence distinctly proves to be an early and immature work by Mrs. L. B. Walford, the author of that clever novel, *Mr. Smith.* It is the story of a young Scotch gamekeeper, his loves, ambitions, and discontents; and there is in the plot the making of a good enough story were it wrought out with the skill and finish which, since writing it, its author has learned to exercise. As it is, *Dick Netherby* neither excites nor holds our interest. The tale is thin and sketchy, and the denouement, with its murder that isn't a murder and its suicide which fails of suicide, involves a bathos deep enough to spoil a stronger book. [Henry Holt & Co. $1.00.]

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RELIGIOUS AND THEOLOGICAL.

A Practical Commentary on St. Mark. By James Morison. Dr. James Morison's commentaries on the first two Gospels take rank among the most thorough and comprehensive works of the kind in our language, and are not unworthy to be compared with the results of German scholarship and research. This new edition of the commentary on St. Mark — the first that has appeared in this country we believe — has been carefully revised by the author, and is well-timed to meet the needs of the many who are studying this Gospel minutely during the present year. In an introduction of sixty pages Dr. Morison discusses fully and with great clearness the relation of the Gospel to St. Peter, and the various theories respecting its date and connection with the other Synoptists. He rejects the idea that it is a later irenic mediation between the two earlier Evangelists; believes it to be neither borrowed from, nor borrowed by, these; and puts its date within the first century. With Canon Cook, in the *Speaker's Commentary*, Dr. Morison maintains the genuineness of the last twelve verses of the Gospel, which have given ground for so much dispute. An exhaustive table of contents and an ample index make the book doubly serviceable and invite a frequent reference. [N. J. Bartlett & Co. $3.00.]

Prayers by Theodore Parker. In the year after Theodore Parker died there appeared a little volume of his public prayers, printed with the simplest possible introduction. To the loving care of two friends who wrote down in their note-books his weekly utterances, this collection was due, and certainly none of Mr. Parker's published works presented him in a more winsome and attractive light. Without a trace of painful and studied effort, and with nothing eccentric or constrained, these prayers are the natural outflow of a fervent soul, fitted to enkindle and uplift the heart of the worshiper. Some one has finely characterized Mr. Parker as a poet whose native genius was turned toward prose by the stirring days in which he lived. He had no time to put his thought in measured language. But in these pages a fine poetic spirit blends with the reformer's energy, as in the words of the Hebrew prophets. Men of widely separated communions may find strength and comfort in these devout aspirations, and the church may fitly give them a place among the prayers of the ages. The original edition has long been out of print, and this new issue, though inferior in outward appearance to the old, is enriched with a charming preface by Miss Louisa Alcott, and an interesting introduction by Mr. F. B. Sanborn, who promises further reminiscences of Mr. Parker in the course of another year. [Roberts Brothers. $1.00.]

Mosaics. By the Rt. Rev. W. C. Doane. In this volume we have a collection of articles by the Episcopal Bishop Doane of Albany, first printed in the *Churchman*, on the "Harmony of Collect, Epistle, and Gospel" in the Book of Common Prayer. They are intended for Christians, to turn the devotional hour to practical accounts. Bishop Doane needs no introduction, and this book is of himself. [E. P. Dutton & Co. $1.75.]

Studies in the History of the Book of Common Prayer. By H. M. Luckock. Dr. Luckock is Canon of Ely, England, and the English Prayer Book is his subject. His purpose is to trace the movements and influences of which it was the product, down through the Anglican Reform, the Puritan Innovations, the Elizabethan Reaction, and the Caroline Settlement. The four chapters have little to do with the contents of the Prayer Book, but three of the five appendices respectively compare the Gallican Liturgy with the Sarum Missal, contain the "Order of the Communion" drawn up in 1548, and point out the changes introduced into the Prayer Book in 1662. [T. Whittaker. $1.50.]

The Way of Life. By George S. Merriam. This little book is made up of two parts, "written at an interval of three years;" the first a single essay on the character of Jesus; the second eight open letters on various topics relating to religion and life. The first and longest chapter — the least satisfactory of all — is an attempt to discriminate between the permanent and the transitory elements in Christianity. The one thing permanent, Mr. Merriam finds, is the character of the founder. For that character, however, he can see little basis of fact, and he measures the Gospel records by the changeful standard of subjective criticism, setting up an ideal of his own creation, and rejecting as unhistoric whatever disagrees with this. Two reasons for the power of Jesus Mr. Merriam discovers, his faculty for apprehending spiritual truth and his love that gave its all of knowledge and of sympathy to men. On the other hand, the "natural limitations" of Jesus, adopting the cant phrase of the new criticism, are dwelt upon fully, and the defects in his life are pointed out with unhesitating hand, especially the stern denunciation of the Pharisees, who were, Mr. Merriam assures us, an excellent and well-meaning class of men! The later chapters have more of practical teaching, and less of theory and assumption. Through these may be felt, despite the slight hope cherished, the fervor of a forgotten faith. To men who have abandoned all personal beliefs the book may supply some motive and stimulus, while all readers will recognize the wide and close observation of nature and the deep sympathy for life even in its humblest forms that pervade every page. The literary execution is admirable, and the style, always clear, simple, and concise, rises at times to rare beauty and grace. [George H. Ellis. $1.00.]

The New Man. By Rev. Andrew Jukes. This is a series of notes upon twelve sayings of Christ in the fourth gospel, each introduced by the repeated "verily," passages especially important, in the author's view, as connected with the second Adam, the Lord from heaven, and with the eternal life revealed in him. With much ingenuity he arranges these several sayings in accordance with the development of Christian experience, and groups them all around a single idea. As might be expected the reader will find much fanciful and strained interpretation, mediæval mysticism, and curious exegesis; but the author's purpose is worthy, and his style generally attractive. The book would have been more useful and more complete if the passages under comment had been prefixed in full to each chapter. [T. Whittaker. $1.75.]

MISCELLANEOUS.

Atlantis: the Antediluvian World. By Ignatius Donnelly. This is an exceedingly ingenious and well reasoned attempt to show that there was once a large island in the Atlantic, of which the Azores are but the mountain-tops. This was the true seat of primitive civilization; the country where wheat, bananas, and mangoes were indigenous; where alphabetic writing was invented; it was the Atlantis of Plato, the Eden of the Bible; from its colonies civilization went eastward to Chaldea, westward to Peru; its submergence created the Deluge; the traditions of its Kings gave rise to much of the mythology of its colonies in all countries; the recovery of some of its treasures by deep sea-dredging and submarine exploration may hereafter yield richer results than the unveiling of Pompeii, the unearthing of Troy, the deciphering of Assyrian and Persian records. As we read Mr. Donnelly's ingenious pleadings, we come occasionally to points in which we feel that he is certainly in error; but for the main proposition, that Plato's Atlantis had a real existence in an island occupying the region of the Azores, he has made out a fairly probable case, worthy of a thorough unprejudiced examination. At all events the reader will find it a delightful entertainment and stimulus of the imagination to follow the author in his speculations and arguments. Wild as the speculations may seem, they are very sober and probable hypotheses compared with many of Dr. Seiss's expositions of the same mythological fables in his new volume on *The Gospel in the Stars*, of which hereafter. [Harper & Brothers. $2.00.]

Of English Literature in the Reign of Victoria. With a Glance at the Past. By Henry Morley. This is the book which was written to order by Baron Tauchnitz to form Volume 2,000 in his "Tauchnitz Collection of British Authors." The "glance at the past" takes the first 100 pages, and might have been condensed; 250 pages remain for the literature of Victoria's reign. We have therefore found the best way to read the book to begin at the the end and go backward. The author's movement is very rapid; he but touches here and there authors of whom we should like further particulars; he is scarcely ever critical in his judgments, but chiefly personal — biographical; he reckons dates to and from Victoria with a repetition which is sometimes almost tedious, but has its conveniences nevertheless; and he certainly suffices to give one a good general idea of the prominent English writers of the past half century and their chief works. *Fac-similes* of the signatures of 173 authors, taken from the Baron's correspondence, make a novel and interesting introduction. The book is almost useless for reference by reason of having no index. The American publishers might have doubled its value by inserting one. [G. P. Putnam's Sons. $2.00.]

Familiar Allusions. By Wm. A. and C. G. Wheeler. At our right hand stands a shelf containing such books as Bartlett's *Familiar Quotations* and *Shakespeare Phrase Book*, Brewer's *Readers' Handbook*, Wheeler's *Noted Names of Fiction*, Wells's *Things not Generally Known*, the *Waverley* and *Dickens Dictionaries*, the *Hawthorne Index*, Wheeler's *Who Wrote It?* Edwards's *Words, Facts, and Phrases*, etc., etc. The Wheeler handbook of *Familiar Allusions* will go at once upon that shelf, and looks as if it would be as useful as any of the family to which it is the latest addition. It is a dictionary of names of famous objects of nature, art, and history, all over the world; and certainly embodies a vast amount of information, picked up in long courses

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of reading and remote explorations, and brought together in orderly and compact form. Compilers of such volumes deserve eternal gratitude. Do you want ever to know about the Cardiff Giant, Pompey's Statue, the Palisades, Osborne House, the Inner Temple, the Colossus of Rhodes, Cripplegate, Piccadilly, the Reform Club, Casa Guidi, Castle Garden, the Cumæan Sibyl, the Franconia Notch, and a thousand other things and places? Here is the book that will tell you. [J. R. Osgood & Co. $3.00.]

Great Movements and Those Who Have Achieved Them. By Henry J. Nicoll. This book looks and reads like one of Samuel Smiles's. It is a series of biographical portraits, set against an historical background, the design of the whole being to furnish an interesting account of the introduction of cheap books, penny postage, gas, steam, and the telegraph; of the abolition of the slave trade, of the advance of popular education, of progressive legislation, etc., and of other similar "modern improvements," chiefly in England but remotely wherever they have reached. Among the personages depicted are Howard, Wilberforce, Lord Brougham, Constable, Sir Rowland Hill, Stephenson, Fulton, and Morse, Cobden, Bright, and Gladstone, of all of whom portraits are given. The book is excellent for public libraries. [Harper & Brothers. $1.50.]

There will always be those who believe that poets are made and not born, and so, probably, there will always be a call for rhyming dictionaries. *The Rhymester*, by the late Tom Hood, son of *the* Hood, takes a hundred and twenty pages for a general exposition of the science of verses, meters, rhythm, figures, and forms, and fills the nearly hundred pages following with a simple and modest dictionary of rhymes. The book contains much instruction for beginners in the study of the mechanics of poetry — but poetry is a soul. And this book has no index to its didactic parts. [D. Appleton & Co. $1.00.] — Rev. S. W. Barnum of New Haven offers, at a reduced price, a new lot of his *Vocabulary of English Rhymes* (1876), which is probably the most comprehensive, most compact, most conveniently arranged rhyming dictionary in the language. [$2.00.]

Under the general title of "The Education Library" Harper & Brothers have begun republishing some scholarly and useful English essays of recent origin on educational themes, such as are sure to be relished by teachers, by students expecting to be teachers, and by all who have any interest in educational science. The first of the series, Mr. Oscar Browning's *Introduction to the History of Education*, may be described as the educational thread picked out of the historical fabric, from the gymnasiums of ancient Greece down to the Eton and Harrow of modern England. The essay is descriptive; its subject is educational methods, quite as much as educational theories, among the Greeks and Romans, among the Realists, Naturalists, and Humanists of the Middle Ages, among Jesuits and Jansenists. How Rabelais and Montaigne would have taught, had they put their ideas into effect; how Roger Ascham and John Milton; how Locke, Rousseau, Kant and Fichte; and how Pestalozzi attempted to reform the educational science of the world; this is what Mr. Browning tells in his primer of 200 pages. Within three fourths of that space, in a second volume of the series, Mr. G. P. Mahaffy expands the point of *Old Greek Education* in particular, sketching the life and labors of a Greek schoolboy from infancy up to and through university experiences at Athens. [Each, 75 cents.]

The third edition of Calderwood's tract *On Teaching*, first published in 1874, is enlarged by the addition of a chapter on "Home Training," thus making the discussion complete, and having something for parents as well as teachers. [Macmillan. 70 cents.] — The new (6th) edition of Pouchet's *Universe*, with its 550 pages, its 270 wood-cuts, and its elegant outward dress, makes more attractive than ever this learned and vivacious Frenchman's search through the earth, the heavens that are above it and the waters that are beneath, after a knowledge of "the infinitely great and the infinitely little." There is no better popular introduction to the facts of nature. [Putnam. $3.75.] — The revisions of the second edition of Dr. Woolsey's well-known work on *Divorce* consist in corrections and a few notes to the first three chapters, and a fourth, all of which give purely an historical view of the subject; and in a re-writing of chapters five and six, which are respectively a study of divorce and its laws in the United States and a consideration of the duty of church and state in the premises. [Scribner. $1.25.] — The two volumes of *Every-Day Topics* in the new and uniform edition of Dr. Holland's works are made up of his editorial "Topics of the Times" in *Scribner's Monthly*, short, pithy, and generally excellent discussions of current matters. [Scribner. Each $1.25.]

One who should want to read, in one hour's time, a rapid sketch of the current and progress of scientific research and achievement in the past half century will find it in Sir John Lubbock's *Fifty Years of Science*, being his address before the British Association at York in August last. [Macmillan. 75 cents.] — The Bedell Lecture for 1881, a new Foundation at Kenyon College, Ohio, is by Bishop Williams of Connecticut, on *The World's Witness to Jesus Christ*, an argument for Christianity derived from its power in developing modern civilization. Appended are interesting particulars of the institution of Founder's Day at Kenyon in November last. [Putnam. $1.00.] — Late issues in "Van Nostrand's Science Series" are Moncel and Preece's essay on *Incandescent Electric Lights*, an illustrated and comparative account of the various systems for lighting by electricity, and Baker's mathematical study of *The Actual Lateral Pressure of Earthwork*, of importance to military and civil engineers. [Each, 50 cents.] — Instruction in the proper art of breathing is the special aim of Mr. Pattou's little book on *The Art of Voice Production*; which all elocutionists should consult, and from which no public speaker could fail to get some useful hints. [Putnam. $1.00.]

The first volume of the new edition of Bret Harte's *Poetical Works* complete gives promise of a handsome set of books, of whose inner qualities we shall reserve opinion until the remaining volumes are in hand. We will only now refer to the choice paper, uncut edges, and neat binding; to the author's very gracefully self-conscious preface; and to the engraved portrait which depicts him in what we should call the mien and habit of a Polish refugee. [Houghton, Mifflin & Co. $2.00.] — In *The Parent Heart in Song*, compiled by L. B. Conner, we have a collection of pleasant poetry, chiefly from American and English sources, illustrative of maternal experience and childhood's scenes. The book is nicely printed and prettily illustrated, and would quickly make a place for itself in any mother-heart. [Peter G. Thomson. $2.00.] — Mr. F. F. Browne's *Golden Poems* is a much ampler, more miscellaneous collection, aiming to fill a place of its own among larger cyclopædias, like Coates's and Sargent's, by reason of choiceness and variety of some of its contents. It is indeed a very respectable anthology, though not extensive; and is adequately indexed. [Jansen, McClurg & Co. $2.50.]

The latest issues in "Cassell's Popular Library" include Mr. Goadby's *England in Shakespeare's Time*, mentioned elsewhere; Mr. Acton's *Our Colonial Empire*, a rapid and necessarily superficial sketch of English colonies and colonization throughout the world — descriptive, statistical, and prospective; Mr. Latchford's *Wit and Wisdom of Parliament*, a series of seven historical and reminiscential chapters from Strafford's time down, not nearly so interesting as they might be; and Mr. Moncrief's *Wit and Wisdom of the Bench and Bar*, a companion effort, in another direction, yielding rather more entertainment. [Cassell, Petter, Galpin & Co. Each 75c.]

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

An Error in 1 Henry VI. ii. 5. 74. Mr. Watson Gill, of Syracuse, N. Y., has called our attention to an error in *1 Henry VI. ii. 5. 74*, which, curiously enough, has escaped the vigilance of all the editors and commentators, though they have had occasion to study other genealogical points in the very same speech. In the passage in question Edmund Mortimer, referring to his claim to the throne after the death of Richard II., says:

> "I was the next by birth and parentage;
> For by my *mother* I derived am
> From Lionel Duke of Clarence, the third son
> To King Edward the Third; whereas he
> From John of Gaunt doth bring his pedigree,
> Being but fourth of that heroic line."

As Mr. Gill says, "*mother* should be *father* to be historical, or even consistent with *2 Henry VI. ii. 2*." There York, referring to Anne, the *sister* of Edmund Mortimer, says:

> "She was heir
> To Roger, Earl of March, who was the son
> Of Edmund Mortimer, who married Philippe,
> Sole daughter unto Lionel Duke of Clarence."

This gives the true relationship of Edmund Mortimer the *younger* — the one speaking in the passage first quoted — to Edmund Mortimer the *elder*. He was the *grandson* of his namesake, and got his title to the throne through his *father* Roger and his *grandmother* Philippa.

Mr. Gill suggests that "the writer of the play must have for the moment confounded this Edmund Mortimer with his father Roger, or possibly his nephew the Duke of York, both of whom claimed through their mother their title to the throne." We doubt whether he confounded the *persons*. He had in mind the fact that the title came through Philippa, and forgetting for the moment the intermediate link in the genealogical chain, wrote *mother* when he meant *grandmother*.

Bowen's "Shakspere Reading Book." This is a volume of 571 pages, published by Cassell, Petter, Galpin & Co., at $1.25, containing sev-

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enteen of the plays abridged for use in schools, public readings, etc. It reminds us of Hows's *Shakespearian Reader*, published by the Appletons thirty or more years ago. The abridgment is well done from the editor's point of view, and the book may serve as a mere "reader." As no comments or notes whatever are given, it will be of no use to the young student.

Goadby's "England of Shakespeare." This little book, issued in "Cassell's Popular Library," and costing in paper only 25 cents, may be heartily commended to the young student, and to teachers and others who have not access to larger and more costly works containing the same information. The author has succeeded in his aim to prepare "a concise and fairly complete account of the England in which our great poet lived, wrote, and died." Chapters on the drama and on the literature of the period are added. We have not read the whole critically, but the work seems carefully and judiciously done.

The "Clarendon Press" Edition of Henry the Fifth. Mr. W. Aldis Wright has added *Henry V.* to the well-known "Clarendon Press" series, and it is quite superfluous to say that it is a thoroughly scholarly edition. The notes, though free from what Mr. Wright contemptuously calls "sign-post criticism," abound in curious and interesting matter of the verbal and philological sort (for some of the etymologies, however, the student will do better to take Dr. Mahn in the "revised" Webster as his guide), and historical points are fully treated. The price of the book in this country is half a dollar.

NEWS AND NOTES.

— Milwaukee, unlike some of the eastern cities, who can look *back* upon their literary fame, is more like a child confidently looking to the future. How could it be otherwise with a city standing upon ground over which but half a century ago the Indian tribes held undisputed sway? The best minds of Milwaukee, outside of business circles, have devoted themselves to science and to the establishment of the best possible system of education. In the field of science Dr. I. A. Lapham has won national fame by his works on the *Antiquities of Wisconsin*, published by the Smithsonian Institution in 1855; *On the Climate of the Country Bordering on the Great Lakes of North America* (1867); and *Atmospheric Electricity* and *First Storm Predictions* (1870 and 1871), which last led to the establishment of the present signal service of the United States. Dr. Orlando Wight published in 1853 *The Philosophy of Sir William Hamilton*, and later a number of translations from the French of Victor Cousin, Chateaubriand, De Staël, and others. In 1847 was formed the "Young Men's Association" for the purpose of giving public lectures and establishing a library. In 1878 the association transferred its library to the city, and under legislative act it became a free public library and a branch of the educational department of the city, which makes annual appropriations for its support and increase. This library now contains over 20,000 volumes embracing every branch of literature, and has commodious and centrally located reading-rooms, where newspapers and periodicals from all parts of this country and Europe can be found. A number of smaller libraries, belonging to educational institutions and semi-literary clubs, range from 500 to 2,500 volumes each; and in the aggregate contain few less than 10,000 volumes. A good law library of about 2,500 volumes is the property of the bar. Much more than is contained in all these is found in the many well-selected and often large private libraries which form a great part of the attractions of many Milwaukee homes. Milwaukee is decidedly a reading city, and its 120,000 inhabitants support two large English and two large German bookstores, Des Forges & Co.'s, West & Co.'s, Hoeger & Co.'s, and George Brumder's, besides a number of smaller establishments. What little book-publishing is done is in the hands of the newspaper printing offices and the "Karl Doerflinger Publishing Co." Among the literary associations the most prominent are the "Conversation Club" and the "Fortnightly Club," at both of which original essays are read and discussed. A number of others exist, in which literary work plays a part, but which are more devoted to music and social intercourse. This is more particularly the case among the very large German population, fully 60,000. Milwaukee is, and has been, the home of a number of men and women whose literary productions in prose and verse grace the columns of some of the best magazines and periodicals in this country. Among them Marion V. (Churchill) Dudley, Carlotta Perry, Fanny Driscoll, and Ella Wheeler, who has lately published a book of poems, write in English; Matilde Francisca Anneke is best known to the German reader on both sides of the Atlantic by her drama *Oithono* [Leipzig: 1844], a book of poems, and some novels. Frank Siller is known in the English and German press as a writer of lyric and didactic poems in both languages, and a translator of some of the best English and German poems — among them Longfellow's *Evangeline* [Leipzig and Milwaukee: 1879]. As a writer of short stories, his daughter, Hulda Siller, writing under the *nom de plume* of "Hilda," gives good promise. She writes only for the English press. Of the German writers, Otto Soûbron, Wm. Dilg, as "Henricus vom See," and Anton Thormaehlen, have each published a book of poems, that of the former containing also a few pieces in the English language. Such beginnings may yet lead to the realization of the fondest dreams of Milwaukee's literary people to become the "Boston" of the West, or, as her German citizens proudly say: America's "Deutsch-Athen."

— J. B. Lippincott & Co. announce that they intend meeting the popular demand for cheap books by issuing a new edition of Prescott's Works in 15 volumes at $1.50 a volume, and also a one volume edition of the Poetical Works of T. Buchanan Read uniform in style with Houghton, Mifflin & Co.'s Household Poets. Three new translations are in press with J. B. Lippincott & Co., two from the German — *The Lottie of the Mill*, by W. Heimburg, and *From Hand to Hand*, by Golo Raimund, the translator of the first being Miss Katharine E. Dickey, and of the latter Mrs. A. L. Wister; also Theophile Gautier's *Romance of a Mummy*, translated by Mrs. Augusta McWright. A translation of the latter was issued some years ago in this country, but is now out of print, and the success of Georg Ebers's novels has encouraged the belief that the public would gladly welcome a new version of this their most brilliant precursor in the same field. Another new book announced by the same house is *The Bible — whence and what?* by Richard B. Westbrook, who, though a clergyman and a D.D., holds very rationalistic views as to what the Bible is and whence it came.

— G. P. Putnam's Sons announce for immediate issue *The Present Religious Crisis*, by Rev. Dr. Augustus Blauvelt, author of those troublesome articles on Inspiration which appeared some time since in *Scribner's Monthly*. This volume will contain discussions of Dogmatic Theology, Inspiration, The Historical Character of the Gospels, The Religion of the Bible, The Religion of Christ, Religious Impressions, and Religious Liberty. The Hon. S. S. Cox's forthcoming book of travel is entitled *From Pole to Pyramid*. It is fully illustrated and is similar in appearance to his previous *Search for Winter Sunbeams*. *First Aid to the Injured*, by Peter Shepard, is to be published on behalf of the "First Aid to the Injured Society." *The Principles of Ethics*, by Leslie Stephen, *The Sabbath School Question*, by Drs. Leonard and George Bacon, and a collection of poems by Anna Katherine Green, author of the *Leavenworth Case*, entitled *The Defense of the Bride*, are also coming.

— A. D. F. Randolph & Co. have ready the usual large and tasteful assortment of Easter novelties. Among the newest of their leaflets is *Daybreak*, an original Easter poem by Mrs. Julia C. R. Dorr, printed with violet lines, and tied with silk cord in an illuminated cover designed by Walter Satterlee. *The Voice of St. John: or the Story of the First Easter Day*, by Rev. W. Wilberforce Newton, is daintily done up in vellum, tied with ribbon. A portion of the edition is exquisitely decorated with hand-painted flowers. Two collections of Miss Havergal's poems, *Set Apart* and *The Voice of Many Waters*, are offered in a similar style. This firm have ready *Steps in the Paths of Righteousness: A Fortnightly Meditation; Here and There a Leaf*, *Practical Talks on Religious and Social Topics*, new editions of *Palestine Explored* and of *The Life of Miss Havergal*, and four packages of the *Havergal Leaflets*.

— Scribner & Welford have in preparation *Greek and Roman Sculpture*, a popular introduction by Walter Copeland Perry, illustrated with 268 engravings on wood. The volume is gracefully dedicated to the "Crown Princess of Germany and Prussia, whose skill as an artist has made her a discriminating patroness of Art." The same house announce a new series of "Handbooks of Practical Art," by Henry B. Wheatley, F.S.A., and Philip Henry Delamotte. Each volume is to have one colored plate and from forty to sixty engravings. The first two volumes are *Art Work in Earthenware*, and *Art Work in Gold and Silver* (mediæval).

— Froude's *Life of Carlyle*, to be issued in April by Charles Scribner's Sons, is to be illustrated with two portraits and four other engravings on steel. *Molinos the Quietest*, by John Bigelow, is a remarkable chapter in the history of the Roman church. The materials for the study are the result of long and careful research. *Outlines of Primitive Belief Among the Indo-European Races*, by Charles Francis Keary, will be received with pleasure by all who read his *Dawn of History*. In the "Campaigns of the Civil War," volume VII will be General Cist's *Army of the Cumberland*.

— After long delay R. Worthington has ready

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One of Cleopatra's Nights and Other Fantastic Romances, by Theophile Gautier, translated by L. Hearn. It is printed in large, clear type on handsome paper, and has a likeness of the author by Jules Jacquemart for a frontispiece. Mr. Worthington is now issuing a "Library of Popular Novels," lately bought of Loring of Boston. To these he has just added *My Little Girl*, by Walter Besant and James Rice. *Gipsy Queen* by Hugh de Normand is annouced for speedy publication.

— J. R. Osgood & Co. have published the fourth and concluding volume of the *Memorial History of Boston*, and a monograph by Elizabeth Bryant Johnson on the *Original Portraits of Washington*, with 32 plates, mostly heliotypes. They will begin in April the printing of the revised edition of *Poole's Index to Periodical Literature*.

— Macmillan & Co.'s New York house has begun the issue of a series of popular novels in one-dollar volumes, whose attractions of contents, typography, and binding, made them very cheap at that price. Charles Kingsley's *Hypatia* and *Westward Ho!* are already out, and *John Inglesant* is to come next, with more to follow.

— Macmillan & Co. have just received *Kant's Critique of Pure Reason;* an illustrated *Handbook of the Polariscope*, by H. Landolt; Mrs. Fraser Tytler's delightful *Songs in Minor Keys; A Primer of Art*, by John Collier; *Pygmaleon, a Poem*, by Thomas Woolner, B.A.; and Nordenskiold's *The Voyage of the Vega*.

— Mr. Longfellow's 75th birthday, Monday of last week, was pleasantly observed in many parts of the country, notably at Portland, Me., where the Maine Historical Society assembled for a special meeting in honor of the day. Several papers were read and addresses made touching the poet's life and works.

— *St. Nicholas* for April will have a frontispiece by Rosina Emmet. The author of the *Land of Nod* will have a new play. Mrs. Diaz will have an interesting story of Siam entitled, "Wangse Pah and the White Elephant." The "Recollections of a Drummer-boy" will be concluded.

— The American Sunday School Union, Philadelphia, has ready *A Fruitful Life*, a biography of the late Stephen Paxson; *The Great Revival of the Eighteenth Century*, by Paxton Hood; and *Songs for the Master*, a selection from the religious poems of the late Frances Ridley Havergal.

— John Wiley & Sons will issue on March 15th a new dollar edition of Ruskin's works — *Modern Painters* in 5 vols., *Stones of Venice* in 3 vols., *Seven Lamps of Architecture* in 1. They will be printed on tinted paper, and will contain all the wood engravings of the previous edition.

— *Apropos* of lives of Webster, Mrs. Julia P. Ballard of Easton, Penn., desires to call attention to Mr. George Ticknor Curtis's work, published by D. Appleton & Co., in 1872. There is also a life of Webster by Dr. Joseph Banvard, published by D. Lothrop & Co.

— J. R. Osgood & Co. have issued the prospectus of a Portfolio of Autograph Etchings, projected and edited by Dr. J. W. Palmer, which will contain fifteen plates representative of the English and French schools, ten of them by Englishmen.

— D. Lothrop & Co. announce *The Mother's Record of the Mental, Moral and Physical Life of her Child*, a work in blank prepared by a Massachusetts woman, so arranged that the particulars of a child's growth during each year can be chronicled.

— George W. Harlan has in press Georg Horn's novel, *Count Sylvius* in an English translation; also a novel of Southern life by Miss M. A. Collins of Tennessee, and a volume of reminiscences of old New York life by A. C. Dayton.

— E. P. Dutton & Co. are soon to publish an anonymous autobiography entitled *The Confession of a Medium*. The fifty cent edition of Miss Havergal's *Swiss Letters* is exhausted, and a new edition at 75 cents is just ready.

— Henry Holt & Co. have ready *Elements of Plane and Spherical Trigonometry*, by Simon Newcomb, and a *Key to College Algebra*, by the same author.

— Mr. A. Bronson Alcott has not yet made a reputation as a sonneteer, but his forthcoming collection of *Sonnets and Cansonets* may serve the purpose. Roberts Brothers have it in press.

— Mr. J. C. Derby, long connected with the subscription department of D. Appleton & Co.'s house, has resumed business for himself with Brown & Derby, at 21 Park Place, New York.

— We are informed by Miss Gertrude Bloede of Brooklyn, L. I., that she was in no way related to the late Berthold Auerbach, according to current rumor, credited in our last issue.

— Mr. W. E. Decrow, of the class of 1880 at Yale College, has published, through A. Williams & Co. of Boston, a small book with the title *Yale and the City of Elms*. It is illustrated.

— The *Courier Journal* devotes nearly a column in a recent issue to a report of the lecture on "Middle English," by which was meant the period from 1154 to 1477.

— It is reported that the Marquis of Lorne has taken the initiatory steps for the formation of an Academy of Sciences in Canada after the pattern of the Académie in Paris.

— Macmillan & Co. have in press Mr. Hamerton's new and important work on *The Graphic Arts*, in "Columbier 8vo," with about fifty illustrations, to cost $35.

— Prof. Stark of Russellville, Ky., is giving a course of lectures in Louisville, to large and interested audiences, on the English language.

— The Rev. B. F. De Costa and Mr. Henry P. Johnston have become the editors of Barnes's *Magazine of American History*.

— Major Ben: Perley Poore's life of Gen. Burnside will be published in Providence.

Foreign.

— We learn from the *Academy* that Mr. Robert Buchanan has nearly ready for the press a new volume of poems, and a romance in three volumes entitled *The Martyrdom of Madeline*, the latter based on "the social conspiracy against womankind," whatever that may be, and written in a sort of connection with his late novel, *God and the Man;* that Williams & Norgate are shortly to publish *The Development from Kant to Hegel*, by Prof. Seth of Edinburgh; that Mr. Charles Pebody has written for Cassell's Popular Shilling Library a sketch of *English Journalism and the Men Who have Made it;* that a new monthly periodical has made its appearance at Dublin, entitled *The Irish Economist*, to deal with agriculture, economics, and social science; and that Mr. Buslaiev will shortly publish a work on *The Development of Religious Beliefs in Russia*.

— We learn from the *Athenæum* that Mr. Louis Stevenson is at work on a critical biography of Hazlitt; that Mr. Gosse's life of Gray is approaching completion; that the Clarendon Press will shortly issue the third and fourth volumes of Mr. Thorold Rogers's *History of Agriculture and Prices in England*, covering the period 1401–1582; that Mr. A. H. Bullen's forthcoming collection of old plays in four volumes will include several pieces hitherto existing only in manuscript; that a volume entitled *Country Rambles and Manchester Walks and Wild Flowers* is in press at Manchester; and that Mr. E. B. Nicholson, the newly elected librarian of the Bodleian, has collected considerable materials for a new and critical edition of the English versions of Sir John Mandeville's travels.

— Among the rarities in that part of the large library of Mr. Beresford Hope which, the *Athenæum* says, is soon to be sold, is a first edition of the *Biblia Polyglotta*, a first edition of Homer in Greek, the first four Shakespeare folios, Wynkyn de Worde's *Chronycle of Englonde*, a manuscript of Wycliffe's translation of the New Testament, and a Roman Missal, with beautiful miniatures, executed for Ludovico Sporza.

— The Rev. Alfred Ainger will follow his sketch of Charles Lamb, in the "English Men of Letters" series, with a new edition of *Essays of Elia*, with an introduction and notes, which Macmillan & Co. will publish in their "Golden Treasury" series.

— The March *Gentleman's Magazine* has an article from Karl Blind on "New Finds in Shetlandic and Welsh Folk-lore," rehearsing a number of fish, cat, and other tales taken down directly from the lips of the people.

— Mr. Gallenga's new work, *A Summer Holiday in Russia*, has chapters on Odessa, Kieff, and Warsaw, and pays much attention to the Jewish question.

— Mr. J. A. Symonds is carrying through the press a collection of a hundred and fifty original sonnets, of which only five have seen print before.

— Mr. Swinburne has about finished a new narrative poem, in nine books more or less, on the story of Tristram and Iseult.

— The Diary of Cardinal Sala, 1798–1801, just published by the Società romana di Storia patria, contains a number of diplomatic documents never before in print.

— Prof. George Stephens has begun at the University of Copenhagen a course of lectures on Shakespeare and Old English.

OBITUARY.

Stormonth. In Edinburgh, Feb. 5, the Rev. James Stormonth, 57 years; originally a teacher, once a missionary at Stennis, Orkney, of late years devoted to literary work chiefly lexicographical, author of a *Handy School Dictionary*, a *School Etymological Dictionary*, a *Dictionary of Scientific Terms*, and, foremost of all, of an *Etymological and Pronouncing Dictionary* (1871) which has run through six large editions. "With Mr. Stormonth," says the *Athenæum*, "lexicography was a passion. His note-book was ever ready to receive a new word; he seemed to read the newspapers and magazines solely in quest of new words; and he would cheerfully walk half-a-dozen miles to get the true signification of a word explained to him by a specialist. The bishop, the colonel, the banker, the editor, the cabman in the street — all conditions of men would be consulted about the vocabularies of their respective crafts by Mr. Stormonth in his desire to secure an accurate and intelligent definition of words for his dictionary."

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NEW PUBLICATIONS.

Biography.

THE ST. CLAIR PAPERS. The Life and Public Services of Arthur St. Clair, Soldier of the Revolutionary War; President of the Continental Congress; and Governor of the North-Western Territory; with his Correspondence and other papers. Arranged and annotated by William Henry Smith. Robert Clarke & Co. Two vols. $6.00

EULOGY ON JAMES ABRAM GARFIELD. By James G. Blaine. Delivered before the Senate and House of Representatives of the United States, Feb. 27, 1882. Jas. R. Osgood & Co. 50c.

GARFIELD'S PLACE IN HISTORY. An Essay by Henry C. Pedder. G. P. Putnam's Sons. $1.25.

Essays, Sketches, Etc.

TRUE WOMANHOOD. Hints on the Formation of Womanly Character. By Rev. Franklin Johnson, D.D. Cambridge, Mass.: Moses King. $1.00

TERRA COTTA IN ARCHITECTURE. A. Williams & Co. 15c.

OUR HOMES. By Henry Hartshorne, A.M., M.D. P. Blakiston, Son & Co. 30c.

THE LITTLE VIOLINIST. By T. B. Aldrich. A. Williams & Co. 25c.

HOW TO MAKE THE BEST OF LIFE. By J. Mortimer Granville, M.D. S. E. Cassino. 50c.

Fiction.

MONSIEUR LE MINISTRE. A Romance in Real Life. By Jules Claretie. Tr. by John Stirling. T. B. Peterson & Bros. $1.25.

HYPATIA; or New Foes with an Old Face. By Charles Kingsley. 13th edition. Macmillan & Co. $1.00.

WESTWARD HO! Rendered into Modern English by Charles Kingsley. Macmillan & Co. $1.00.

IN THE DISTANCE. A Novel. By George Parsons Lathrop. James R. Osgood & Co. $1.25.

THE MYSTERIES OF THE COURT OF LOUIS NAPOLEON. By Emile Zola. T. B. Peterson & Bros. 75c.

SEVENOAKS. A Story of Today. By J. G. Holland. Chas. Scribner's Sons. $1.25.

LOVE THE DEBT. A Novel. By Basil. [Franklin Square Library.] Harper & Bros. 20c.

History.

THE CONSTITUTIONAL AND POLITICAL HISTORY OF THE UNITED STATES. By Dr. H. Von Holst. Tr. from the German by John J. Lalor and Alfred B. Mason. Chicago: Callaghan & Co. Three vols. $10.50

HISTORY OF FRANCE. By Charlotte M. Yonge. [History Primers.] D. Appleton & Co. 45c.

HISTORY OF ANCIENT EGYPT. By George Rawlinson, M.A. Boston: S. E. Cassino. 2 vols. $6.00.

THE SIXTH GREAT ORIENTAL MONARCHY; or the Geography, History, and Antiquities of Parthia. Collected and illustrated from Ancient and Modern Sources. By George Rawlinson, M.A. Dodd, Mead & Co. $3.00.

Literature and Language.

SHAKESPEARE. Select Plays. *The Life of King Henry the Fifth.* Edited by W. Aldis Wright, M.A., LL.D. Macmillan & Co. 50c.

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ORIGINAL GLOSSARIES. *Isle of Wight Words. Oxfordshire Words. Cumberland Words. North Lincolnshire Words. Radnorshire Words.* [English Dialect Society.] London: Trübner & Co. 7s.6d.

GEORGE ELIOT'S USE OF DIALECT. By Wm. A. E. Axon. [English Dialect Society.] London: Trübner & Co. 6d.

THE NAMES OF HERBS. By William Turner, A. D. 1548. Edited by James Britten, F. L. S. [English Dialect Society.] N. Trübner & Co. 6s.6d.

Scientific and Technical.

INCANDESCENT ELECTRIC LIGHTS. With particular reference to the Edison Lamps at the Paris Exhibition. By Compte Th. du Moncel and Wm. Henry Preece. D. Van Nostrand. 50c.

THE RHYMSTER: or Rules of Rhyme. A Guide to English Versification. By the late Tom Hood. Ed., with additions, by Arthur Penn. D. Appleton & Co $1.00.

CYCLOPÆDIA OF POLITICAL SCIENCE, POLITICAL ECONOMY, AND OF THE POLITICAL HISTORY OF THE UNITED STATES. By the best American and European Writers. Edited by John J. Lalor. Vol. I. Abdication — Duty. Chicago: Rand, McNally & Co. $7 00.

THE STUDY OF TRANCE, MUSCLE-READING, and allied nervous phenomena in Europe and America, with a letter on the Moral Character of Trance Subjects, and a Defence of Dr. Charcot. By Geo. M. Beard, A.M., M. D.

FREAKS AND MARVELS OF PLANT LIFE; or Curiosities of Vegetation. By M. C. Cooke, M.A., LL.D. E. & J. B. Young & Co.

FIFTY YEARS OF SCIENCE. Being the Address delivered at York, to the British Association, August, 1881. By Sir John Lubbock, Bart., M.P. Macmillan & Co. 75c.

Theological and Religious.

THE GOSPEL IN THE STARS; or Primeval Astronomy. By Joseph A. Seiss, D.D. E. Claxton & Co. $1.50.

ECCLESIA ANGLICANA. A History of the Church of Christ in England from the Earliest to the Present Times. By the Rev. Arthur Charles Jennings, M.A. Thos. Whittaker. $2.25.

THE WORDS ON THE CROSS. Seven Sermonettes. By the Rev. Chas. M. Parkman, B.D. Thos. Whittaker. 60c.

PULPIT TALKS ON TOPICS OF THE TIME. By the Rev. J. H. Rylance, D.D. I. K. Funk & Co. 25c.

THE HOLY BIBLE according to the authorized version (A. D. 1611) with an explanatory and critical COMMENTARY, and a Revision of the Translation, by Bishops and other clergy of the Anglican Church. Edited by F. C. Cook, M. A. New Testament. Vol. IV. *Hebrews — The Revelation of St. John.* Chas. Scribner's Sons. $5.00.

Travel and Observation.

PARIS HERSELF AGAIN IN 1878-9. By George Augustus Sala. With 350 illustrations. Scribner & Welford. $2.25.

MOROCCO. Its People and Places. By Edmondo De Amicis. Tr. by C. Rollin-Tilton. G. P. Putnam's Sons. $2.00.

THE VOYAGE OF THE VEGA ROUND ASIA AND EUROPE. By A. E. Nordenskiöld. Tr. by Alexander Leslie. With five steel portraits, numerous maps, and illustrations. Macmillan & Co. $6.00.

Miscellaneous.

PASSIO ET MIRACULA BEATI OLAVI. Edited from a 12th Century MS. in the Library of Corpus Christi College, Oxford. With an Introduction and Notes by F. Metcalfe, M.A. Oxford: at the Clarendon Press. 6s.

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OF THE

New York Life Insurance Co.

Office, Nos. 346 and 348 Broadway.

JANUARY 1, 1882.

Amount of Net Cash Assets, January 1, 1881. . . . . $41,844,120.85.

REVENUE ACCOUNT.

Premiums	$8,436,684.97		
Less deferred premiums Jan. 1, 1881	367,972.13	—$8,068,711.94	
Interest and rents (including realized gains on real estate sold)	2,789,982.70		
Less interest accrued Jan. 1, 1881	367,167.37	—2,422,654.33	—$10,493,366.27
			$51,337,487.12

DISBURSEMENT ACCOUNT.

Losses by death, including Reversionary additions to same		$3,013,262.22	
Endowments matured and discounted, including Reversionary additions to same.		564,624.95	
Annuities, dividends, and returned premiums on canceled policies		2,513,691.94	
Total Paid Policy-Holders	$5,091,580.22		
Taxes and re-insurances		294,772.94	
Commissions, brokerages, agency expenses and physicians' fees		1,001,827.80	
Office and law expenses, salaries, advertising, printing, etc		379,580.21	—$6,867,680.26
			$45,130,006.86

ASSETS.

Cash in bank, on hand, and in transit (since received)	$1,271,808.41	
Invested in United States, New York City and other stocks (market value, $19,315,306.20)	17,216,881.42	
Real estate	486,806.62	
Bonds and mortgages, first lien on real estate (buildings thereon insured for $16,940,000.00, and the policies assigned to the Company as additional collateral security)	13,215,306.73	
Temporary loans (secured by stocks, market value $2,863,577.50)	2,276,000.00	
*Loans on existing policies (the reserve held by the Company on these policies amounts to $2,579,000)	545,227.34	
*Quarterly and semi-annual premiums on existing policies, due subsequent to Jan. 1, 1882	488,161.00	
*Premiums on existing policies in course of transmission and collection (estimated reserve on these policies, $300,000, included in liabilities)	227,082.97	
Agents' balances	48,573.57	
Accrued interest on investments Jan. 1, 1882	291,354.89	—$45,189,806.95
Excess of market value of securities over cost		2,038,774.78

**A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.*

CASH ASSETS, Jan. 1, 1882, ... $47,228,781 64

Appropriated as follows:

Adjusted losses, due subsequent to Jan. 1, 1882	$361,544.70	
Reported losses, awaiting proof, etc	187,439.98	
Matured endowments, due and unpaid, (claims not presented)	50,282.67	
Annuities, due and unpaid (uncalled for)	2,965.35	
Reserved for re-insurance on existing policies; participating insurance at 4 per cent. Carlisle net premium; non-participating at 5 per cent Carlisle net premium	39,716,408.63	
Reserved for contingent liabilities to Tontine Dividend Fund, over and above a 4 per cent. reserve on existing policies of that class	2,054,244.98	
Reserved for premiums paid in advance	38,569.67	
		$42,401,745.00

Divisible Surplus at 4 per cent. $4,827,036.61

ESTIMATED SURPLUS BY THE NEW YORK STATE STANDARD AT 4½ PER CENT., OVER 10,000,000.00

From the undivided surplus of $4,827,036 the Board of Trustees has declared a Reversionary dividend to participating policies in proportion to their contribution to surplus, available on settlement of next annual premium.

During the year 9,941 policies have been issued, insuring $32,974,261.

Number of Policies in force.		*Amount at risk.*	
Jan. 1, 1878	$45,696	Jan. 1, 1878	$127,901,587
Jan. 1, 1879	45,066	Jan. 1, 1879	126,322,144
Jan. 1, 1880	45,706	Jan. 1, 1880	127,417,768
Jan. 1, 1881	46,542	Jan. 1, 1881	130,738,916
Jan. 1, 1882	50,327	Jan. 1, 1882	151,700,624

Death claims paid.		*Income from Interest.*		*Divisible Surplus at 4 per cent.*	
1877	$1,638,128	1877	$1,867,497	Jan. 1, 1878	$2,054,144
1878	1,687,676	1878	1,940,066	Jan. 1, 1879	2,611,426
1879	1,649,954	1879	2,033,650	Jan. 1, 1880	3,120,371
1880	1,731,721	1880	2,217,020	Jan. 1, 1881	4,326,066
1881	2,013,366	1881	2,422,654	Jan. 1, 1882	4,827,036

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Chap. IV.—Polk Weaves the Warp of the Mexican War.
Chap. V.—Signs of the Times.
Chap. VI.—The Double Game against England and Mexico. Against England the Strong a Warlike Policy, with the Sword in the Scabbard.
Chap. VII.—The Double Game against England and Mexico. For Weak Mexico a Peace Policy with a Drawn Sword.
Chap. VIII.—The Stage Thunder Dies Away and the Storm Begins.
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Strictly speaking, however, the order of our list is chronologically wrong, for *Morocco* was the first of the sparkling itineraries which we owe to Edmondo de Amicis, *Spain* was next, then came *Constantinople*, and last amphibious *Holland*.

The arc of his rainbow then rests, on the one hand on the rainy North, and on the other on the shining peaks of Mount Atlas.

In the present nearly 400 pages we have minute and exhaustive descriptions, highly subjective and emotional to be sure, of many things new and strange to the European and the American ear. Amicis writes in flashes and splashes, in a fashion very concentrated indeed, but in a fashion which in the end produces a complete and harmonious picture. He hews his subject out, so to speak, in great blocks and paragraphs, in a style wonderfully plastic, with such a play of morning and evening and noonday lights that one is soon afflicted with spiritual ophthalmia and obliged to put the book down. His style is so massively brilliant, so succulently sweet, so exuberant in contrasts, so illuminated with the author's white-heat superlatives, that reading his books is like sailing through cloudless skies where nothing casts a shadow, and perpetual sunshine — in the end shriveling and scorching sunshine — revels and riots.

First we are taken to Tangiers, in a rousing chapter of oddities and strangenesses that show us at once we are no longer in Europe. Costumery, landscape, shop-life, Arabian women, mantled dancers, Moorish story-tellers, beauties of the seraglio, legation gossip — a thousand things and strings are described and touched with vividness and particularity as the young Italian rolls out before us the hoarded treasures of his memory and his observation.

Then we are transported on Aladdin's carpet to the gay soldier-life of Had-el-Garbia, where hidalgos, Arab recruits, caravans of white-turbaned Mohammedans, brilliant rose-colored skies, the asp of Cleopatra which the charlatans of Morocco allow to bite them with impunity, and blazing kitchen-fires, camp-beds, Indian fans and fat French cooks are described in delightful *escalier* style, in the ascending ways of a climax.

Then in a mist we reach the encampment of Tleta de Reissana with its enormous aloes, its muttering mendicants, its elephantiasis, dropsy, and groups of blue-mantled aborigines in caftans of silver.

At Alkazar-el-Keber old battlemented walls impend, saints' tombs surmounted by green domes stare out of the foliage, storks stand solemn guard on the house-tops, and donkeys lie dead in the streets. The travelers — Amicis is in company with the Spanish Ambassador on a special mission — breakfast on dishes placed on beautiful carpets at Ben-Auda; they come in contact with elegant and graceful Moors, pass through villages built of camel-skins held together by canes, meet yellow-slippered governors, sketch centipedes six inches long, traverse the dangerous regions of the Beni-Hassan, and halt on the lovely slopes of Zeguta.

Fez comes in for a bright and fanciful characterization, and the final impression left by the book is one of curious and extraordinary interest. Amicis's pages are so phosphoric that they light up a dark day with summer radiance. Morocco has never been so faithfully depicted in the light encyclopedic way of one of the happiest of travelers and *raconteurs*. Mr. Rollin-Tilton's translation is easy and idiomatic; but the illustrations have a faded and watery look.

*Morocco: Its People and Places. By Edmondo de Amicis. Illustrated. G. P. Putnam's Sons. $2.00.

NORDENSKIÖLD'S VOYAGE OF THE "VEGA."*

THIS is an extraordinary work: extraordinary in its history, its contents, and its values. It is an American edition, in one massive octavo volume of over 750 pages, at $6, of an English original, in two volumes, which costs 45*s.* in London. It is a book first to be looked at, then to be read, then to be studied, and in either use will be found of absorbing interest. It begins with being a portrait gallery of generous and brave men, the faces of five of them engraved on steel, Nordenskiöld himself at the head, as handsome a man as a fair-haired Englishman. It is a picture gallery also of strange landscapes and stranger peoples — barren sketches of desolate shores, grim and ragged rocks, snowy wastes reaching to the far horizon, weird halos in the skies, icy waters, reindeer skimming the white expanse, polar bears standing lonely sentinels on dreary headlands, huts buried in the drifts, ships moored to ice-floes, savages clad in hides and skins, rude villages framed by wildernesses — outlooks toward that mysterious North which so many have sought and none have found. Then it is a museum of curiosities in fac-simile, fossils dug up from frozen sands, idols worshiped by degraded heathen, ornaments worn by women who are scarcely above the brutes, weapons of yesterday's chase which look like "finds" out of a stone age, bone carvings which illustrate art at its lowest levels, household utensils belonging to a domestic life that is scarcely human. Again it is a natural history cabinet, abounding with specimens of the wild fowl which infest the rocks and the glaciers, of the beasts that sport amidst Arctic storms, of the sponges and the algæ that manage to grow under those cold seas, of the walruses, whales, and fishes of every size that, with the birds overhead, alone have access to the Pole. It is an atlas of fine maps which cover the entire northern shore of the Old World from Norway's North Cape on the extreme west to Behring's Straits on the extreme east, showing every promontory and bay, every river and estuary, the cities and villages inland, the whole surface of those vast and dreary solitudes through which this expedition of 1878 and '79 threaded its perilous way. It is a repository of many old maps, in copies, which have been drawn of these remote regions, from Donis's edition of Ptolemy's *Cosmographia*, Ulm, 1482, down to a Russian map of the North Polar Sea at the beginning of the 17th century. It is an historical compendium of Russian and Scandinavian voy-

*The Voyage of the Vega round Asia and Europe. By A. E. Nordenskiöld. Translated by Alexander Leslie. New York: Macmillan & Co. $6.00.

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ages and travels along these inhospitable northern shores from the beginning. Finally it is a narrative of as daring, as romantic, as picturesque, and as successful an exploring expedition as modern literature affords — the first complete circumnavigation of Europe and Asia in history.

The "Vega" sailed from Copenhagen in the early summer of 1878, and rounded the North Cape towards the end of July. Thence her course lay due east to the southern shores of Nova Zembla. Here steering southward she entered the wintry Kara Sea by the strait of Yugor Schar, passing for awhile close to the mainland. Thence her course lay in a general northeasterly direction as far as Cape Chelyuskin, the northernmost point of Asia, on whose point a huge polar bear stood to watch the passage by of the bold invaders of his domain. In August, about 130° E. L., the "Vega" bade good-by to her consort, the "Lena," whose mission was to ascend the majestic river whose name she bore as far as to Yakutsk, almost the remotest outpost of Siberia when approached in the other direction by land. The end of September found the "Vega" at the entrance to Behring's Straits, beset with the ice, and here she went into winter quarters, remaining until the middle of the July of the following year. Exit was then easy by way of the Kamchatkan Sea, and so through Japanese, Chinese, and Indian waters, the Suez Canal, and the Mediterranean, home, which was safely reached in April following.

The narrative of this eventful voyage is the staple of the work, but it is enriched, as we have above hinted, with much historical review, with constant references to the exploits of predecessors in the same path, with close studies and minute descriptions of such natives along the coast as the expedition came in contact with, with much scientific detail of great interest to students of ethnology and natural history, and with useful reflections and conclusions of a commercial and political character. The inner life of the ship and its company is photographed with pleasing particularity, so that the reader without great labor of imagination may make himself a participant in its daily routine. The settlements accessible at different points on shore are visited with the European tourist's pardonable curiosity, and are examined at leisure, memorandum book in hand. The tracks of previous explorers are traced out, so to speak, in the snow, from Ivanov in 1690, down to Mack, the Barents, and Tobiesen of the last decade. There is a careful inspection of Siberia as to its internal resources and its capabilities for profitable trade with Europe. The gist of the whole with respect to this point may be found in the following paragraph:

If we take Siberia in its widest sense, that is to say, if we include under that name not only Siberia proper, but also the parts of High Asia which lie around the sources of the great Siberian rivers, this land may very well be compared in extent, climate, fertility, and the possibility of supporting a dense population, with America north of 40° N. L. Like America, Siberia is occupied in the north by woodless plains. South of this region, where only the hunter, the fisher, and the reindeer nomad can find a scanty livelihood, there lies a widely extended forest territory, difficult of cultivation, and in its natural conditions, perhaps, somewhat resembling Sweden and Finland north of 60° or 61° N. L. South of this wooded belt, again, we have, both in Siberia and America, immeasurable stretches of an exceedingly fertile soil, of whose power to repay the toil of the cultivator the grain exports during recent years from the frontier lands between the United States and Canada have afforded so striking evidence. There is, however, this dissimilarity between Siberia and America, that while the products of the soil in America may be carried easily and cheaply to the harbors of the Atlantic and the Pacific, the best part of Siberia, that which lies round the upper part of the courses of the Irtisch-Ob and the Yenisej, is shut out from the great oceans of the world by immense tracts lying in front of it, and the great rivers which in Siberia cross the country and appear to be intended by nature to form not only the arteries for its inner life, but also channels of communication with the rest of the world, all flow toward the north and fall into a sea which, down to the most recent times, has been considered completely inaccessible.

To prove the accessibility of that sea, and thus open up to commercial approach and use this immense water-front of Siberia, with its connecting river system, was the object and the foremost practical result of this voyage of the "Vega."

The wintering of the "Vega" near the entrance to Behring's Straits afforded a prolonged opportunity for making the acquaintance of the Chukches, or Tchuktchees, as their name is sometimes spelled, a species of Eskimo, a rude and curious tribe, who are the sole inhabitants of the extreme northeastern corner of Asia, — our nearest neighbors on the west. To an account of these Chukches in their various aspects several very interesting chapters are devoted, but we have no space left for particulars. The five concluding chapters touch at China and Japan, and follow the "Vega" homeward bound.

The varied information with which this work abounds, the intelligence, modesty, and ease with which it is presented, its encyclopædic functions as respects the entire subject of northerners' explorations of the North, its picturesqueness as a story of voyaging and adventure, its profuse maps and illustrations, its analytic Table of Contents and sufficient Index, and finally its sensible typography and binding, combine to make up a volume of very marked importance and attractions, which impresses one at once as with a sense of physical power, and which is heavy with the best sort of manly qualities.

— Margaret Lonsdale, the biographer of Sister Dora, sends an appeal to the United States for aid in founding an Invalid's Home as a memorial to that self-sacrificing worker. The sale of the biography in this country has exceeded that in Great Britain, which assures the fact of sympathy in the work. The small sum asked is an English shilling from all who feel a desire to help the work. Contributions may be sent to E. P. Dutton & Co.

THE SELWYN CORRESPONDENCE.*

THIS work first appeared in 1843, and the original edition has become so scarce that a copy in the Chapin sale a few months since fetched $75. Of this new edition only 1000 copies were printed, and of these only 250 have been secured for America. The American publishers predict a new scarcity like the old. We do not question the prediction. For our copy who bids? And what?

George Selwyn was a man of the world — England's world — the London center of it — a century ago. He was born in 1719 and died in 1791, so that practically his times were the times of the first three Georges, especially George the Third. At Eton he was contemporary of Horace Walpole and the poet Gray. In 1740 he got a place in the civil service, and seven years later, a seat in Parliament, which last he held for nearly half a century, for more than half that time as member for Gloucester. Mr. Jesse gives this portrait of him:

The character of Selwyn was in many respects a remarkable one. With brilliant wit, a quick perception of the ridiculous, and a thorough knowledge of the world and human nature, he united classical knowledge and a taste for the fine arts. To these qualities may be added others of a very contradictory nature. With a thorough enjoyment of the pleasures of society, an imperturbable good-humour, a kind heart, and a passionate fondness for children, he united a morbid interest in the details of human suffering, and, more especially, a taste for witnessing criminal executions. Not only was he a constant frequenter of such scenes of horror, but all the details of crime, the private history of the criminal, his demeanour at his trial, in the dungeon, and on the scaffold, and the state of his feelings in the hour of death and degradation, were to Selwyn matters of the deepest and most extraordinary interest. Even the most frightful particulars relating to suicide and murder; the investigation of the disfigured corpse, the sight of an acquaintance lying in his shroud, seem to have afforded him a painful and unaccountable pleasure. When the first Lord Holland was on his death-bed, he was told that Selwyn, who had long lived on the terms of the closest intimacy with him, had called to inquire after his health. "The next time Mr. Selwyn calls," he said, "show him up; — if I am alive I shall be delighted to see him, and if I am dead he will be glad to see me."

Lord Holland was only one of Selwyn's friends and correspondents. Prominent among the others were Charles James Fox, Frederick Howard the Earl of Carlisle, Rev. Dr. Warner, Bishop Warburton, William Douglass, Earl of March and afterward Duke of Queensbury, "Gilly" Williams, as he was called, one of the celebrated wits of the day, the Hon. Henry St. John, Bolingbroke, Lady Bunbury, Lord Chatham, and Miss Mary Townshend; and these four volumes are made up of their letters to Selwyn, printed apparently without abridgment or reserve. Biographical sketches of the several writers are interspersed, and the letters

* George Selwyn and his Contemporaries. By John Heneage Jesse. New edition. Four volumes. Scribner & Welford. $15.00.

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run in chronological order from 1740 down to 1780. They introduce, besides their writers, all the notables of the time in terms of great freedom, and afford a remarkable picture of English manners and morals in high life a hundred years ago. We are happy to say that they show how much worse times were once than they are now. They are marked by not a little coarseness and indelicacy as letters, but that is not all; they deal largely with profligate noblemen, ladies of easy virtue, drinking, gambling, swearing, and all the vices for which the vicinage of the Four Georges was notorious. What an old reprobate for example was the Duke of Queensbury! "As one reads the Selwyn letters," wrote Thackeray, "one almost hears the voice of the dead past, the laughter and the chorus, the toast called over the brimming cups, the shout of the race-course or the gaming-table; the merry joke spoken to the laughing fine lady. How fine those Ladies were — those Ladies who heard and spoke such coarse jokes: how grand those Gentlemen."

There is no way of ascertaining even a general idea of the contents of these four volumes but to turn every one of their 1,632 pages — as we have done. They are provided with neither table of contents nor index, a deficiency most glaring in a work of such a character, and altogether inexcusable.

CAROLINE FOX'S MEMORIES.*

THE Penjerrick of these pages was the summer home, and Falmouth was the winter one, of Robert Were Fox, of that distinguished Quaker family whose name, the world over, stands for uprightness, loyalty to truth, sweetness of daily living, sincere and large natures "touched to fine issues." He was a man of remarkable character, a philanthropist, a philosopher, eminent for scientific research, and the inventor of valuable instruments, the most widely known of which is the "Deflector Dipping Needle," which "has since been used in all the Arctic expeditions." He was the "prince of hospitality," and to his home came many of the choicest men and women of his time. There, and at scientific and other gatherings at London and elsewhere, his lovable daughter had the privilege of meeting them on terms of personal friendship.

Caroline Fox was one of three children; was born at Falmouth, May 24, 1819; and died, unmarried, at Penjerrick, January 12, 1871. Being delicate in childhood she was educated at home under the eye of her mother; who was, says Mrs. Schimmelpenninck, "a super-eminently excellent woman." The leading events in Caroline's life are not especially dwelt upon in these selections from her journals, the purport of which may be expressed in the following passage — of date, however, six years later than the one on which she actually began to do the very thing suggested.

After a busy morning at Falmouth and Flushing, Sterling offered to take us back to Penjerrick in his car. He said, "you must see many eminent persons: why don't you make notes of their appearance as well as their conversation?" The idea being good, I'll try my hand — John Sterling is a man of stature, not robust, but well proportioned, etc., etc.

Then follows a page of vivid personal description and keen analysis of mental quality, clear and distinct as a photograph in a strong light, for Caroline Fox had sharpness of insight, skill in selection, and an admirable touch. From her girlhood she showed herself capable of appreciating her very unusual opportunities. She had the faculty for taking a broad view of people, and seeing them in their relative as well as individual aspects. They did not appear through an atmosphere colored by herself, nor were her opinions affected by her own emotions or prejudices. Therefore, this collection of journals, so rich in anecdote, reminiscence, and personal experiences, is one out of a thousand. We feel the assurance that we are seeing all these men and women just as they were; and her record of conversations is the next best thing to having heard them speak for ourselves. The "glorious talks" which she listened to and shared were when John Stuart Mill, Sterling, the Bunsens, the Carlyles, the Hares, the Coleridges, and many of their kind were expressing, in unreserved intercourse with friends, their thoughts about poetry and art, music, science, individuals, and questions of the day.

Of her first sight of Hartley Coleridge, she says:

as we were sitting after tea in the twilight, a little being was observed at the door, standing hat in hand, bowing to the earth round and round, and round again, with eyes intensely twinkling. . . . I can only aim at a shadow portrait. Conjure up unto thyself, O, Caroline, a little, round, high-shouldered man, shrunk into a little black coat, the features of his face moulded by habit into an expression of pleasantry and appreciation of the exquisitely ludicrous. Such as one could fancy Charles Lamb's.

Hartley Coleridge dined with them this day, and when he had anything specially interesting to say, "would stand up and even walk round the dining-table." Then he reciprocated by taking them to call on Mrs. Wordsworth, who gave them "ginger wine and gingerbread." The intimacy with him was life-long. He was "very exquisite in his choice of language," and "sparkled away famously." He said in answer to the question "what specially in their education" distinguished the Arnolds, "why, they were suckled on Latin, and weaned upon Greek."

He spoke of his father being one day in company with some celebrated man, and some man who was not celebrated; the latter wore leather breeches, and S. T. Coleridge had the delight of observing him taking notes of their conversation with a pin in the creases of the leather!

Of Derwent Coleridge, this story is told on occasion of one of Southey's visits to him:

The other day he took a book from one of the shelves, when Derwent Coleridge, who must have been in a deliciously dreamy state, murmured apologetically, "I got that book cheap: it is one of Southey's." It was quietly replaced by the poet; Mary Coleridge exclaimed, "Derwent!" and all enjoyed the joke except the immediate sufferers.

Of the Bucklands, Caroline Fox tells this characteristic story:

Dr. Buckland was once travelling somewhere in Dorsetshire, and reading a new and weighty book of Cuvier's which he had just received from the publisher; a lady was also in the coach, and among her books was this identical one, which Cuvier had sent her. They got into conversation, the drift of which was so peculiar, that Dr. Buckland at last exclaimed, "you must be Miss ——, to whom I am about to deliver a letter of introduction." He was right, and the lady soon become Mrs. Buckland.

Carlyle Caroline Fox knew for twenty-seven years, "dropping in upon him and his wife whenever she could;" and her account throws a great deal of light upon the much enduring, bright "little Jeannie," who must have had a weariful life of it, as her husband's reminiscences left us to believe. Sterling, who admired Mrs. Carlyle, said that in all things Carlyle and his wife did not sympathize: "he does not pay that attention to little things on which so much of a woman's comfort depends." Mrs. Carlyle herself tells that it was first a literary intimacy,

and so it would probably have always gone on, for we were both of us made for independence, and I believe should never have wanted to live together, but this intimacy was not considered discreet, so we married quietly and departed!

Mrs. Carlyle has here some bits of gossip, interesting to American readers, about Margaret Fuller, Emerson, and Longfellow.

So many were the distinguished friends and chance acquaintances of Caroline Fox that it is difficult to select passages about them. Among them were Froude, "with a wonderful talent for reading lives in written characters;" "Dean Trench, whose great, sorrowful face seemed to fill the room"; the Newmans; Mrs. Opie; Merle D'Aubigné; the Hallams; "the John Brights"; the dear old Chevalier Neukomm, adept in all the sciences of the imagination, including phrenology, mesmerism and homœopathy"; and Landseer, who, she says,

did not greatly take my fancy. Some one said he was once a dog himself; and I can see a look of it. He has a somewhat arrogant manner, a love of contradiction, and a despotic judgment.

Then there was Borrow, who was "tall, ungainly and uncouth"; Holman Hunt, dimpled, "sunny and full of simple boyish happiness"; the Guizots; Garibaldi; Livingstone and all the explorers; Frank Buckland, who might have been seen "in his glory, lying on the pavement outside the drawing-room door, with the three monkeys sprawling about him"; Sir David Brewster and all the scientific men who gathered about her father; the Bishop Stanleys, the Kingsleys, the Macaulays and Wordsworths; and so the list might go on; not omitting Ritter, who, speaking of Bettina's mode of bringing up

* Memories of Old Friends. Being Extracts from the Journals and Letters of Caroline Fox, of Penjerrick, Cornwall. From 1835 to 1871. Edited by Horace N. Pym. J. B. Lippincott & Co. $1.50.

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her children, said, "she does noting to dem, but let dem go, and yet dey all turn out well"; and Kestner, son of Goethe's Charlotte, a dry, thin old gentleman of the old school, "who looks as if he had had his romance done for him long before his birth."

It is all very delightful; to be at the symposiums where Mill was in glorious spirits, and hear him say, about *loving* Goethe, "I confess that I never met with anything yet which had that effect on me"; and in the long neighborly visit from Tennyson, to get "by degrees" to Guinevere, and Vivien, and be told by "the great T." himself about the "Idylls," and that Vivien "is full of distinct personality, though I never expect women to like it"; and throughout to discern the beauty of Caroline's receptive spirit, and the richness of a nature which was able to attract to lasting friendship the many choice in mind and heart who loved her.

Although there is an index of seven pages, in which the references are numerous, the list is far from complete, and there is an occasional error. It is a pity the publishers could not have allowed more liberal margins and a clearer impression, and so have made the internal mechanism of the book every way worthy its rich contents. The work of the editor is done with great discrimination. We only wish that he had given a crowning grace to the words by a portrait of Caroline Fox.

THE INTRODUCTION TO THE WESTCOTT AND HORT N. T. TEXT.*

MUCH the larger part of this very welcome volume consists of a treatise on the science of Textual Criticism in general, and that of the New Testament in particular. Highly as we value the previously published volume, containing the text of the New Testament, we deem the present far more important and valuable. For it is but simple truth to say that we have now, for the first time, a thoroughly scientific development of the principles and processes of New Testament textual criticism. Henceforth a comparatively small outlay of time and labor will enable any diligent student to judge intelligently of the various texts of the New Testament, whether presented by editors or by documents. What a boon it would have been had this volume been published six months before the issue of the revised English version. What a mass of crude and foolish criticisms on its readings might have been prevented. If not more competent, the critics might at least have been more reticent. "Not every one," says Bengel, quoting an old proverb with reference to this very subject, "who owns a harp, can play upon it." But now, at least, it is possible to learn.

The great merit of the work is that it revives, completes, and perfects Griesbach's historical method of criticism. It traces, that is to say, the genealogical relations of documents, and by this means learns both the history of the text and the earliest form of it now recoverable, which upon the whole may be safely assumed to be identical with that of the autographs. The great value of this method, neglected since Griesbach's day, and sometimes even questioned, does not appear in the readings of the text — for after all, the texts of Tregelles, Tischendorf, and the present editors are substantially agreed as against the so-called Textus Receptus — but in the scientific certainty of the readings adopted. The fallacy of counting extant witnesses for or against a reading, as practiced in the early days of New Testament textual criticism, is now too self-evident to need remark. But to rely on a few MSS. of superior antiquity, or of assumed superior excellence, is no less unsatisfactory, so long as the assumption of excellence rests not on historical evidence but on subjective judgment, and so long as it is not proven that later documents do not contain readings antedating those found in the older. This difficulty, which could only be removed by the most patient comparison of readings and inductive reasoning on them, exists no longer. Our editors, by almost thirty years of toil, have given scientific value, not only to their own text, but to all others that are in substantial agreement with theirs.

A single illustration of the method by which this result is gained may not be unacceptable to the reader. In Mark ix: 49, we meet with the following three readings: *a*. "For every one shall be salted with fire." *b*. "For every sacrifice shall be salted with salt." "*c*. For every one shall be salted with fire, and every sacrifice shall be salted with salt." Each of these readings is supported by a group of MSS. and versions which it is needless here to enumerate. Let us simply designate each group by the capital letter corresponding to that prefixed above to their respective readings, A, B, C. Now in this instance the reading *a* is certainly to be preferred to *b*, because, although neither reading is of easy interpretation, yet *a* is the more difficult. In itself considered *b* presents no difficulty to one who has read Lev. vii: 13. Its only obscurity arises from its lack of logical coherence with the context, a defect much more likely to escape the superficial criticism of the ordinary copyist. But *a* is difficult in both respects. Its relation to the thought of the context is as obscure as that of its rival, and it is difficult in itself by reason of its unfamiliar and incongruous imagery. Hence *a* explains the change into *b* by furnishing a motive for it; but *b* cannot account for the origin of *a*. As to *c*, the alternative is to regard it as a combination of *a* and *b*, or to assume that *a* and *b* are respectively departures from it. To mention no other grounds, the rule, established by multitudes of clear examples, that the shorter reading is to be preferred to the longer — which is only saying that copyists alter or add, but seldom leave out — decides for the former alternative. Now suppose that from the same MSS. we collect a score of similar triplets of readings, and that in every instance the composite reading *c* is given by the same group, C, of MSS. and versions, but never by either of the other groups, how is it possible to avoid the inference that the text represented by the C group is a mixture, in part at least, of those represented by the A and B groups, and therefore younger; especially when this conclusion is corroborated by the quotations of the church fathers which afford no traces of these composite readings until after the middle of the 3d century? It is true, the C group has also readings peculiar to itself, and it is antecedently supposable that it derived them from a text coeval with or older than those represented by A and B. But examination of such readings almost invariably negatives such an hypothesis, and shows that their rivals have greater claims to be considered original. Now in so far as these critical processes are reliable — and it must be remembered that they are repeated for every class of phenomena presented by the documents, and that therefore the evidence is cumulative, converging by many different lines — it leads to the conclusion that the C group is entitled to no independent weight. The question of what the autographs contained lies between the documents of the two other groups. Even when it sides with B as against A, or conversely, its consent adds no weight to the side on which it ranges itself. In a word, witnesses are not to be counted, but their testimony is to be traced back to its original source.

The intelligent reader will of course understand that the above is only designed to illustrate the nature of the genealogical method, not to describe it in full. Many difficult questions arise where the A and B groups are at variance. How these are solved it is impossible here to indicate. Our space will only permit a brief statement of the genealogical conclusions reached by the authors. They find that in the ante-Nicene age there were three marked forms of the New Testament text in existence, which they respectively denominate the Neutral, the Western, and the Syrian text. The Western text is that of which the earliest attestations are extant. It was in existence before the middle of the second century. Its distinctive readings are found in Marcion and Justin Martyr, Irenæus and Hippolytus, and indeed in all the ante-Nicene writers, except those of Alexandria, of whom considerable literary remains are

*[The New Testament in the Original Greek. The Text Revised by Brooke Foss Westcott, D.D., Canon of Peterborough, and Regius Professor of Divinity, Cambridge, and Fenton John Anthony Hort, D.D., Hulsean Professor of Divinity, Cambridge.] Introduction and Appendix by the Editors. Harper & Bros. $2.00.

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now extant. It was the most widely spread text of the ante-Nicene age, and left its impress on all the early versions, except those of Upper and Lower Egypt, and even they are not wholly free from it. And yet the evidence is indubitable that the Neutral text is the older, and the more nearly conformed to that of the autographs. This text finds its chief attestations at Alexandria, in the writings of Clement and Origen, and in the versions of Upper and Lower Egypt, the Thebaic and Memphitic, especially the latter. It might be called the Alexandrian text, were it not that Alexandria itself gave birth to a class of readings which do not belong to it. The Syrian text, which finally attained universal supremacy, and underlies the Textus Receptus, was the result of an editorial revision of the various existing texts, probably made at Antioch, transferred to Constantinople, and thence diffused throughout the world.

In closing we are bound to say that the style of the book is liable to do injustice to its real merits. It is not a book for the seaside or a holiday, but for the hardest working days of the year. Ungrateful as it seems, we cannot resist the impression that a briefer, clearer, livelier presentation of the subject is quite possible. The table of contents, even after reading the chapters, does not photograph itself on the memory. The outlines of the argument do not stand out in bold relief. The same ground seems to be traversed again and again. The style is colorless and tedious. Part II, on the Methods of Textual Criticism in general, will severely try the reader's patience. He will groan over abstract statements hard to grasp, and sigh for a few illustrative examples. Let him persevere. Light will come in succeeding sections, although he will never eat the bread of knowledge which this volume offers him with a dry face.

L'ART DE LA MODE FOR 1881.*

A PHILOSOPHIC mind, or one even slightly given to meditation on the constitution of this world of ours, must contemplate with a mixed feeling of mild wonder and amusement the great folio issues of this Parisian journal devoted to the consideration of the question how fashionable ladies shall dress. There is a look of importance in their mere size, and one feels at once how grave a subject is here treated. *The Art of Fashion* is, we should suppose, the queen of fashion journals, its price alone being enough to indicate that it is intended for circulation chiefly among women of the *haut monde*. The cover shows the title printed in red letters on a sort of shield, with Renaissance ornamentation at top and a grotesque at bottom, above which are seen a lady in a modern bonnet hobnobbing with a dame in an ancient high-peaked head-dress, the two being the center of a variously-attired group, a lank lady in a severely simple Assyrian or Egyptian garment side by side with one who might have figured at the court of Charlemagne, while others display themselves in ruffs and stomachers and all manner of extraordinary coiffures. Which is the ugliest among them all one is at a loss to decide. Very few fashions have intrinsic grace enough to save them from taking on a look of absurdity so soon as they have grown even a little antiquated. None of these we behold here, to alter the poet's line a little, but "has suffered a time-change into something rich but strange."

Each number of the journal, we find on examination, besides the colored designs for dresses and other articles of the toilet is furnished with a full-page colored plate representative of some costume specially suitable for the month of the year, the lady on whose person the garment is displayed being placed among surroundings suggestive of the season in which it is to be worn. Some of these plates make a not unpleasing little picture. Numerous uncolored illustrations accompany the text, which also has a great deal of varied and entertaining matter supplied by such contributors as Arsène Houssaye, Jules Claretie, Edmond de Goncourt, and others of familiar names. Theatrical and artistic criticism also finds a place in this "elegant" journal—elegant is the true word of it—and we cannot but admire the vivacity and flexibility of the French mind which handles so deftly any subject it turns to, and can give to summaries of fashionable intelligence and descriptions of fashionable costume the tone of agreeable chit-chat.

How large a department of the world's activity is here represented! The journal itself employs a considerable corps of workers, literary and artistic; and when we attempt a rough mental calculation of the grand army of needle-women engaged in the manufacture of elegant garments and of garments that call themselves elegant, to say nothing of Monsieur Worth and Mesdames This and That whose great inventive brains direct their labors, or of the *grande dames*, Parisian, English, and American, who purchase and wear the silk, satin, and velvet wonders of art herein described, we begin to realize something of the vast extent of the world of fashion and its importance, at least in its own eyes and among those who cater to its costly taste and whim.

* L'Art de la Mode. 1881. Paris. New York: J. W. Bouton. $12.00.

Proctor's Science Studies.

Familiar Science Studies. By Richard A. Proctor. [R. Worthington. $2.25.]

The word "studies" in this title-page is not happily chosen. The volume consists of twenty-two popular "talks" upon about twenty different subjects; scarcely one of which, as here presented, comes strictly under the domain of science. Professor Proctor is a man of varied knowledge and of clear thought; who manages to present abstruse topics in an intelligible way; and in a style attractive to all who are not repelled by a slight appearance of self-conceit and undue confidence in his own opinions occasionally manifested on his pages. It is impossible for an astronomer to run on, for over four hundred pages, talking of infinity, and telling anecdotes of Astronomers Royal, discussing the relations of science and religion, comets, meteors, mythological beginnings, pyramids and the Pyramid, sunspots, financial panics, cold summers, warm winters, lotteries, races, *rouge et noir*, the "Boss puzzle," volcanoes, the signal service, dreams, hoaxes, hybernation, and galloping horses, without falling into some slips of the tongue, or of attention. Sober readers of the Bible will hardly agree, for example, with Proctor's exegesis (p. 323) of Genesis xli: 13. Nevertheless the volume is full of interesting facts and interesting suggestions. The "notes on infinity" and "photographs of a galloping horse" may be particularly noticed. The chapter entitled "A Menacing Comet" is rather sensational; it reminds one a little too strongly of the forged prophecies attributed to Mother Shipton and of the interpretation given of the overhanging end of the great gallery in the Great Pyramid; but it will be a comfort and strength to readers who have on other grounds decided that the last day is very near.

Fairbairn's Studies in the Life of Christ.

Studies in the Life of Christ. By A. M. Fairbairn. [D. Appleton & Co. $1.75.]

These "studies" were originally delivered as a course of Sunday evening lectures in Aberdeen, where the author was then a pastor. Their aim, therefore, is not critical, nor their method exhaustive; but to throw upon the scenes and events of the Gospel history the light of Jewish beliefs and Eastern customs. The author speaks from a full and ready mind, and discloses at times a rare penetration. The chapters on the Temptation and the Crucifixion are perhaps the most profound. The former, especially, if inferior to Farrar in pathos, is superior to Geikie in clearness and illustrative force. Here and there the author's gift of picturesque vividness in description becomes a snare, and the imagination builds too broad a superstructure upon the narrow basis of fact. The supposition, for instance, that Jesus had younger brothers and sisters, and became after the early death of Joseph the "guardian and bread-winner of the family," is too slight, if not too improbable, to warrant the conclusions based upon it. The author's expression is rich and glowing, but his style is sometimes mechanical, even to monotony, the recurrence of adjectives, adverbs, nouns, and verbs in couples suggesting the order of the animals as they came to the Ark. Sometimes, too, the repetition of the same idea in successive sentences with slightly varied form becomes wearisome to the reader, though upon the hearer the impression may have been strengthened by this means. But as a whole, the book commands the reader's close attention from first to last, and is a helpful addition to the many popular works upon this subject that have appeared during the last few years.

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The Literary World.

BOSTON, MARCH 25, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

I should as soon think of swimming across the Charles River when I wish to go to Boston, as of reading all my books in originals, when I have them rendered for me in my mother tongue.—EMERSON: *Essay on Books.*

*** Mr. L. L. Thaxter, of Boston, has been giving at the Hawthorne Rooms a delightful series of readings from Robert Browning; and at the same place Mr. Sidney Woollett has given this week a series of four recitations from Tennyson's "Idylls of the King," which have already attracted much attention in Providence, R. I. Mr. Horace E. Scudder has begun before the Lowell Institute a course of lectures on "Childhood in Literature," which will be the last course for the present season. There are hopes that Professor Corson of Cornell University, who visits Boston next week, may be induced to repeat here one or more of his studied lectures on Robert Browning, some of which the Philadelphians have been lately enjoying. Professor Goodwin of Harvard goes to Athens in the autumn for a year to take an educational position there. There is great commotion among the "herons of Elmwood" at the sudden and unheralded appearance of a "sketch" of Mr. Lowell by F. H. Underwood. Elmwood is occupied this year, as last, by Mrs. Ole Bull, who is steadily pushing forward the work on Mr. Bull's biography. Mrs. John T. Sargent's house on Buckingham Street, Cambridge, opposite Mr. Higginson's, is gradually becoming a new reception center, and a "Sunday Club" is also collecting some of the leading minds in Cambridge for weekly interchanges of thought and feeling.

AUERBACH AND HIS CONTEMPORARIES.

IN our issue of February 25 we noticed briefly the death of Berthold Auerbach. It is an event in German Literature worthy of something more than a passing notice. Auerbach was one of the six leading novelists of Germany, each one of them a master in a special and distinctive field of fiction. Gustav Freytag is the "National" author of Germany; the best writer of its historical novels, and himself an historical scholar of large attainments. Friedrich Spielhagen represents in fiction the most advanced and most radical philosophical and religious (or, perhaps more correctly anti-religious) opinions of the day as applied to social questions. Paul Heyse belongs also to the glorifiers of free thought and free love, but his skepticism and his bright visions of social Utopia are based upon artistic feeling and not upon philosophic belief, as in the case of Spielhagen. Spielhagen wields his pen as a sturdy German knight who fights from conviction — for free thought in matters social and religious. Heyse is the champion of French and Italian liberty, and even license, because his artistic and æsthetic nature is completely dominated by the superior grace and nimble wit of the Latin races. Georg Ebers is the "Scholar" in fiction. By birth and training, so to say, an investigator and profound philologist, he has also won a high place in fiction through skillful use of the wonderfully picturesque material which his studies in Egyptian and Eastern History brought to his hands. Karl Emil Franzos is the Jew in German literature. And a powerful weapon does he wield in the struggle for distinction. His sketches of Jewish life in the outlying districts and border towns of Germany are almost frightful from the vivid and glaring light which they throw upon the weird faith and uncanny filth of the patient and tenacious Hebrew.

Auerbach too, was a Jew; but a Jew in whom the doctrines of the Talmud were early poisoned by the intellectual brilliancy of Spinoza, and his own strong sympathy for modern life soon made him an ardent champion of progress in Germany. He is perhaps best known in this country as the author of *Auf der Höhe* (On the Heights) a novel which has been vastly overestimated here, and criticised with almost equal exaggeration in its author's native country. Its most ardent admirer would be obliged to admit, after a brief stay in Germany, that its characters are unnatural to the last degree. On the other hand its most hostile critic might often well take example from the simple beauty of its language and the entire absence of turgid rhetoric.

But Auerbach's claims for fame will rest, not upon his more ambitious novels of social life, *On the Heights* and the *Villa on the Rhine*, nor upon his later works, *Waldfried* and *Brigitta*, but upon a kind of work which was at first greeted with skeptical contempt in Germany; namely, the *Village Stories*. He was the creator of the modern "village story." And it was not a work in which he made feeble beginnings with slow but sure improvement. His first attempts were the best, and served as models for what came after. Many imitators he has had, but no equals in that field. Wilhelmine von Hillern, the authoress of *Die Geier-Wally*, itself a fine specimen of the "peasant-story," says in her dedication to Berthold Auerbach:

> You have, with strong hand, made the heavy soil of German peasant-life capable of literary and poetic cultivation. When we therefore, your disciples, reap harvests upon the field which you have made productive, it is our first duty to think of you with gratitude and to "give honor to whom honor is due."

The influence of this distinctive genius of Auerbach may be traced in many of the writers of the day even though they be not conscious imitators.

Many of the best of the *Village Stories* are familiar to English readers, indeed our acquaintance with the Black Forest dates from the appearance of *Barfüssle* or *Edelweiss*; but to our mind the crown of them all is a little one which is most untranslatable, *Joseph im Schnee* (Joseph in the Snow), a bit of simple, pathetic, soul-touching village-life, told so vividly and so naturally that we seem to smell the pines of that hilly land and to feel as our own the tender woe of little "Joseph" and his mother. We might well spare the weak moral tone and the sentimentality of *On the Heights* or the morbid weariness of the *Villa on the Rhine*; but the man who led us by the hand into the innermost life of the wise and patient peasant of the woods of Baden has earned our heartiest gratitude. We should think it might placate the veriest "Jew-hater" of Berlin, when he remembers that Germany owes some of its sweetest songs to a Jew, Heine, and its very purest, sweetest, and most appealing tales of lowly life to another Jew, Berthold Auerbach.

POE AS A POET.

A RECENT article in the *Pall Mall Gazette* stoutly disapproves one of Mr. Henry James Jr.'s statements, written several years ago and found in his admirable critical volume, *French Poets and Novelists*, to the effect that Poe was the author of "very valueless verses." Mr. James alludes to Poe's metrical work in general, without specification or reservation, and incurs, in consequence, the reproaches of the English journal. I remember, on meeting the American critic's rather laconic condemnation, that it struck me as a somewhat daring posture toward a clique who have for years rhapsodized over the poetry of Poe; for Mr. James, though always a brilliant critic, has usually been a cool-headed one, flinging down no belligerent challenges himself, and employing no specially sharp spear on which to lift up the gauntlets of others. But like most men whose criticism is seldom audacious and always acute, Mr. James seems to have taken the needed chance of denouncing an empty poetic method and an over-praised literary artificiality. The *Pall Mall Gazette* thinks otherwise, however, and declares that he has committed a grave error. The adverse assertions of that journal, briefly summed up, are these: First, that the poetical force of Bryant, Mr. Longfellow, Dr. Holmes and Mr. Lowell is comparable to the "extraordinary gift of style" belonging to Poe. Second, that though Poe was not a man of much weight of character or even originality of intellect, he still possessed (in his verse) "a power of saying things as they were never said before and so that they can never be forgotten." Third, that in his peculiar novelty of manner, no American poet has so much as approached him, and that his verse, "like a rose-petal in a drop of glycerine," will "never actually decay," "though bound to decay because of its ephemeral and disconnected condition."

The scientific chaos suggested in the last-quoted clauses I leave to the astonishment of any precise thinker who may choose to run and read. That Mr. Bryant, Mr. Longfellow, Dr. Holmes or Mr. Lowell have not lifted themselves far above the trifling jingle of Poe's verse, is a question simply to be considered by those who have any regard for sincerity when placed against attitudinizing. These pure and noble writers are not to be named in the same year with Poe. His prose is remarkable, astonishing, strongly fanciful, though never richly imaginative, like Hawthorne's. He is great in prose, though not great in the first degree. He

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alarms, shocks, depresses, horrifies, but he never (or rarely) quickens to high flights of feeling or deep descents of suggestion. His work in prose will live, as it deserves to live, but not because of any except second-rate qualities. Even in *The Fall of the House of Usher* he never rises above theatrical terrorism. As regards Poe's "weight of character," it is time that oblivion came with her pitying quietus. As regards his "originality of intellect," volumes might still be said. That he possessed the power, in his verse, of saying things "as they never were said before," is most unquestionable. There are few bits of verse more ludicrous than his *Ulalume*, except, perhaps, Bret Harte's parody of the same poem. *The Raven* is a mournfully thin bit of commonplace, done into rhyme that entices the ear and almost insults the intelligence. *The Bells* is a mere wanton abuse of linguistic harmonies. *Annabel Lee* is so absurd a mass of melodious nonsense that its very name ought to be a warning to unborn poetasters. And yet the *Pall Mall Gazette* presumes to say that no American poet has approached Poe in the "extraordinary gift of style." What style did he have, except a tangle of meaningless mannerisms? The same writer goes on to state that Mr. Tennyson has borrowed from him. Where has Mr. Tennyson done so? In what one of his self-contained, beautiful, and artistic poems has Mr. Tennyson aped such wild phrases, such incontinent epithets, as everywhere abound in Poe's hectic, shallow, and trivial verse? Of style, Poe, in his metrical work, had positively none. He was inflamed with the ambition to be poetic and the craze to be eccentric. He employed adjectives that were senseless, a measure that for the most part was tiresomely vulgar, and a trick of void verbal conceits that no unbiased man of letters can regard with anything except contempt. He had no "style," but he employed, for the most part, a silly artifice. And it is time that the vapid inanity of his "poems" should be pointed out to those who blindly adopt the shibboleth of certain prejudiced spokesmen.

I scarcely know of a single instance in which Mr. James has chosen, as a critic, to treat the works of living writers. Here he has shown a part of that keen good-sense which has made him unpopular as a novelist among all clamorers for gushing sentimentality in the place of honest feeling, and for factitious romanticism in the place of spontaneous candor. But the virtue of good-sense is frowned on at present; it is denounced as unsympathetic coldness. Because Mr. James is keenly analytic he is denied the right of being esteemed human, or even humane. And yet it seems to me that today no living writer of English fiction maintains so fine an equipoise between the folly of over-expression and the dryness of forced self-restraint. With a diction ample and luminous as that of Macaulay, he unites a sense of character-drawing for which it would be difficult in all letters to find a rival power. Naturally he possesses repose; all great artists possess that. Just now it is called frigidity; in a few years it will be called the native grandeur of a great style. No one, it seems to me, was better fitted than Mr. James to pierce the absurdity of Poe's so-called "poetry." It appears quite in the logical way of things that he who wrote *The American*, *Roderick Hudson*, and *The Portrait of a Lady*, should waken us to a recognition of how tame and meretricious are *Annabel Lee*, *The Bells*, and *Ulalume*.

EDGAR FAWCETT.

TENNYSON'S NEW BATTLE PIECE.

Jupiter, they say, nods sometimes on Olympus; but Apollo on Parnassus, if he inspires poetry, must have been dead asleep when Tennyson wrote his new poem, "The Charge of the Heavy Brigade," which appears in *Macmillan's Magazine*, p. 97, for March. This is all the more strange, because in his "Charge of the Light Brigade," written years ago, he revealed both the poet's insight and majesty of melody, in the rush and onsweep of the ill-starred horsemen, who, through the sheeted flame of Russian cannon on the unattainable heights around them, rode straight at the batteries before them in that valley of death, and touched the goal of their endeavor, a proud though wasted array. It is hardly too much to say that in "The Charge of the Light Brigade" Tennyson blazoned forth in a new glory the ancient legend of England's arms, "Duty." In his other occasional poems, touching the current English life of the court and camp, he has had varying success. Longfellow's "Warden of the Cinque Ports" is, in most ways, the poetic master of his "Ode on the Death of the Duke of Wellington." Only in his welcome to Alexandra does his achievement, as poet laureate, run level with his opportunity. His muse droops under gas light and sings prosody in presence of the Court.

Criticism of a poem which treats of an historical fact like that of "The Charge of the Heavy Brigade" must look at two things, viz., the actual and the possible achievement. Actually, and taking his own evident plan, which he must have chosen deliberately, we must pronounce this last military poem of the Crimean War not a success. The technique of the combat, from a military point of view, is generally correct, but then it is the voice of the drill sergeant, not of the heroic cavalryman, which we hear, and the passion of the strife runs to anti-climaxes, *e.g.*:

> But Scarlett was far on ahead, and he dash'd up alone
> Thro' the great gray slope of men,
> And he wheel'd his sabre, he held his own
> Like an Englishman there and then.

The measure has variety, as befits the ebb and flow of armed strife, and the poetic pulsations are often slow and full of labor, as becomes a downright struggle between horsemen winning against great odds by the stress of their sabers in the strong right hand; but the ring of the biting steel, and the fervor of the Saxon battle-cry, and the wild mastery of the horsemen of the West are singularly absent. The Charge of the Light Brigade, later on in the day, was magnificent, but disaster; this "Charge" was victory, won against fate, and its legend of supremacy will confront to untold ages the horsemen of the East and of the Slav whenever they dress again their martial lines to withstand English sabers; yet Tennyson's descriptive lines end tamely:

> For our men gallopt up with a cheer and a shout
> And the Russian surged, and waver'd, and reel'd
> Up the hill, up the hill, up the hill, out of the field,
> Over the brow and away.

But it is as having actually missed the greater possibilities of his theme that criticism lays its heaviest accusation at the door of Tennyson's present fame. The whole Crimean War was a Romance and a Crusade grander than the religious ones of old. In the gray break of that October morning, when, for the first time in the history of nations, three hundred Englishmen, singly, in pairs, and by squadrons, threw themselves up and into the thousands of gray-coated Russian cavalry which threatened them as an avalanche from the hillside, there was that in the struggle to give all seers and poets pause and meditation. In mere physical advantages, as of armament, horse power, and sword length, the men who struggled together were fairly matched. Yet the few rode through the many, dominated them as kings lay their stress on slaves, drove them as hinds were driven by mediæval knights, and gave such bitter taste of their warlike cruelty, that Russian cavalry never faced English again in the Crimea. And why? Not because God is on the side of the heaviest battalions, as Voltaire said, but because these few were the men of the West, with the strength of the life and faith of the West in their sword-stroke, and those many were the men of the East, of a church and a serfdom which may give passive virtues, but not that dominancy of manhood which rules in battle. The Greys were Scotch, and the rage of their battle, at which men versed in war shuddered as they beheld, was of that Covenanter strain which had borne so much and smote so fiercely for that religion which long ago consecrated the hills of Scotland into temples. The Inniskillens were of Protestant North Ireland, and had the blood of Cromwell's soldiers. The rest were at least Britons, fellow-citizens of Milton, and heirs of a free though troubled history, with leaders whose personal pride taught them to speak truth and to know honor, and their swords were sharp with the keenness of the free. In that fray the English rode and smote with ringing cheers, and, we must admit, with plain English curses; the Russians in silence or with a hiss between clenched teeth, or at most a stifled roar. It was the West against the East in a plain struggle of manhood, and the East fled behind its hills. Inkermann was bloodier; Sebastopol trenches showed longer struggle and endurance; but at Balaclava Western manhood indicated its religion and civilization by a supreme mastery.

In such things lay the possibilities of Tennyson's theme. His missing of them entails his most signal failure. N. H. CHAMBERLAIN.

Table Talk.

. . . The acquaintance that I have with German current literature leads me to believe that the influence of the press in Germany and in Austria, does not begin to be what it is in America. The majority of the people seem to read the papers in the cafés, and not their own private copies at home. I remember hearing a lady, at the time of the Vienna disaster, promise to take her little boy, provided he was good, to a café in the afternoon; there they could read the papers, and get the latest news. And as a matter of fact, for the cost of two copies of a daily paper she could have a cup of chocolate, and with it, free of charge, the daily papers of the leading cities of Germany and Austria; also papers from Paris, London, and Brussels. I do not believe that in either the German or the Austrian Empires there exists a paper like *The Literary World*; though I may be mistaken. If a German once feels it necessary to go below the surface he keeps on going till he reaches the opposite surface. Consequently I have found their slight reviews of but little value, generally highly laudatory; while the more careful reviews were so deep as to be

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appalling. I believe that the Germans and French use superlatives habitually to an extent that would ruin the reputation of an English writer, if he copied them. H. E. G.

Florence, Italy.

NEW FOREIGN BOOKS.

The two portly volumes of *Selected Speeches of the Earl of Beaconsfield*, which M. T. E. Kebbel has arranged and edited, with an introduction and explanatory notes, contain the whole or parts of some seventy orations extending over the whole of Beaconsfield's career as a statesman, a period of fully half a century. The collection shows editorial judgment, patience, and skill, the chief defect, perhaps, being in the point of arrangement. [Longmans.]

Miss C. F. Gordon-Cumming's *Cruise in a French Man-of-War* consisted in a homeward voyage from the Fiji Islands, in a French government vessel, under the convoy of a Roman Catholic bishop in *partibus*, who was making a tour of his Pacific Ireland diocese! She — that is to say both the "Seignelay" and Miss Cumming — touched at the Friendly and the Society Islands, and the lonely Easter islet, but the Society Islands occupy the larger part of the book. [Blackwood & Sons.]

Mr. Percy Fitzgerald's *New History of the English Stage* is a bulky work in two volumes, based on original authorities, ample in documentary materials, and exhaustive in treatment. Condensation would have made it better for the reader. [Tinsley.]

The first two chapters of the first volume of Mr. Andrew Tuer's work on *Bartolozzi* treat of Bartolozzi himself; the remainder of the work of old prints, print collecting, descriptions of printsellers, reprints, plates, etc., in general. This latter part is full of curious and interesting information. Bartolozzi was a Venetian engraver who came to England in 1764 and lived there thirty-eight years; a man of greater name than ability. Mr. Tuer's volumes are luxuriously made and gorgeously appareled. [Field & Tuer.]

Another translation of Björnson's novels has been begun in England; *Synnövë Solbakken*, at least, having made its appearance in an English version by Julie Sutter. But it is not equal to Prof. Anderson's, and the book lacks the biographical introduction which our American edition contains. [Macmillan & Co.]

In Ernest Daudet's *Mon Frère et Moi* may be found a description of the youth of Alphonse Daudet, and also that account of the construction of the plots of his books to which we have hitherto referred. It is admitted that the Duc de Mora in *The Nabob* stands for the Duc de Morny.

A successful French novel is Michael *Achkinasi's Les Victimes du Tsar*, the interest of which, however, is largely political. It is a study of Nihilist ambition and intrigue in the last decade. A love-thread runs through it and lightens a little its tragic quality. [Dentru.]

Carl Emil Franzos has just published a new novel, *Ein Kampf ums Recht;* which is said to be in his best vein. We fancy a translator would find hard work in giving in English the subtle shades of color in Franzos's oriental pictures, but it seems strange that the very difficulty has not yet excited the imagination of some German scholar in this country.

In *Fem Aar Tilsös*, by J. W. Flood, we have a Norwegian *Two Years before the Mast;* only the "years" are *five* instead of "two." In a land like Norway, so many of whose sons spend their lives on the blue waves, we should not be surprised at an abundance of such books. This line of literature was really opened by Jonas Lie, whose *The Pilot and his Wife* and *The Barque Future*, both of which have been translated by Mrs. Ole Bull, are well known to American readers. Mr. Flood gives us in the present work his own experiences, and the fact that he tells his stories in seaman's phrase imparts to them a peculiarly rich flavor. He is both witty and humorous, and though the work is not pretentious, it is sure to make many friends, especially among the young. [Malling.] *Novellistiske Tidsbilleder* (Romances of our Time), by Constantius Flood, is of somewhat similar character, dealing largely with life on the coast and on the sea, but the author is a more finished writer than J. W. Flood, and deals with more ambitious plots. His descriptions are very life-like. [Malling.]

FICTION.

A Tallahassee Girl. J. R. Osgood & Co. $1.00.

The Dingy House at Kensington. G. P. Putnam's Sons. 60c.

Her Picture. Roberts Brothers. $1.00.

The latest of the Round-Robin novels, *A Tallahassee Girl*, is a very good story; a woman's work, we should say; another flower from that Southern field which Mr. Osgood has been searching for literary novelties with such good success. The book is a novelty in its materials, and the handling of them is fresh and spirited. It has a real charm of landscape, and much softness and warmth of tone of an entirely proper kind. So far as these qualities are concerned it is enough to say that it will make everybody who reads it want at once to go to Tallahassee, and to Thomasville, Ga., just over the line, along the stage road between which two fine old towns some of the story's action lies. "The Tallahassee girl" in question, Lucie La Rue, isa pretty and pleasant girl, with an embarrassment of riches in the shape of three lovers all at the same time; one a Col. Vance, a Tallahassian, who finally carries off the prize. The other two, Lawrence Cauthorne, and Herman Willard, are Northerners, who do their best to cut out their more fortunate rival. The author has no very particular aim or motive, except perhaps to paint a decidedly delightful Floridian picture, and this is done with entire success. The Northern reader will close this ladylike book with as vivid and immediate a sense of a Southern center like Tallahassee, its people, its spirit, and its surroundings, as any writing could possibly give him. Minute observation and careful description are its strong points, with a little agreeable romance stirred in by way of flavor.

About *The Dingy House at Kensington* there is nothing very strongly to attract or to repel. It relies for its interest on character rather than circumstance. The heroine, Polly Dawson, is described as "wilful and impatient, indolent and coquettish," "but proves to be simple and affectionate, patient more than wilful, and not so very indolent after all. Polly's father is a rich and stingy lawyer, "not clever even at his business, only sharp and persevering." The beautiful, imperious, and penniless woman who marries him to save herself and her father from the discomfort of living by their wits, has a face with "a look of faded summer." Next to these figures stands a Margaret Albury, a woman whom men soon knew pretty well and then seldom cared to know better, but who serves as a good adviser to little Polly. In the hands of these people "the dingy house at Kensington" becomes the scene again of the old sad story of lovers parted by needless misunderstandings. Polly has a lover, Richard Blandford, in whose sincerity and honor she has every reason to trust, until informed on good authority that he is already married. Not bethinking herself then of the very simple expedient of asking him a very plain question, she believes what she is told and resigns herself to misery. Richard, not to be outdone in idiocy, also submits to fate without a word. When at last Polly finds out that she and her lover have been unhappy for nothing, the two are brought together to part no more. We have no other condemnation for the story than that of a faint praise.

Mr. Hamerton has written a No Name novel, and the title of it is *Her Picture*. That, at least, is *our* guess. What makes us think of Mr. Hamerton as the author is the fact that it is a French story, the action beginning at a chateau near Pau, and being transferred afterward to Paris and then to a country-house at Montrémy; while there is a painter in it, and pictures, and sweet music, and a good many lines and tints which suggest Mr. Hamerton; without anything, however, which equals the photographic distinctness and dramatic power of *Marmorne*. The interest of the book as a story is slender at the outset, the author's method consisting chiefly in the passage of a succession of conventional scenes before the reader's eye. Further on the interest deepens, and toward the end one really becomes curious to know how Rue Belmont is to extricate herself from her unfortunate and not very creditable dilemma between two lovers, Rex Winthrop and Ronald Graham. She was a weak girl to get entangled as she did, and we do not think this element in the plot is either very natural, or worked out to a very logical conclusion. There are a number of lively people in the book, of a Parisian sort; there is an *enfant terrible* who makes some amusement; there is a crusty old millionaire who dies at the right time and leaves his money in the right place; there is a good deal of merry society incident and party conversation; there are some pleasing pictures of French life; there is no villain or villainy. The story is refined and agreeable, but not by any means absorbing.

P. S. We have just heard that it is written by a "live countess."

BIOGRAPHY.

American Statesmen. Ed. by John T. Morse, Jr. *John Quincy Adams.* By John T. Morse, Jr. Houghton, Mifflin & Co. $1.25.

James Mill. A Biography. By Alexander Bain. Henry Holt & Co. $2.00.

John Stuart Mill. A Criticism. By Alexander Bain. Henry Holt & Co. $1.25.

Etc., etc., etc.

Why a series of "American Statesmen" should open with *John Quincy Adams* we are not informed. Certainly there were heroes before this Agamemnon. Are they "all unmourned and consigned to oblivion" because they have no "bard to sing their praises"? One would have said that Washington, Franklin, John Adams, or even Sam Adams would better have taken the

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General Library University of Michigan

lead; but then this series is not to concern itself much with personages of or before the Revolution. In the twelve large octavo volumes of his diary and memoir John Quincy Adams left ample and authentic materials for such a sketch as Mr. Morse has written. Such a boiling down as this was needed for popular uses. Mr. Morse has put the story into about 300 16mo pages, though his three chapters are too few for the easiest division of the subject. An analytic table of contents would have been a help to the reader. The interest of the treatment is almost wholly political, and to read the book is to get not an inadequate idea of the whole first half century of United States politics; Mr. Adams having begun public life in 1797, and being, when he died in 1848, literally in his seat in Congress.

Dr. Bain's two books on the Mills, father and son, are richly worth two notices — which we shall give them; one now, in brief, another hereafter more at length. Apart from the extreme personal attractions of the subjects, Dr. Bain's method, in the case of the elder Mill especially, is simply admirable. What a benefit an author confers upon his reader, and in what an advantageous light he sets himself, when he maps out the contents of his work by such preliminary pages of structural dissection as are here to be found. The fame of John Stuart Mill has somewhat obscured the figure of his father, but the father was a man of commanding proportions, and his life as here depicted is full of literary interest of a high sort. Scotchman, divinity student, Presbyterian licentiate, private tutor, journalist in London, pamphleteer, contributor to the *Westminster* and *Edinburgh Reviews* and to the *Encyclopædia Britannica*, historian of India, friend of Brougham, Grote, Hume, Ricardo, and Bentham, chum of the latter for four busy years amid the picturesque surroundings of Ford Abbey, Examiner of Correspondence in the East India House — these were the steppingstones in a career of great intellectual activity and productiveness. Almost every subject of his times felt the touch of his vigorous pen, and his philosophical and economic teachings left a marked impress on the thought around him. Besides, was he not the father of John Stuart Mill? Of the latter Dr. Bain's account is expository and critical rather than purely biographical; but with a flavor of reminiscence. We have not space in this paper to tell our readers all that is due to them about these excellent books.

Frederick Douglass having written an account of his *Life and Times*, is presented to the public by George L. Ruffin, in the introduction to the book, as "the most remarkable contribution this country has given to the world." Of a sober work which sets out in that extravagant tone little might be expected. The book, however, is better than its introduction, the first half especially. This tells the story of the author's early slave life, and one might go through many volumes before he would find a simpler, truer, more pathetic picture of what American slavery was at the full. This part of the volume is a original and valuable contribution to the personal details of history. The second part, which details the abolition movement, the war of secession, and the result of emancipation, as seen through the author's eyes, is of secondary importance. [Hartford: Park Publishing Co.]

David Cox, whose *Biography* has been written by William Hall, with remarks on his works and genius, was an English landscape painter, chiefly of Welsh subjects, b. 1793, d. 1859, remarkable as an artist for his powers in the expression of light, space, and air, and, as a man, for simple and kindly traits which endeared him to many friends. There is more than a merely artistic and professional interest to his memoir; the human element in it is large and full and strong; there is something of Sir Walter Scott in his looks; and there were many things to admire and be entertained by in his character. [Cassell, Petter, Galpin & Co. $2.00.]

Edward Coles of Illinois and Tom Corwin of Ohio were representative men of the West, but men of very different scope and range. Hon. E. B. Washburne has written what is truly a *Sketch* of the former [Jansen, McClurg & Co. $1.75.], and Hon. A. P. Russell has written what he calls a *Sketch* of the latter [Robert Clarke & Co. $1.00.], but what is more exactly a chapter of reminiscences and anecdotes which are highly entertaining, and which give a better idea of the man than any more formal writing could do. Mr. Corwin was that sort of a man that he created anecdotes as a locomotive throws off sparks, and this book of them is racy reading. Mr. Coles was a sedater character, but his place as the second governor of his State, and his part in the slavery struggle of 1823–4, give his life considerable importance.

Spedding, Macaulay, and Bacon.

Evenings with a Reviewer. By the late James Spedding. [Houghton, Mifflin & Co. 2 vols. $7.00.]

This work was written thirty-five years ago. It was called out by Macaulay's essay on Bacon, and is devoted to a most thorough-going examination in the form of a dialogue, of every sentence in the biographical portion of that famous piece of rhetoric. Writers like Sir G. C. Lewis entertained at the time a sufficiently contemptuous opinion of Macaulay's estimate of Bacon as a philosopher, and Mr. Spedding, who had been for some years at work on his edition of Bacon's works, handled the great rhetorician very severely when the latter virtually amplified Pope's lines about "the wisest, meanest of mankind." The work, though written so long ago, was only finally prepared by Mr. Spedding for the press a short time before his death last year, yet it is a much more readable defense of Bacon than the very elaborate *Life and Letters*. As a specialist, Mr. Spedding was often able to correct the brilliant but superficial and antithetical essayist; and this work will be indispensable to any one wishing to read both sides of the controversy on Bacon's character. What Macaulay called the *lues Boswelliana* is yet undoubtedly present in all Mr. Spedding's work. He could see little to blame in the hero, except in the bribery cases, and he thought Modern Science quite wrong in its practical rejection of the philosopher's methods of research. One who was once obliged to read somewhat extensively the later essays by Mr. Spedding, Dr. E. A. Abbott, and others on this mixed question, came out convinced that a man for whom such constant excuses were deemed necessary could hardly be called noble in character. The reader of Bacon's essays cannot be surprised that he should have been charged at least with crooked ways. Dr. Abbott appears to be more judicial than Mr. Spedding in his summing up; but as a minute and comprehensive argument in favor of Bacon, these volumes will probably never be surpassed.

Hickock's Psychology.

Empirical Psychology; or the Science of Mind from Experience. By Laurens P. Hickok. Revised with the coöperation of Julius H. Seelye. [Ginn, Heath & Co.]

This little volume bears all the characteristics of its author's writings — their excellences and defects. It is designed as an introduction to Psychology; and aims to be comprehensive and compact, and at the same time clear. The first and second aims are accomplished; concerning the third we have our doubts. Parodying President Hickok's style, we should say in describing it that anarthrous conjunction of abstract substantive with vaguely descriptive adjective renders intellectual apprehension of metaphysical deliverance gymnastically difficult of accomplishment. A peculiar infelicity attends our author's attempts to illustrate his philosophy and his psychology from the natural sciences; in that respect this little volume reminds us of his *Rational Cosmology*. But in the strictly psychological, as in the philosophical parts, he is more fortunate; and the student is repaid for the labor necessarily involved in untangling his meaning. Forty pages are given to the natural history of the race; one hundred and ninety to the analysis of the mind, the heart, and the will; the remaining forty to a retrospective and prospective glance at general philosophy; confirming the author in his general views of Christian faith.

Goncourt's La Faustin.

La Faustin. By M. E. de Goncourt. [Paris: Charpentier. Boston: C. Schöenhof.]

The writing of novels in France is no longer an art: it is a science. A man takes notes and writes a novel as he would write a biography. Then, if the public does not value his work as a contribution to literature, it will at least be interested in finding the key to his characters. M. E. de Goncourt in *La Faustin* has followed the naturalists afar off with a certain fastidiousness not to found in the gross lucubrations of M. Zola; nevertheless he has made good use of what a recent writer has happily styled "human documents." "A romance-writer," says M. de Goncourt in his preface, "is simply an historian of people who have no history." And he not only acknowledges his dependence upon living models, but begs his lady admirers to send him personal revelations for use in future narratives. La Faustin has been interpreted as a representation of more than one famous actress, living or dead; but the person is of little moment. She creates the rôle of Phédre, and is so devoted to her art that she acts the part off the stage with such fervor that even at the bedside of her stricken lover, whom she worships, she imitates the terrible rictus with which he is afflicted until in a burst of passion he drives her away as a heartless wretch incapable of genuine feeling. The dénouement is terrible, and it is cleverly managed, but it is totally out of harmony with the character analysis that goes before. There is a flaw in M. de Goncourt's work that seriously impairs its value as a realistic study. It needs not to be said that a theme like this is not particularly idyllic, and the author hesitates at nothing which he thinks may serve his purpose in showing forth the per-

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sonality of his heroine. But he moulds his degenerate clay with dainty touch, and has a care to the refined gilding of art. *La Faustin* is not a novel for youth and maidens. The student of literature may possibly glean a moral from its perusal and preach therefrom a very eloquent discourse on the degeneration of French literature.

CURRENT LITERATURE.

Rawlinson's Works.

S. E. Cassino, of Boston, has brought out an edition of Rawlinson's *Egypt*, which deserves more than passing notice. The work, originally published last year in London by Longmans, in two volumes at $21, was reviewed in the *Literary World*, Vol. XII, p. 224. Its expensiveness was remarked upon at that time. Mr. Cassino's edition is new and American throughout, being a product of the University Press at Cambridge, Mass., and a very close imitation of the other. We have not the English work by us as we write, but as we remember it this compares with it very well in all respects. The type is large and clear, the paper and binding are solid and strong, and the whole execution is excellent. The hieroglyphic characters which are so conspicuous a feature of the text, and the several hundred engravings on wood which illustrate the two volumes, have all been cut especially for this edition, and are very well done. The price at which Mr. Cassino puts the work, $6, is certainly extremely low, when the large cost of it is considered, and we shall hope that what is a publisher's venture of considerable risk will be made an entire success by the hearty support of the book-buying public. No scholar need now go without this valuable historical treatise in a very satisfactory form.

On pp. 184-5 of our last volume we called attention to Dodd, Mead & Co.'s low-priced edition of Rawlinson's earlier massive work on *The Five Great Monarchies*, Chaldæa, Assyria, Babylon, Media, and Persia. To those three volumes they now add the fourth, in similar style, the subject of which is *The Sixth Great Oriental Monarchy*, or Parthia, treated after the same manner in its geography, history, and antiquities. This work was first published ten years ago. This is a good edition of it at the low price of $3. The final volume on the Seventh Monarchy, The Sassinian, or New Persian, is, we presume, to follow in due time.

Religious and Theological.

Canon Westcott's studies of *The Revelation of the Risen Lord* are a continuation of his *Gospel of the Resurrection*, but have interest only for clergymen and theological readers. [Macmillan. $1.75.]—The fourth and concluding volume is out of the New Testament portion of what is known as *The Bible* or *Speaker's Commentary*, by bishops and other clergy of the Church of England: extending from Hebrews to the Revelation inclusive, and completing the entire work, for both Old and New Testaments in ten volumes. [Scribner. Each $5.00.]—Few printed sermons are really interesting, except to the ministers who preached them—and to some other ministers; but it can fairly be said of Dr. J. K. Norton's *Short Sermons for Families and Destitute Parishes* that they are such as the common people would really enjoy reading; of which here is a 13th edition in proof. [Whittaker. $2.00.]—I. K. Funk & Co. have begun the reprinting of Spurgeon's *Treasury of David*, a use of the Psalms expository, illustrative, and homiletical, which its author has called the great literary work of his life; the present first volume covering the first twenty-six Psalms. [$2.00.]—In "Seven Sermonettes," as he calls them, the Rev. Dr. C. M. Parkman has expounded our Lord's *Words on the Cross* in a style and with a tone suited to the devotions of Lent and Good Friday. [Whittaker. 60c.]

By aid of the Rev. Wm. H. Simcox's Winchester Cathedral lectures on *The Beginnings of the Christian Church* [Dutton. $3.00] and the Rev. A. C. Jennings's *Ecclesia Anglicana* [Whittaker. $2.25], placed end to end, one may pick out the thread of Anglican Church history from the beginning until now. Mr. Jennings's book is intended as a handy volume for theological students, and its nineteen chapters cover the ground thoroughly and completely, four of them being given to those early periods of Christianity in England which are wrapped in so much obscurity. Mr. Simcox's lectures are politely made to serve as a sort of rejoinder to the late Dean Stanley's *Christian Institutions* and to the Rev. Edwin Hatch's recent Bampton lectures on *The Organization of the Early Christian Churches*. They too touch a very obscure period, chiefly within the second century; but, though written loyally from an Anglican point of view, are singularly candid and fair. They are clear, too, and picturesque, and make much out of scant materials.

Garfield.

Mr. David Monrad Schoyen is the author of a *Life of Garfield* (*President Garfield, Hans Liv og Snigmord*) written in the Norwegian language, and published by "Verdens Gang" in Chicago. While the book has intrinsic merit, it is also of note as showing that our Scandinavian fellow-citizens in the Northwest are having the best American examples of character and statesmanship placed before them. Mr. Schoyen has done good service in a similar direction heretofore, as the author of a comprehensive history of the United States in three volumes, of which more than ten thousand copies have been distributed among the American Norsemen. Works of this nature tend to make good and intelligent voters of the foreign-born citizens, and the author is to be encouraged in his enterprise. The present volume contains several moderately good illustrations and a good portrait of Garfield.

Three formal eulogies on *Garfield* in English are now before the public in book form: that of Hon. J. G. Blaine, delivered before Congress, February 27, official, but heartfelt, simple, and forceful [Osgood. 50c.]; that of Hon. G. F. Hoar before the city government of Worcester, Mass., in December last, which is somewhat narrow in its dimensions, but deep and strong in utterance [Houghton, Mifflin & Co. 50c.]; and *Garfield's Place in History*, by Henry C. Pedder, an essay, not an oration pronounced, which, to say the least, is worthy of being in print [Putnam. $1.25]. Each of these books has a steel portrait of the President, neither two alike, and all excellent.

Rolfe's Shakespeares.

Since our last reference to Mr. Rolfe's edition of the single plays of Shakespeare two volumes have been added to the series, namely, *The Merry Wives of Windsor* and *Love's Labour's Lost*, both of them following closely and successfully the high standard displayed by the previous work. Some idea of the rapidly increasing circulation of this excellent series may be had from the fact that the copyright sales for the six months ending March 1 amounted, as we learn, to nearly 19,000 volumes.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

457. Spanish Periodicals. I wish to subscribe for a Spanish periodical and would thank you to give me the titles and publishers of a few monthlies and weeklies, with whatever information you can regarding them. I do not wish to take any published in this country. Would like something similar to our *Harper's*, *Century*, or *Atlantic* or *Eclectic*. J. F. P.

Corning, Iowa.

The best of Spanish periodicals of which we have knowledge is the *Revista Contemporanea* of Madrid. It contains biographical, historical, and scientific articles, fiction in a serial form, also a "Boletin Bibliográfico" and a "Crónica Política." The latter is especially valuable to any one desirous of following up De Amicis's luminous account of Spanish parties. This is a semi-monthly of 128 pp., about the style of *Lippincott's Magazine*. Costs about $10.00 a year.

Next we should put the *Revista Europea* also of Madrid. This contains educational, scientific, and general articles. For fiction the early numbers of 1880 had a translation of Goethe's *Wilhelm Meister* as a serial. Formerly a weekly, it is now issued twice a month, and is about the same size as the *Nation*. Costs about $4.00 a year.

Last, comes *La Academia, Semanario Ilustrado Universal*, of Madrid, an illustrated weekly on the pattern of the *Monde Illustré*, but more given to art. Costs about $12.00 a year.

Our correspondent would do well to call upon F. W. Christern of New York, who makes a specialty of foreign periodicals, and order through him.

458. Miriam. Will you be so kind as to inform me whom Hawthorne meant by his character of Miriam in *The Marble Faun?* P. S.

St. Louis, Mo.

The *Hawthorne Index*, p. 198, says:

She is a girl of great beauty and considerable skill as an artist. Her nationality and origin are involved in mystery throughout most of the story, the consequence of her being under the shadow of a crime. The analysis made of the portrait of Beatrice Cenci and the peculiar use of it in the story suggest some analogy in her life to that of Miriam, whose relationship to the murdered monk has been the subject of much conjecture.

459. Quotations Found.

a. The quotation, "It is not by appointment that we meet delights" is from Gerald Massey. The full text is:

> Not by appointment do we meet delight
> And joy. They heed not our expectancy;
> But round some corner in the streets of life,
> They on a sudden clasp us with a smile.

Cornwall, N. Y. C. H. B.

b. Reading between the lines. (See 447.) I send the following extract from Goethe's *Autobiography:*

And now the sagacious reader who is capable of reading between these lines what does not stand written, or is only implied. [Book 18, p. 12, ed. Parke Godwin.]

Morrison's translation (Bohn) reads:

And now the sagacious reader who is capable of reading into these lines what does not stand written, but is nevertheless implied.

Cambridge, Mass. J. B.

Copied in my scrap-book, from letters of Theodore Parker, given in his life by Weiss, I find these extracts, which I think the origin of the above quotation:

The actual self always writes its condition between the lines, and we tell what we would not.

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Strange is it that we tell the universal part of our history in all we write, and that a nice eye often reads even our private experience between the lines.

Cincinnati. M. P. W. S.

NEWS AND NOTES.

— The power of modern journalism has been recently illustrated by the successful attack of the Philadelphia *Press* on the shameful, or rather shameless, detective system in that city. It had long been under criticism, but the *Press* gathered together an immense mass of materials embodying complete proofs of the duplicity and rascality of the City Hall detectives, and for more than a month in each daily issue brought them forth one at a time, until the mayor and the authorities, who at first were inclined to scoff, became completely convinced, and the thieves who had masqueraded in official uniforms were summarily dismissed. The new Philadelphia weekly, *Our Continent*, is successful in spite of its unwieldy form and lack of good editing. The influence of such a periodical is wide-spread, and it sets in motion a countless number of wheels, artistic and literary. It is thoroughly stimulating to young writers to know, for example, that the management make it a rule to choose of two articles respectively by a tyro and by a writer of repute, the one intrinsically worthy irrespective of its authorship. Dr. Edward A. Freeman has been delivering his lectures in Philadelphia, and Messrs. Porter & Coates will publish them by special arrangement with the author. They are entitled: *The English People in their Three Homes* and *The Practical Bearings of General European History*. Dr. Freeman was present at the Philadelphia dinner of the Harvard Club, but his extempore remarks gave little indication of his mental powers. He has not the tongue of a ready speaker. The most successful book published this last season by Porter & Coates is *The Comparative New Testament*, forty thousand copies of which have been sold, and the demand has not yet reached its ebb. The latest edition has an improvement in the shape of chapter headings and running head lines. Their "Roughing It Series" by Harry Castlemon is brought to a close by *George at the Fort*. The annual commencements of the various Philadelphia medical schools, which take place about this time, render it worthy of note that the stimulus of preparing lectures for these schools makes the proportion of authors among the city physicians very large; larger, probably, than in any other city of the land. Mr. Nathan Haskell Dole is collecting materials for a "Young Folks' History of Mexico," and is also preparing for the press a work on the formation, development, and life of the social classes in Russia, by Mrs. MacGahan, the widow of the well-known *News* correspondent. Mrs. MacGahan, who is connected by marriage with the Dolgoruki family, treats of the Russo-Jewish question in a very reasonable manner. Mr. Erastus Brainerd, who was at one time connected with Mr. J. R. Osgood's Heliotype publishing department, and also curator of the Grey engravings, has recently left Philadelphia to take a position on the Atlanta *Constitution*, the paper in which "Uncle Remus" made his début and with which he is still associated. Mr. Brainerd has fine abilities and is a rapid editorial writer. The influence of such men on the new South cannot be over-estimated.

— Mr. George Parsons Lathrop, who is spending the winter in Philadelphia, compiling the history of the Union League Club, has recently contributed to the portrait gallery of distinguished Pennsylvanians in course of publication by the weekly *Press* of that city a gracefully written sketch of the Hon. George H. Boker, whose new volume, *The Book of the Dead*, is nearly ready. It is a small book of 214 pages, and contains one hundred and seven monologues, varying in length from three to sixteen quatrains each. The quatrains are in the same meter as Tennyson's "In Memoriam," but rhyming alternately. The design of the volume is memorial and revengeful. There are, therefore, three persons in question, the author, the dead friend — "the man of men most loved by me," and the villain who traduced him after he was dead — "Peter and Judas merged in one." The author is mentioned first because the pronoun I is most conspicuous. He has little doubt that his poem will live. He asks:

> Shall I preserve in studied rhyme
> Each ignominious villain's name
> And give him in the after time
> An immortality of shame?
>
> In wrath my frenzied numbers roar,
> A brandished sword in every verse;
> And thus upon my foes I pour
> The flames of my prophetic curse.

In giving his only son the commission to finish his "fearful task" in case his "scroll of vengeance" should be scant and strait, he says:

> True poets are true prophets sent
> To scatter fear through wicked lands —
> Take thy commission by descent,
> With prayer, and laying on of hands.

The sixty-eighth Fytte (not a bad name for these spasmodic quatrains) intimates that some unworthiness of his may 'blot him out and raze his record line by line," but he lays that fear on God and trusts that

> Far in the poet's shining rear
> The after-times may think of him.

Such lines as "A blind man reaching for the light," "His fruitage rounding in the sun," "Why sorrow for the hopeless past," and many others are simply Tennysonian; but Mr. Boker anticipates the comparison by saying:

> It humbles me that I must use
> At times, the shape of common woes;
> But mourner's robes are few to choose,
> Like utterance from like sorrow flows.

He does not follow Dante's example in naming his enemies or his arch enemy, but he says:

> If he at whom this shaft is flown
> Dare ask what name is here arraigned,
> He is the only man in town
> Who needs to have the thing explained.

This *Book of the Dead* cannot be called a pleasant poem, although there are some beautiful descriptive verses here and there.

The Nightingale.

[*From Miss Anna Katharine Green's forthcoming volume of poems.*]

> And now soft night hath ta'en her seat on high,
> Outbreathing balmy peace o'er all the land;
> Silent in sleep the dimpled meadows lie
> Like tired children soothed by mother's hand.
> Throughout the valley hums the zephyr bland,
> Charming the roses from their passionate dreams,
> To hear the wild and melancholy streams
> Pulse to the waving of its mystic wand;
> While large and low leans down the mellow moon
> Whose whitely blazing urn doth make a silver noon.
>
> But hark! what heavenly sound is this that now
> Steals like a dream adown the fragrant vale,
> Or like a thought across a maiden's brow,
> That brings a lambent flush upon the pale?
> It is the heart-song of the nightingale,
> Which yearns forever upward in a mist
> Of subtle sadness, clouding all who list,
> With softened shadows of her secret ail;
> And now so purely fills the silence clear,
> Great Nature seems to hush her beating heart to hear.

— Scribner & Welford have just ready a volume entitled *Chap-books of the Eighteenth Century*, with fac-similes, notes, and an introduction by John Ashton. It is a collection of leaflets bound together with fac-similes of the originals. The book is a curiosity. The first two volumes of the new series of "Handbooks of Practical Art" are *Art Work in Earthenware* and *Art Work in Gold and Silver; Wood-Carving and Furniture* and *Art Work in Glass* are to follow. The new edition of John Hill Burton's *Book Hunter* will be ready early in April. In England the price of this work has been increased fifty per cent., but the publishers in this country have made no advance in price as yet. A new and enlarged edition of D'Anver's *History of Art, Architecture, Sculpture, Painting and Music* is now ready in two volumes.

— Harper & Brothers are about to publish a fourth and enlarged edition of Prof. Simon Newcomb's *Popular Astronomy*, containing 112 engravings and five maps of stars; *Law of Stock-Brokers and Stock Exchanges*, by John R. Dos Passos, of the New York Bar; and *The Constitutional History of England* (from 1760 to 1860) by Charles Duke Yonge. Of Rolfe's Shakespeares the comedy of *Two Gentlemen of Verona* will be the next. *Money Making for Ladies* is the title of a little volume of practical advice to women. Mrs. Lillie's æsthetic novel *Prudence*, which is finished in the April *Harper's*, is ready in book form.

— D. Appleton & Co. have ready *The Brain and its Function* by J. Luys; *Errors in the Use of English* by W. B. Hodgson, LL.D.; *The Metropolitan Museum of Art* fully illustrated; *Plantation Songs and Ballads* by J. C. Harris, author of *Uncle Remus; Myth and Science*, by Tito Vignoli, to appear in the "International Scientific Series"; *Appletons' Geographical Reader*, compiled and edited by James Johannot; *The Elements of Economics* by Henry D. Macleod, M.A., in two volumes; and *The Bryant Birth-day Book*.

— The May number of *The Century* might well be called a Lowell number, for it will contain a portrait of the poet, with a critical sketch by E. C. Stedman of his merits and his works; also a new poem from his pen. There will also be poems by Saxe and E. E. Hale. The Carlyle papers will be begun, and there will be a new continued story by Miss Woolson entitled *Hyacinth*. The cover is to have a spring design by Vedder.

— Marion Harlan's new book, to be sold by subscription [New York: J. R. Anderson and H. S. Allen] is called *Eve's Daughters or Common Sense for Maid, Wife, and Mother*. The intention of the author is to deal frankly with woman's position in modern society, and to discuss her rights, duties, and relations to her fellow women as well as her position towards the opposite sex.

— G. P. Putnam's Sons have in preparation *Principles of Ethics*, by Leslie Stephen, author of *History of English Thought in the Nineteenth Century*. Sarah Tytler is writing for the "New Plutarch Series" a *Life of Marie Antoinette*. In the "Trans-Atlantic Novels" is announced *Lady Beauty, or Charming to Her Latest Day*, by Allen Muir.

— Charles Scribner's Sons have nearly ready a book by Prof. Phelps called *Men and Books*, containing information on rhetoric and compo-

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sition. *The Faiths of the World* is the title of a collection of lectures on creeds, delivered as the "St. Giles Lectures" by Principal Caird, Dr. Matherson, Rev. John Milne and others.

— D. Lothrop & Co. of Boston have in press *Dardanelles Days, or Stamboul Old and New*, by that American De Amicis, Prof. James Albert Harrison of Washington and Lee University, Virginia; and the same author has in press with Henry Holt & Co. a volume of *Selections from Heine* for German-reading folk.

— *A Parisian Year*, by Henry Bacon, a Boston artist long resident in Paris, in press by Roberts Brothers, will give a gossipy and cleverly illustrated account of how one like the author may live in Paris from one end of the year to another. This ought to be a most entertaining book.

— Karl Knortz, of Johnstown, Pa., author of a critical study of Longfellow, has nearly ready for publication a comprehensive history of American literature, on which he has been engaged for the past eight years. It will be published in Germany by Bernhard Schlicke, of Leipzig.

— The author of *Ecce Spiritus* has been discovered. He is the Rev. Edward F. Hayward, pastor of the Unitarian church in Fall River, Mass. Mr. Hayward is also the author of *Willoughby*, a poem, published in 1879, and noticed in the *Literary World*, Vol. X, p. 166.

— A new novel by Frances Mary Peard, author of *Unawares*, etc., soon to be brought out in England under the title of *Schloss and Town* will be reprinted here by Lippincott & Co. as "Castle and Town."

— Henry Holt & Co. announce Auerbach's *Spinosa*, *The Old Regime* by Lady Jackson, and *Heaps of Money* by W. E. Norris, author of *Matrimony*.

— A. Williams & Co. have in press *A Walking Guide to the White Mountains* by a member of the Appalachian Club.

— John Wiley & Sons have just ready *Bowman on Cotton Fibre*, illustrated with colored plates.

Foreign.

We are under constant obligation to the *Athenæum* and the *Academy* of London for much of the material used in the foreign department of "News and Notes."

— Tokio, Japan, has a free library founded in 1873, which in 1880 had 63,840 volumes of Chinese and Japanese works, 5,162 English books, 6,547 Dutch, and about 2,000 volumes in other European languages. There is a large reading-room, admission is wholly free, and books are sometimes permitted to be borrowed. Another library is said to contain 143,000 volumes, including many ancient books and MSS.; an entrance fee of about one half-penny is charged here. Free libraries are springing up in the larger towns throughout the country, and the government now provides students with foreign books.

— Mr. Edward Edwards has issued the prospectus of a new and enlarged edition of his *Memoirs of Libraries*, first published in 1859. In the new edition some of the chapters will be omitted, for which others wholly new will be substituted, amongst them the following: "The Libraries of the Solitaries of Nitria, and of the Monasteries of Mount Athos"; "St. Columbkill, and the Dawn of Literature in the Monastic Communities of Ireland"; "Notices of some Monastic and other Mediæval Libraries of Paris." Many chapters will be in part rewritten, such as those on the British Museum and the Bodleian Library.

— Mr. Longfellow's last birthday was appropriately celebrated at Hull, on the evening of the 27th ult., under the auspices of the Literary Club, with a lecture on "The Poetry of Longfellow," by Mr. John H. Leggott, readings and recitations from Longfellow's works by Mr. Leggott and others, and a series of the poet's songs finely rendered by a number of soloists. The exercises seem to have been highly enjoyed by a large audience of ladies and gentlemen.

— The MS. of Dickens's *Christmas Carol* is now for sale — or it was a month ago, by a Birmingham bookseller. It was originally given by Dickens to a Mr. Mitton, an old schoolfellow. It is in sixty-six pages quarto, with numerous interlineations.

— The Académie Royal de Belgique will presently publish an edition of the complete works of Jean le Maide, a Flemish poet of early in the 16th century, now in preparation by Professor Stecker of Ghent.

— Mrs. M. Argles is understood to be the name of the author of *Phillis*, *Molly Bawn*, etc. She is an Irishwoman by birth and is now the wife of a prominent London solicitor.

— Mr. Austin Dobson will write on Fielding, Mr. Sidney Colvin on Keats, and Prof. Jowett on Jeremy Taylor for "English Men of Letters."

— An unfinished novel by Lermontof has been appearing in the *Russky Vestnik*. In the hero, Gregory Porchorin, the author depicts himself.

— A glossary of the dialects of East and West Prussia, by Frischbier, is appearing in parts at Berlin. It will make two volumes. [Euslinn.]

— Mr. Joseph Hatton's current papers in *Harper's Magazine* on "Journalistic London" are to be reprinted in London in book form.

— *L'Astronomie* is the title of a new scientific monthly in Paris, edited by M. Flammarion, and published by Gauthiers-Villars.

— Muellu of Amsterdam has issued a catalogue of nearly 3,500 works relating to the East Incies.

OBITUARY.

Barbier. At Nice, France, in February, M. Auguste Barbier, known by contributions of satirical verses to the *Revue des Deux Mondes*, afterwards collected under the title of *Iambes*; and famous as the man who in 1870 was elected to the French Académie by a majority of four votes over Gautier.

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The Literary World.

Vol. XIII. BOSTON, APRIL 8, 1882. No. 7.

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MARGERY DEANE ABROAD.*

[Margery Deane is Mrs. Marie J. Pitman, of Newport, R. I. Her husband, Mr. T. T. Pitman, and her father, formerly the Reverend L. D. Davis of the Methodist Church, are the proprietors of the *Newport News*. With one exception she is just what one would fancy her to be from her writings: young, sensible rather than sentimental, bright without any glare, witty always with taste, susceptible to impressions on all sides, womanly, and a journalist. The exception is that she has not always perfect health. She is a rare conversationalist as well as a ready writer, and a person one is glad to meet. For several years she has written "Newport Breezes" for the Boston *Transcript*. This correspondence has become one of the features of that paper. Occasionally her ink-drops spatter into other Boston papers, as notably a few weeks ago in the *Herald* in a communication on the training of women as nurses. She has also written Newport, Saratoga, and White Mountains letters for the New York press; and a series of letters by her a few years ago from the South—Georgia especially—attracted a good deal of attention. Readers of *St. Nicholas* and *Wide Awake* are likewise familiar with her name. In 1878, in connection with Mrs. Marie Pabke, an Austrian lady residing in Springfield, Mass., she translated a number of fairy tales and wonder stories, selected from the literature of twelve languages—French, German, Chinese, Japanese, Russian, Turkish, etc., which G. P. Putnam's Sons published under the title of *Wonder World*. See *Literary World*, Vol. VIII, p. 161.]

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UNDERWOOD'S SKETCH OF LOWELL.*

[Mr. Francis H. Underwood is a Boston gentleman of business who has made literature, to some extent, an avocation. He belongs to the older set—the set of which Christopher P. Cranch is, and Robert Carter was, a representative. But he has hardly done as much with his pen as the Cranches and the Carters. He assisted, we believe, at the birth of the *Atlantic Monthly*, and took his turn at holding the bottle during the nursing days of that now full-grown periodical. He has published one, two, three or more works before this sketch of Lowell, among them *Cloud Pictures*, which ought to be a volume of poems; a *Handbook of English Literature* in two volumes, one for British, the other for American authors; and *Lord of Himself*, a novel. He will be remembered as one of those who felt aggrieved by Mr. G. P. Lathrop's neglect in his *Harper* article on "Literary and Social Boston" a year ago, and as having had the courage to say so in print, with his reasons; and we think his biography has never been written, except by Mr. Lathrop, in a subsequent issue of a Boston Saturday evening paper. It is announced, as we give this article to the printer, that a sketch of Longfellow, companion to this of Lowell, also by Mr. Underwood, is in press by the same publishers.]

MR. UNDERWOOD'S sketch of Lowell is more to be remarked for its subject than for its treatment. The Underwood part of it is inferior to the Lowell. This perhaps ought so to be. A biographer, one might say, should stand behind his hero. We would rather say should stand one side of him. The genius of biographers is the secret of biography. By and by a critical life of the poet of Elmwood will be written by somebody who will handle him as he has handled Chaucer, Shakespeare, and Dante, in those master's essays on master themes for which even at Mr. Underwood's hands he gets full praise.

For any full estimate of Lowell and his work it is of course too soon. He is only a little turned of sixty, and as Mr. Underwood pleasantly says:

> Perhaps in the Indian summer of his life he may put his heart into a poem that will be even more worthy of his genius than any he has yet written.

We may take his measure, however, as far as he has gone, making allowance for the future's adjustment of perspectives; and this Mr. Underwood's 167 pages enable one to do. He is conversant with his subject in the successive degrees of personal familiarity, friendly regard, and admiring sympathy. He gives the leading facts and dates of the poet's life in an orderly narrative, and reviews the poet's work with at least intelligence and appreciation. His standpoint is indicated in the following sentence on p. 33:

> Excepting Irving, Cooper, and Poe, there has not been an American author of high rank in this century whose intellectual lineage is not traceable, directly or indirectly, to Channing and Emerson.

This Lowell almanac, it will therefore be seen, is calculated for the meridian of Boston.

Through three pages towards the end

* James Russell Lowell. A Biographical Sketch. By Francis H. Underwood. J. R. Osgood & Co. $1.50.

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(141-3) Mr. Underwood tries to be sarcastic in defense of Lowell against his critics — notably Professor Wm. C. Wilkinson, who handled Lowell's prose so severely a few years ago; but the effort is labored. Lowell's dialect poetry — the *Biglow Papers*, and the like — receives large attention, disproportional, in our opinion. Most readers would have preferred to spend more time with his greater and worthier work — his odes, his essays; for, clever and amusing as the dialect is, most of it will be forgotten, like its numerous echoes.

The whole of Mr. Underwood's book could be printed within thirty pages of *Harper's Monthly*, so that it does not ask labor of its readers; but the publishers, by giving it large type, wide margin, a few heliotypes — including a fair portrait and good views of Elmwood — have made an attractive volume of it; and its abundant allusions to historic persons and places will commend it to many a collector as an object for his favorite process of "extension" and "illustration."

HECTOR BERLIOZ'S LETTERS.*

[Hector Berlioz, French composer, born Dec. 11, 1803, died March 8, 1869. At the age of 27 he took his first prize at the Conservatoire de Musique with his cantata of "Sardanapale," which enabled him to pursue his musical studies 18 months in Italy. Returning to Paris he entered fully on his career as a composer, illustrating in his works the proposition that every musical piece should be the definite expression of a definite object. In 1833 he married Miss Smithson, an English actress, who died in 1854. Berlioz had remarkable talents, but they were in great dispute, and he wrote much in his defense in the *Journal des Débats*, of which for many years he was the musical critic. He received many public honors, traveled in Germany, Austria, Russia, and England for the dissemination of his theories of music, and published several operas and works for the orchestra.]

THE *Lettres Intimes* of Hector Berlioz form a volume of painful interest. In these familiar epistles to his life-long friend, Humbert Ferrand, the titanic soul of the great composer finds apt expression. The veil which Berlioz erected between himself and the world in his autobiography is here torn aside, and we behold the man with the joys and sorrows that raged in his bosom pitilessly laid bare. The fire of love, the passionate ambition of genius, the triumph of art, and, alas! the black darkness of melancholy and the bitter venom of hate are freely exposed. The emotional stress in which Berlioz lived is something extraordinary. Even the printed transcript of his words stirs the pulses with sympathetic throbs, so genuine was his passion, so profound the self-analysis of that wonderful personality. Ejaculations, detached phrases, glowing adjectives, bits of a musical score, expressions of friendship, adjurations of love, chaotic descriptions of scenery, naïve confessions, jostle one another on the page, intermingled with the name of Shakespeare. Concerning his art Berlioz pours out his soul freely. Nothing could be more interesting than to trace the germination and development of each great work until its final presentation to the public. The hopes and fears of genius were never more powerfully set forth.

The general reader will of course look first for the name of the unhappy Henrietta Smithson. On the 18th of February, 1829, we find Berlioz writing in a very depressed mood, but "the atmosphere of hope is not wholly clouded. *She* is yet here." A year later she has forsaken Paris for London, and the composer is in despair. "All the memories of the past," he writes, "are aroused, crowd upon me, and tear me asunder; every muscle trembles with grief. Oh, if she might for an instant comprehend the infinitude of my love." But such a state cannot last, and there are compensations. In July we hear of "a ravishing sylphide," "an Ariel." In August the idolized one is "my Camille." And in a postscript to this same letter we read:

> Cette malheureuse FILLE Smithson est toujours ici. Je ne l'ai jamais vue depuis son retour!

As to his contemporaries Berlioz finds little to praise. His opinion is summed up in one terrible sentence:

> L'art en France est mort; il se putréfie.

The book is infinitely sad, for it records the dissolution of a noble nature, and is as dramatic a psychological study as any to be found in the whole range of literature.

*Lettres Intimes. Par Hector Berlioz. Paris: C. Levy. 3f.50c.

DR. DORCHESTER'S STATISTICS OF RELIGIONS.*

IN the present instance we have kept an important book waiting too long. But figures do not get stale any more than they lie, and perhaps no work of 1881 could better be left over until 1882. It is one that merits the attention of thinkers, and demands the study of those interested in the questions which its title suggests. The author, who is a Methodist clergyman by profession, and by genius a statistician, is perhaps a partisan, in that he is pledged to Christianity, and, within Christianity, to Protestantism; for his aim is to show by facts and figures that Christianity among the religions of men, and, within Christianity, Protestantism, are advancing rapidly and swiftly to the conquest of the world. But if this be a partisan aim, Dr. Dorchester executes it with a common sense, diligence, candor, and skill which cannot for one moment be questioned. The facts and figures which form the staple of the volume are not manipulated, but only arrayed; they speak for themselves; and whether we like it or not we must listen to their story.

Beginning with a statement of the question as raised by modern pessimists and by those who declare the break between modern thought and ancient faith, the discussion proceeds under four heads: Faith, Morals, Spiritual Vitality, and Statistical Exhibits; and it is easy to trace a cumulative force in the order and effect of their development. A golden age of the past is a dream. The world is bad enough, but it is not as bad as it was. The facts which Dr. Dorchester gathers from a wide range of authorities in proof and illustration of this comforting position are full of interest, but we must pass rapidly over the 350 pages in which they are contained to the "Statistical Exhibits" presented by means of tables and diagrams in the 200 pages which follow. These statistics are of very wide range, and while it would be much to affirm that there is no miscalculation in all this vast array, we do not hesitate to say that, as a whole, they are trustworthy and conclusive. A few points only can we specify.

One touches the relative growth of the Roman Catholic Church and Protestant bodies in Europe and America. In 1500, for example, four fifths of Europe was Roman Catholic; in 1875 less than half. One table and diagram show that in this country,

> from 1800 to 1880, the "Evangelical" population increased 5.42 times more than the whole Roman Catholic population; from 1850 to 1880 4.80 times more; and from 1870 to 1880 6.72 times more. The last ten years have been relatively the best for Evangelical progress.

In 1800 the proportion of the population who were not adherents of "Evangelical" churches was about 76 per cent.; in 1850 about 47 per cent.; in 1870, 37 per cent., and in 1880, 30 per cent.

An interesting comparison is made between the progress of Christianity in the first centuries and that of Protestantism in this country since 1800. In the first four centuries Christianity is supposed to have gained 10,000,000 converts; in this country the enrolled communicants of "Evangelical" churches have increased since 1800 about the same. But when it is remembered that under the conquests of Constantine much of this early progress was only nominal, it would seem that a reckoning of the entire Evangelical population here would afford a fairer comparison. This amounts to 35,000,000, while the converts of the first eight centuries are estimated at only 30,000,000.

Missions furnish the subject of one of the most interesting and conclusive chapters. The extent and rapidity of their growth, the reality of their success, and the testimony which they bear to the spiritual vitality of Protestant Christianity are well developed.

A "world-wide view" concludes the volume. In the first ten centuries Christianity had reached a total of 50,000,000; in the next five centuries 100,000,000; in three centuries more it had again doubled its numbers, advancing as much as in all the previous fifteen. In the last eighty years it has again gained more than twofold, the number being estimated in 1880 at 410,900,000. In other words, the number of adher-

*The Problem of Religious Progress. By Daniel Dorchester, D.D. Phillips & Hunt.

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ents has increased as much during this century as in all the prior eighteen centuries put together.

If these results are even approximately accurate they go far to establish the thesis of the author, and prove that the universal prevalence of Christianity is only a question of time, and that a time far shorter than many dare anticipate. Dr. Dorchester's book should have a wide circulation. Dyspeptic Christians would find it an admirable tonic, and it is a whole arsenal of apologetics and polemics.

STILLÉ'S MEDIÆVAL HISTORY.*

IT can scarcely be said that the study of the Middle Ages is a popular one with readers of the present day. We investigate with ardent curiosity the origins of the early civilizations of our globe, and come to regard the fortunes of Egypt, Athens, or Rome with little less interest than the fortunes of nations of our own times. But we are apt to dismiss with little ceremony the consideration of that long and comprehensive period which intervenes between the fall of the Western Roman Empire and the capture of Constantinople by the Turks. It may be that the inglorious overthrow of the Empire by the barbarous hordes from the north and east discourages us, and that we have little sympathy with the conquerors at whose approach arts and letters suffer an immediate eclipse. We find it difficult to hazard even a conjecture respecting the object whose attainment was sufficiently important in the estimate of an all-wise Providence to warrant the apparent exception to a rule of steady progress elsewhere so uniformly observed. The very designation of "the Dark Ages" seems to be a warning that little fruit will be likely to reward us for the time and patient thought expended upon the difficult and unprofitable research.

And yet, as the author of the volume before us is at the pains to show, the mediæval period is worthy of attention not merely because of its dissimilarity to any other age, but chiefly because it is the true groundwork of modern history, because, in a word, it is impossible to gain a clear understanding of the grand features of modern civilization without a preliminary mastery of the course of events during the ten centuries that preceded the revival of letters in Western Europe.

Dr. Stillé's "studies in Mediæval History" are the result of his efforts to present this portion of the general subject in an attractive shape to his classes in the University of Pennsylvania. There is no attempt at exhaustive treatment. Indeed, the title of the volume intimates that the writer had no such design. The book contains a series of sixteen chapters, each of which is a separate study and seems to have been delivered as a single college lecture. Thus, among the distinct topics, we have the Barbarians and their invasions, the Frankish conquests and Charlemagne, Mohammed and his system, etc.; and Mediæval France, Germany, England, and the Papacy form respectively the subject for one or more chapters. Monasticism, Chivalry and the Crusades, Scholastic Philosophy and the Universities, and the Spread of Commerce are sketched in their characteristic traits with a free hand and with praiseworthy lucidity of arrangement and gracefulness of style.

Dr. Stillé has not aimed at presenting his theme in novel colors, nor does he lay claim to extensive researches among the sources of the history of the Middle Ages. But he has done good service by clothing the results of the investigations of previous writers in appropriate and attractive dress, and has succeeded in producing a treatise that deserves to be widely read. The author's standpoint seems everywhere to be a just one, and his views are neither obscured by prejudice nor distorted by passion.

A short appendix gives "a list of books of authority, in French and English, concerning the history of the Middle Age;" respecting which Dr. Stillé remarks that it might be made much fuller, but that he has thought best to include the titles of those books only which may be found in any well-furnished public library. The selection is in general good. We are, however, a little surprised to find among the books enumerated "Prescott, Life of Philip II" [*Reign of Philip II*], which makes little or no reference to the Middle Ages by way even of retrospect. That historian's *Reign of Ferdinand and Isabella* is better entitled to mention, inasmuch as the entire introduction is devoted to the state of Castile and Aragon during the Middle Ages, and many pages are taken up with a review of the political and intellectual condition of the Spanish Arabs or Moors previous to the War of Granada.

*Studies in Mediæval History. By Charles J. Stillé, LL.D. J. B. Lippincott & Co. $2.00.

BLADES'S "CAXTON."*

THIS work, a high authority on England's earliest printer, was first published in two quarto volumes, in 1861 and 1863; but the condensed edition, of which the present volume is a revised reprint, was issued in 1877, the year of the Caxton celebration. Its preparation demanded great research, and its extraordinary value was at once acknowledged. Indeed, it is still held in such high esteem that, in the excellent catalogue of the Exhibition of Printing and Stationery, held in London in July, 1881, the editor, Mr. Lucien Wolf, credits Mr. Blades with the "only reliable account extant of how the early printers set their type." The appearance of a second edition of this important work is certainly a good sign.

As the first English printer, William Caxton is, of course, forever illustrious; but it is rather curious that his biographers should have discovered so little concerning his personal history. Apart from his publications, all that is positively known about him might be told in a single page. We have a glimpse or him as an apprentice in London, in 1438; then, after many years, he appears as a prosperous merchant at Bruges, where he serves as Governor of the Company of Merchant Adventurers and performs certain diplomatic services for the English government. At an age when most men desire to withdraw from active employments we find him beginning to take an interest in the new art of printing. Fortunately he has himself related these circumstances in the prologue to his earliest book. He had translated the *Histories of Troy*, he informs us, for the purpose of avoiding "slouthe and ydleness which is moder and nourysshar of vyces." After he had completed the work, the demand for copies became greater than he could supply. His hand grew "wery and not steadfast," and his eyes were "dimed with overmoch lokyng on the whit paper." Then, in conjunction with Colard Mansion, as Mr. Blades has pretty conclusively shown, he printed the book, which proved so successful that it was speedily followed by several others.

The time of Caxton's return to England is still uncertain; but in 1477 his earliest dated publication appeared at Westminster. From then until his death, which occurred in 1491, his activity was marvelous. Mr. Blades gives a list of 102 books printed by him, and as no less than 38 of these exist only in copies that are unique, it is probable that the number must have been much greater. Most of these publications were English versions of mediæval romances, or religious books employed in the service of the church. Of more value to literature were his two editions of Chaucer's *Canterbury Tales*. The popular demand in those days was "not for Bibles in the vernacular, nor for Horace, nor for Homer, which very few could read in the original, but for the 'joyous and pleasaunt historyes' of chivalry."

The second part of Mr. Blades's work is devoted to a minute account of books issued by Caxton, with fac-similes of the kinds of type which he employed. As his founts of type were used in regular succession, it is possible to fix the time of publication with reasonable exactness, though very few of his imprints are dated. The book also contains careful reproductions of illuminated capitals and curious wood-cuts; and though these are hardly seen at their best on the smooth, white pages of modern times, we cannot fail to appreciate their value to the typographic artist, as well as to the student of the history of art. There has never been a period

*The Biography and Typography of William Caxton. By William Blades. Second edition. Scribner & Welford. $2.00.

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indeed, since the days of Caxton, when printers were so ready as at present to go back to original sources for their artistic borders and decorations.

The typography of this volume is a credit to its publishers. A few book-lovers, perhaps, might have wished for a greater breadth of margin; but the general reader would hardly be satisfied with a mere "ripple of text." The book should be studied, and we hope it will receive the attention it deserves.

HOPPIN'S HOMILETICS.*

SCIENCE is fond of technical terms; and theological science is no exception. Its technicalities, however, are not paraded from the pulpit, but gently nursed in the Seminary. Those simple-minded souls who have received, with reverential ardor, their young minister fresh from the "school of the prophets," know that he has been studying the Bible in its original tongues, and theology too; but how far they are from imagining that he has been also trained in "propædeutics," "apologetics," "dogmatics," "catechetics," "homiletics," "symbolics," and "hermeneutics," implying the study of "methodology," "anthropology," "soteriology," "eschatology," etc. These terms are formidable, but recent graduates of the Union Theological Seminary, New York, will bear witness that we have copied faithfully from their published "Course of Study." Of these technical terms, homiletics is one of the most harmless, and perhaps most useless, yet the thing meant by it is of the utmost consequence, for homiletics means preaching, and preaching means the larger half of a Christian minister's work.

Professor Hoppin's book fills to the full the scientific requirements of his subject. This is great praise, but it would be greater praise if we could say also that he kindles the enthusiasm of his readers, and makes them preachers as well as explains preaching. But though he does not fan the flame much, he feeds it well. In a solid volume of 800 pages he goes over the history of preaching, the composition of sermons and their delivery, and, in Part II, "Rhetoric applied to Preaching." This second part fills 300 pages. It seems to us that it should have been Part I, not only from logical consistency, but from the order of fact. The Rhetoric of College precedes the "Homiletics Proper" of the Seminary. This is our only serious criticism as to the form of the work. Its substance is excellent, and the style generally good, failing, however, to extend its goodness to such a heading as "Preparation for composing sermon," and allowing a general clearness to take the place of precision in such a sentence as this:

> A preacher should be ashamed not to have a thorough knowledge of the philosophy and literature of his profession — even as any well-educated lawyer or physician has of his profession. (p. 451.)

The discussion and comparison of written, memorized, and extempore sermons (pp. 481–525) will be of interest to others besides preachers. The author's judgments are discriminating and impartial, but that he gives the crown to extempore preaching will appear from the following kindling passage:

> Let him who is strong enough, and has the apostolic faith (for preaching is faith), . . . cut loose entirely from the trammels of writing. Let him dwell in communion with the spirit of truth. Let him train himself and trust to hardy thinking. Let him forget himself. Let him purify himself to become the true exponent of God, not aiming to be eloquent, but to speak only what God gives him to speak, what is simple, what is the exact fact, what is the real verity respecting God, nature, the soul, the law of God, Christ and his cross, repentance, faith, the experience of the heart, its real trial, anguish, doubt, sin, fear, hope, joy, love; in a word living truth and the plain, earnest thought and feeling which correlate this truth, and which the Holy Ghost teaches, and thus by despising eloquence by not meaning to be eloquent, to be eloquent. (p. 325.)

When he is farther from the heart of his great subject, we might expect him to fall into some unguarded statements, as:

> It is a singular fact that most educated men study, all their lives, the dead languages, and neglect that language which is the only living one to them, and which must be learned in its own grammar, history and literature. (p. 592.)

A strange horror comes over us, as we contemplate that vast host, the great majority of educated men, studying *all their lives* the dead languages. If we could only lay our hands on one such, in this country, we would warn him solemnly to renounce his laborious idleness.

But we will do nothing to magnify small defects. The book is good, and large, and almost great. If any think it too large, let them remember that one section of it, the history of preaching, requires vigorous condensation to keep it from filling the whole volume.

* Homiletics. By James M. Hoppin. Dodd, Mead & Co. $3.50.

THE MAKING OF ENGLAND.*

THE two-dollar-and-a-half edition of this work is in every way well made. The paper is good, the type is large and clear, the binding is appropriate, a table of contents fills twelve pages, and there is an index of ten pages of two columns each. There are abundant maps, following the shifting of the historic scenes after a plan which cannot be too warmly praised; and the text is supported all along with profuse citations of authorities, ranging from the Venerable Bede of the 7th century down to Professor Stubbs of today.

In contents and character the work illustrates something more than "the making of England." It is a shining example of the scientific making of history. We recall no recent composition which implies more laborious research — a more patient recovery, scrutiny, and arrangement of original facts. It may almost be said to be an outgrowth of English soil, so strictly indigenous are its materials, so close and vital is its connection with an archæological foundation. It is history made from fossils. Its subject is not so much the social growth of early England, as the various political struggles and settlements which resulted in the consolidation of the country under one ruler in 829. The period is covered by Mr. Freeman in about one hundred pages of his *Old English History*, and in about fifty pages by Mr. Green in his *History of the English People*. Such figures indicate the cursory treatment the subject has hitherto received at the best, and the need of a book like the present.

There are but eight chapters, but they are marvels of copious detail and compact and brilliant statement. The introduction sketches Britain and its foes in the beginning. Chap. I relates the conquest of the Saxon shore by Hengist and his band, with whose landing "English history begins"; Chaps. II and III describe the conquests of the Engle and the Saxon in the seventy years that followed, and the beginnings of London in the marshes of the Thames, the loneliness of whose site, until the coming of the Romans, "seems to have been unbroken by any settlement whatever." "The 'dun' was in fact the center of a vast wilderness." Chaps. IV and V study the conquerors in their settlement of the island and their struggles among themselves, in the midst of which came Augustine and the replanting of the Christian church in the name of Rome. In Chap. VI we have the Northumbrian supremacy, or Britain in 650 and thereabouts, when

> peaceful communications revived along the deserted highways; the springs by the roadside were marked with stakes, and a cup was set beside each for the traveller's refreshment.

Then were the days of Eadwine, when "a woman with her babe might walk scatheless from sea to sea." After this comes, in Chap. VII, the rise of Roman Christianity into authority among the Kingdoms, with portraits of zealous missionaries like Cuthbert and of energetic bishops like Theodore, with pictures of the monasteries and abbeys which sprung up all through the land, and with tracings of early literature, as in the songs of Cædmon. In the eighth and final chapter we see the several Kingdoms, partly under the unifying power of the church, growing into one, and the harsh lines which had separated them for centuries fading away. Here may be found a fine sketch of Bede, "first among English scholars, first among English theologians, first among English historians."

The remarkable things about this work are its flavor of historical antiquity, its use of remains and deposits as testimony to the past, its careful and constant attention to topography, its graphic descriptions of what

* The Making of England. By John Richard Green. Harper & Brothers. $2.50.
Do., do., Franklin Square Library. 20c.

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is ow the garden of the earth in its early wildness and desolation, the sketch maps with which the ancient forests, roads, towns, and other landmarks are portrayed, and the narrative power with which the march of events is pursued. The whole is fascinating reading, but the reader always feels solid ground under his feet, never that his imagination merely is being feasted. The work is as well rounded and thorough as its limits permit. No book so pleasantly accounts for the evolution of England out of Britain. The style is picturesque without an effort. The effect is a resurrection of the dead. Few historians have attempted a more difficult and delicate task, or achieved a success more signal.

Fiction.

Saints and Sinners. From the French of Cherbuliez. [D. Appleton & Co. 50c.]

The Burgomaster's Wife. By Georg Ebers. Tr. by Mary J. Safford. [Wm. S. Gottsberger. 2 vols. $1.50.]

The Freres. By Mrs. Alexander. [Henry Holt & Co. $1.00.]

One May Day. By Miss Grant. [Harper & Brothers. 20c.]

In the Distance. A novel. By George Parsons Lathrop. [Jas. R. Osgood & Co. $1.50.]

Cherbuliez's novels are by this time well known to most people either in their original French or through the medium of the English versions. In his case as in that of other French writers his characteristic felicities of style can hardly be appreciated in translation; the dialogue loses something of its effervescent sparkle, and the narrative moves with a certain acquired stiffness of the joints. *Saints and Sinners* is a sufficiently good rendering of the title *Noirs et Rouges*, under which we noticed the work in the original, Vol. XII, p. 182, though "Clericals and Radicals" would express the shade of meaning with rather more exactness.

The Burgomaster's Wife lacks the interest of the author's previous works. The scene and the period being the siege of Leyden by the Spaniards in the latter part of the sixteenth century, its pages cannot fail to glow with something of the excitement of that most stirring and heroic time. But Dr. Ebers has made the mistake here which in his best work he has avoided; he trusts too much to his history, too little to his fiction. Of plot apart from the facts of the historic narrative there is scarcely any, and the characters, though drawn with the usual firm light hand, are interesting less in themselves than on account of their situation. The burgomaster Van der Werff and his wife Maria are types of the noble-spirited men and women who were found in all the Netherland cities to uphold William of Orange and their country's liberties. Dr. Ebers has genuine imagination, and his stories are not always the dreary affairs most historical novels prove themselves, in which the author is seen behind the stage curtain dragging about over the boards a number of lifeless puppets correctly dressed out in ancient costume, and speaking the English language with all the stiffness of a newly-acquired foreign tongue. There are little touches of poetry and of fine insight into character in *The Burgomaster's Wife* which assure us that it is not one of these dull chroniclers we have to do with, but the skillful artist who created *Uarda*.

The wide interest excited in Mrs. Alexander's work by the appearance of *The Wooing O't* and *Her Dearest Foe* has flagged not a little since under the effect of one or two shorter tales which in no wise carried out the promise of those charming books. These latter, however, though later in date of publication, bore evident marks of being immature, early efforts, brought forward to benefit by the author's sudden popularity, so that *The Freres* may justly be held as next in order to *Her Dearest Foe*, of which it is a worthy successor. It is a novel of English life with a German episode, and it is not easy to say which is the better picture, that of the reduced family in their cheap London lodgings, or the precise, quaint, hospitable, narrow household at Dalbersdorf, and the social and military dignities of the little town of Zittan. Grace Frere, the heroine of the story, is one of those lovable, womanly, *possible* women, whom Mrs. Alexander has the art of depicting and making real, without any insistent analyses or description. The family group of which she makes a part is all admirably done, the gentle, foolish mother, spoiled Chipelums, caressing little May, and Randal, that dreadful young man before whom mother and sisters bow down, so vain, so sure of himself at one moment, so hopeless of God and destiny the next, so pitifully irate and obstinate, so prompt to blame mankind in general and his own family in particular whenever his own folly and lack of principle work out their legitimate results! He is admirably good as a fiction, and appallingly true to nature — as more than one afflicted family will testify.

Miss Grant's story of *One May Day* brings into our icy March a breath of English spring. The tale opens in Kensington Gardens, where the hero, Sir Harry Wynn, a typical young Englishman, is sitting, when the beautiful heroine, Miss Cicely Browne, heiress and representative of the great mercantile house of Garth & Browne, appears, dressed in a heliotrope crêpe de chine. Her black-nosed blue-ribboned pug plays no insignificant part in the romance, for being attacked by "a huge red-eyed, liver-colored retriever," he is, of course, gallantly rescued by Sir Harry. The number of shades thus arrayed at the outset, heliotrope, black, blue, red and liver-color (not counting the cherry lips and crimson fichu which figure later) prove what artists call "a fine feeling for color." We only wish these delicate touches had been laid upon a stronger plot. We cannot take space to describe it in full, but the friendship thus established verges rapidly towards a declaration on Sir Harry's part; Mr. Browne of Browne & Garth, dying, leaves his partner as Miss Cicely's guardian; Mr. Garth proceeds with a plan of marrying her off to somebody whose position will bring an access of strenght to the house of Browne & Garth; Miss Cicely and Sir Harry are helped on in their attachment by complications of other lovers; Miss Cicely vows she will never marry the Fred Bullion whom Mr. Garth has picked out for her; and when she writes to Sir Harry asking him if he loves her without her money, he replies that "gold is dross." From this point on the plot still thickens, but ends in "A Paradise of Romance." The novel is unobjectionable, but lacks incident and is dull.

The most important character of *In the Distance* is a mountain — the Monadnock, in southern New Hampshire. It is grand in itself, and nobly presented. Seen "in the distance" it gives the title, and in a Hawthorne-esque way is made to have a typical relation to the young girl and her three lovers who act their parts in the brief drama within sight of its summit. The time of the leading events scarcely covers three months; and the persons concerned are of that class which for the last few years has so pervaded American fiction that nearly every other human element is threatened with extinction; namely, "summer boarders." The four, with Edith's father, who is a theological professor, learned and lovable, and her aunt, a gentle dowager accustomed to find solace in pulsatilla pills, make up the party. One lover is a divinity student of high aspirations, but handicapped from the first with a suspicious past and the haunting consciousness that he has a "lost sister;" another is a lawyer who cannot be satisfied with having been once refused; the third is a civil engineer who determines to ruin the chances of the young divine, and finds his opportunity by telling his suspicions that a strange, gipsey-ish, "waitress" at the hotel is the very girl. This brings on a crisis; and the means used involve the estimable professor, as well as some others of the party, in a manner which is highly improper as well as inconsistent; and, finally, a murder is found necessary to set things right. If Mr. Lathrop's constructive and artistic qualities were equal to his ability for the portrayal of all the characters who compose the group, he would have found some other way than this convenient one, which is worse than the railroad collision, of which so many recent authors have been glad to avail themselves. As it is, the book barely escapes — so to speak — being a pleasant summer pastoral. Mr. Lathrop tries to be morbid, but does not succeed. The healthy nature of Edith and the amiability of her relatives, the sensible, quiet acceptance of facts by all concerned, together with the open-air influences, defeat his purpose. We must utter our protest against the introduction of the house adders of the cellar, which are alluded to so humorously, and even affectionately. One of the amusements of the "idyllic days" of these cultivated boarders was to witness the drama of "the Chickadadda," "gotten up" by the theological lover, assisted in its revolting details by the ladies, and enacted in the presence of the rector, the Unitarian minister, "the family from the villa," etc., "proving a popular success." Before that extraordinary occurrence we commiserated the boarders who were forced to take their summer pleasuring among such boorish, ignorant, and vulgar country people. But after that, we transferred our sympathies to the rustics — lacking in refinement and inventive genius though they were.

— There are poets who work up and knead their feelings into something very palatable and sweet, as confectioners work up and knead their condiments into sponge cake. But in each case there may be a deficiency of substance; in each case there may be so grievous a lack of what the chemists call fibrine, that it cannot be recommended as a wholesome food for undergraduates.—*The Athenæum.*

— Unless all history is a myth, the defeat of Austria and the conquest of France were effected by a Committee of four or five men, among whom the King was the arbiter and ultimate referee, the Crown Prince the critic, Count von Bismarck the brain, General von Roon the hand, and General Moltke the sword, the weapon which when armies were in collision secured victory.—*The Spectator.*

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The Literary World.

BOSTON, APRIL 8, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

O ye dead Poets, who are living still
Immortal in your verse, though life be fled,
And ye, O living Poets, who are dead
Though ye are living, if neglect can kill,
Tell me if in the darkest hours of ill
With drops of anguish falling fast and red
From the sharp crown of thorns upon your head
Ye were not glad your errand to fulfill?

LONGFELLOW: *The Poets.*

LONGFELLOW.

AS our last issue went to press the knowledge of Mr. Longfellow's sudden and critical illness was creeping darkly over Cambridge and Boston like a cloud. Previous reports of his sickness had been frequent and exaggerated, and were generally contradicted; but there was no mistaking the gravity of this. On Saturday, March 18th, he was out on his east veranda for his daily exercise. That night he retired early, feeling that he had taken cold. It proved that he was never to rise from his bed again. On Monday the first anxiety was felt for him. By Wednesday his condition had assumed a very serious aspect. He lay that day almost in a stupor, with little recognition of what was going on around him. On Thursday he was somewhat more comfortable, but very weak; and the physician left him late in the evening hardly expecting that he would live till morning. Friday morning he was still alive, and in reply to the doctor's question remarked that he had had a pretty good night. But that afternoon, March the 24th, he died, at ten minutes after three. His last hours were peaceful and free from pain, but he was not conscious. The disease was peritonitis. He slept his life away.

The *Literary World* has said its say of Longfellow. In its issue for February 26, 1881, it gathered, into nearly a score of pages, from a score or more of pens, the richest and most discriminating tribute that has yet been paid to his genius. The Bibliography of his writings, which was a special feature of that number, is unique; being the first and only one in print, being complete and authentic, and having been prepared under Mr. Longfellow's personal supervision and in part by his own hand. We shall not attempt here any repetition of what was there said. A few personal particulars, which were then purposely excluded, may now however be properly admitted.

The general outline of Longfellow's life is sufficiently familiar. He was born at Portland, Me., February 27, 1807. He was fitted for college in part at the Portland Academy, where Jacob Abbott was one of his teachers, and entered Bowdoin College in 1821, where Hawthorne was one of his classmates. Here his career was such that on graduation he was invited to the new chair of modern languages and literature in the institution, and in 1829 assumed it, having spent the intervening time in study abroad. In 1831 he married Mary S. Potter of Portland, who died four years later during a European tour. In 1836, after a second period of foreign travel and study, he succeeded Mr. George Ticknor as professor of modern languages at Harvard College. Thenceforward Cambridge was his home. In 1843 he married Frances E. Appleton, who died in 1861. His literary work, which had been begun in his college days with immediate success and remarkable promise, became more and more absorbing, until in 1853 he resigned his professorship. The title, however, clung to him to the end.

For a quarter of a century Longfellow was the most eminent citizen, as his home, the old Craigie House, was the most interesting locality, of Cambridge. Strangers who did not ask to see the man as one of the celebrities of the earth, paused outside the house as before a shrine. The surroundings of the beloved poet were indeed almost ideal. From his home, fragrant with historic associations, he looked across the meadows of the Charles to the hills beyond. The lower corner room on the southeast was his study; he slept in a northwest room on the second floor, the room in which he died. Under this room is the dining-room; in front of the dining-room the stately parlor; across the hall again, in the rear of the study, the well-filled library. The whole house gradually filled with books, until a visit to its upper rooms became like the exploration of a library itself. The "old clock" ticked away on the stairs.

Here lived Longfellow the scholar's and author's life, and not that only, but the larger and finer life of the Christian and the man; and wrote his life into his poems; a life not without its sorrows, but a life in which the sunshine always had the better of the clouds with which it struggled. It is not in every case that the poet and the man accord. They did in this case, except that, pure and true and great as was the poet, the man was purer, truer, greater still. There is the greatness of outward deeds which blaze and dazzle, and there is the greatness of the hidden life which does in quiet the bidding of the Unseen. There are two kinds of poems: the poem of the pen and the poem of the life, each with its beauty and its blessing; but there is a life, which, as a mirror of the divine life, as an expression of the divine teaching, as a cultivating and perfecting of what is best in man himself, as a harmony of the sweetest strains that are to be found in earth and heaven, surpasses any poem that was ever written. Such a life — we can now say it freely — was Longfellow's. The story of it is in the songs he has sung. His songs are himself; their spotless purity of thought, their steady Christian faith, their rich and tender feeling, their sympathy and humanity, their sweet and gentle voicing, their thankfulness and courage, their patience, hope, and trust, their charity and good-will, their peace and resignation, their dutiful serving of the present, their stout-hearted outlook into the future — all *these* are *him*. His poems are what they are because he was what he was. What he *is*, rather:

There is no Death! What seems so is transition;
This life of mortal breath
Is but a suburb of the life Elysian,
Whose portal we call death.

Not many days before Mr. Longfellow's illness set in, two little boys belonging to one of the Cambridge public schools took it into their heads, as we learn from one of their teachers, to go and ask him for his autograph. They were not particularly prepossessing boys, either in appearance or dress; but the poet's door was not found closed. Seated for aught we know upon that "ebon throne" which perhaps these same two boys had helped to give him, he received his little visitors as if they had been princes in disguise. His autograph was willingly written in their albums, and then he took them through the house — through his own home himself — into the library and the parlor and the dining-room; and when he had shown them the wonders and beauties of the old mansion, he dismissed them courteously at the door with the words that "he should not mind if he had two little boys like them for his own." It was in every way a most life-like and characteristic act. It was Mr. Longfellow "all over."

The poet's funeral took place on Sunday. It was one of March's most mournful days. The sky was overcast, the chill of the east wind was in the air, and flurries of snow checkered the solemn hours. The private service at the house gathered the family — the poet's two sons and three daughters, his brothers and his sisters, a few other relatives, and a few near and dear friends. Among these last was Mr. Emerson, and it was a touching sight — his coming several times to the casket from his seat to take one and one more long and lingering look at the face of his comrade. Rev. Samuel Longfellow, one of the poet's brothers, read the scriptures and offered prayer, and a favorite hymn of the poet, "Softly now the light of day," was sung. The body was then taken to Mt. Auburn. At a little later hour citizens generally filled Appleton Chapel in the College yard to overflowing for a more public service, at which a most fitting and touching address was made by Prof. C. C. Everett of the Divinity School; an address which we wish we had space to print in full. The single decoration in the Chapel was an immense floral harp, with one broken string, which had been ordered by telegraph by the Bohemian Club of San Francisco. Thus the Pacific dropped its tear into the Atlantic's brimming tide. And indeed there is hardly a home

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where the English language is spoken where it will not seem as if one were dead.

But the harp-strings are not really broken. They give their music still.

Death of the Poet Longfellow.

Departed! and no "prophet's son" to say,
As all unseen along its star-path came
The God-sent chariot with its steeds of flame,
"Behold thy Master shall be called today!"
If some far gleam of radiance we had caught,
How mute a throng those parted waves had sought!

Less than six moons have waned since one sad morn,
Our royal bard so felt a nation's pain,
That, born of tears, fell his melodious strain
On weary hearts by tooth of anguish torn.
Then Death, that marksman, all too sure of aim,
Had ruthless borne away our nation's head.
Again our heart he rends—but "deathless fame"
Above his range shall proudly be upborne.

And still Columbia mourns—by Sorrow led,
She stands like Niobe beside her dead!

Johnstown, N.Y. MRS. J. OLIVER SMITH.

Longfellow.

IN MEMORIAM.

Alas, our harp of harps! the instrument
On whose fine strings the nymph Parnassus-bred
Played ever most melodiously, is rent
And all its music fled.

Alas, our torch of truth! the lofty light
That yet a tender household radiance cast,
And made the cottage as the palace bright,
Is blotted out at last.

Alas, the sweet pure life, that ripened still
To holier thought and more benignant grace,
Hath spread its wings, and who is left to fill
The dear and empty place?

How poor thou art, O bleak Atlantic coast!
How barren all thy hills, my mother-land!
Where now amid the nations is thy boast,
And where thy Delphic band?

Of that bright group who sang among thy wheat,
And cheered thy reapers lest their brown arms tire,
Whom ermined Europe raised a hand to greet,
As princes of the lyre,

The first have fallen, and the others wait,
The snow of years on each beloved head,
With weary feet before the sunset gate
That opens toward the Dead.

And who abides to sing away our pain,
As these our bards we carry to their rest?
We need thy comfort for the tears that rain,
O poet, on thy breast.

It is our earth, where prophet steps grow few,
For which we weep, and not, O harper gray,
For thee, who caroled from the morning dew
To noontide of the day,

Nor left thy task when twilight down the wall
Crept silently in shadowy flakes and bars,
And whose clear tones, while night enfolded all,
Sang on beneath the stars.

The knights and dames had bent their heads to list,
The serving-maids were hearkening from the stair,
And little childish faces, mother-kissed,
Had flocked about thy chair,

When ceased thy fingers in the strings to weave,
O'er thine anointed sight the eyelids fell;
And thou wert sleeping, who from dawn to eve
Hadst wrought so wondrous well.

Oh, gentle minstrel, may thy rest be deep
And tranquil, as thy working-tide was long.
Our lonely hearts will grudge thee not thy sleep,
Who grudged us not thy song.

KATHARINE LEE BATES.

Wellesley, Mass.

On the Death of the Poet Longfellow.

A blight is on the promise of the Spring:
Nor can the bloom of flowers, the budding trees,
The young, fresh grass, the summer-singing breeze,
Nor any gift that Springtime yet may bring,
Drive from our hearts the sorrow and the sting
Unpitying March has brought. Harsh winds that freeze,
Though you may soften and essay to please,
What songs of consolation can you sing
To charm away the anguish of this smart?
For March hath stilled a poet's loving heart—
The great, kind heart of him whose wealth of song
Inspired our lives with high and noble cheer,
Shed sweet, broad sunshine on our pathways here,
And helped our hearts with words how brave and strong!

Wheeling, W. Va. WILLIAM LEIGHTON.

"Ultima Thule."

H. W. L.

Wrap the broad canvas close; furl the last sail;
Let go the anchor; for the utmost shore
Is reached at length, from which, ah! nevermore,
Shall the brave barque ride forth to meet the gale,
Or skim the calm with phosphorescent trail,
Or guide lost mariners amid the roar
Of hurricanes, or send, far echoing o'er
Some shipwrecked craft, the music of his "Hail."

And he has laid aside his travel gear;
And forth to meet him come the mystic band,
Whom he has dreamed of, worshiped, loved so long—
The veiled Immortals, who, with lofty cheer
Of exultation, take him by the hand,
And lead him to the inner shrine of Song!

Lexington, Va. MARGARET J. PRESTON.

Three Characteristic Epitaphs.

A friend who read the epitaph prepared for his own tomb by the late Professor Clifford was prompted to compose two others, which, with that of the Professor, we give below:

Atheist.

I was not, and I was conceived;
I lived, and did a little work;
I am not, and I grieve not.
(*Clifford.*)

Pantheist.

A drop of spray cast from the Infinite
I hung an instant there, and threw my ray
To make the rainbow. A microcosm I
Reflecting all. Then back I fell again,
And though I perished not, I was no more.

Christian.

God willed: I was. What he had planned, I wrought.
That done, he called, and now I dwell with him.

Cambridge, Mass.,
the day after Longfellow's funeral. A. G.

The Jew in German Literature.

In a recent issue of the *Literary World* reference was made to Karl Emil Franzos as "the Jew in German literature." Perhaps such a title may be more justly claimed for Sacher-Masoch, the editor of the new German magazine *Auf der Höhe*, whose stories and sketches display a keener analysis of the Jewish character in Galicia than any to which Franzos can point. Both Franzos and Sacher-Masoch are non-Israelites. The former was born in a little Podolian town, and had early opportunity to observe the peculiarities of his Jewish countrymen both in Podolia and throughout the Principalities. His descriptions, however, are apt to be fanciful, exaggerated, just as are his pictures of Roumanian society, for writing which, it is said, he was obliged to leave Bucharest. Sacher-Masoch, when asked recently whether he was a Jew, replied that he was not, but strove to do justice to the Israelite whose history and character awoke his admiration. There is more dramatic power in Sacher-Masoch, while his picturesqueness is not inferior to that of Franzos. Miss Helen Zimmern wrote an account of Sacher-Masoch in last year's *Fraser's*.

Among other German writers, beside Auerbach, who have given especial prominence in their stories to the Jews, may be mentioned August Bernstein, the editor of the Berlin *Volkszeitung*, whose *Mendel Gibbor* and *Vögele der Maggid* are charming descriptions of old-fashioned Jewish life in Poland, abounding in a genial humor. Leopold Kompert, the poet and story-writer of the Ghetto, has written a number of sketches and more pretentious novels in the same sphere. Mosenthal, to whom we owe Miss Bateman's character of Leah, wrote with singular pathos and power a number of Jewish tales and sketches, which vie in delicacy and sweetness with Auerbach's. A treasury of information respecting Jewish customs and folk-lore, as well as many interesting historical sketches and lighter stories, will be found in the German series called *Sippurim*, published by Pascheles of Prague. A large number of stories and sketches from Franzos, Kompert, Mosenthal, Bernstein, etc., have already appeared in English in the columns of the *Jewish Messenger*, New York. Such writers form a school of fiction of their own.

A. S. I.

New York, March 28th, 1882.

NEWMAN SMYTH.

[For a successor to Professor Park of Andover Theological Seminary choice has been made of the Rev. Newman Smyth, D.D., pastor of the First Presbyterian Church in Quincy, Illinois. Dr. Smyth, who is a son of the late Professor William Smyth of Bowdoin College, and a younger brother of Professor Egbert C. Smyth of Andover Seminary, graduated at Bowdoin in 1863 and at Andover in 1867; and is already somewhat widely known by his three volumes, *The Religious Feeling*, *Old Faiths in a New Light*, and *The Orthodoxy of Today*. The greatness of the vacancy he has been called to fill, and the twinge which has been given thereby to one of the tenderest of the theological nerves in the New England brain, will cause the following picture of him, drawn from life, to be examined with interest.]

REV. NEWMAN SMYTH is a thoughtful preacher. He always has something to say, and something of an earnest import. He is never in the least empty, or given to making rhetoric take the place of matter. Whether the hearer agree with him or not, he will say that the preacher has paid his audience, his subject, and himself the respect of thoughtful preparation. There is nothing in the least showy, pretentious, dramatic, "sensational," in his pulpit work, either in matter or manner. All is sincere, sober, direct, plain, and dignified. His preaching is quite as much topical as textual, probably more so; though also frequently his sermons grow out of the text, or else the text is made skillfully to lead up to the subject. He preaches doctrinally, but more often and prominently his pulpit speech is practical in subject and aim; and it is marked by constant reference to, and exposure or condemnation of, current local follies or vices. His preaching cannot be called poetical, either in the best or the worst sense of that word applied to sermons; he has some imagination and gives it rein frequently, and it is quite warm at times, but not of a very delicate or fine quality. His diction is perspicuous, earnest, living, often forcible, even incisive sometimes; but not striking, masterful, powerful, burning. He is not an artist in words or a creator in expression; but he is forceful in thought. He takes little interest in church forms, in the service or the form of

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expression of the worship, musical or other, and takes it as he finds it, or as the choir gives it to him; but he is religious in spirit and reverential in manner. Despite his practical emphasis in preaching, his interest in theological thought is very strong, as his books witness, and as courses of lectures to his people show. But he aims at large themes in theology and passes by as "beggarly elements" many things that some persons would deem important. This might be inferred, to a degree, from his easy passage to and fro between the Congregational and Presbyterian churches. The writer once heard him say in the pulpit, in regard to some moral and religious question, that the answer was to be a good Presbyterian. While his preaching is eminently thoughtful and dignified and earnest, one would not judge it always to be very critical and comprehensive. He does not strike one always, even in his thoughtful places, as one who wrestles in thought till his sight grows both microscopic and telescopic; for the lens of the spiritual eye is capable of both these powers and should strive to attain them. For example, the writer heard him preach once on "election." In his treatment it became "selection," which he declared differed in only one letter. The text of the sermon was from the story of the supper at Bethany, "Mary hath chosen that good part which shall not be taken away from her." From the word *chosen* he argued that free will is established as orthodox doctrine by the authority of Christ; and from the word *shall* he inferred that the moral government of God is maintained, by the same authority, against scientific materialism on the one hand, and the theological "arbitrary-will" doctrine on the other hand.

It must be added that he is a liberal-minded man, who would scorn to let his sympathies be bounded by the fences of sects; and in pulpit exchange he would like to go much farther than the people would permit. He thinks for himself largely, perhaps aims to do so entirely; yet he argues for the value and necessity of definite creeds and statements, and how far these may interfere with his liberty cannot be told. He once praised a printed sermon and expressed his unqualified agreement with it; yet the discourse declared emphatically that no authority whatever, not that of the Bible even, could be held superior to human reason. How far there is a contrariety in him unconsciously (as is very often the case), or to what degree, if any, his generous liberality of spirit leads him to statements which he has not sounded intellectually, is uncertain; but it may be suspected much. One cannot feel the same respect for his logical coherence and his analytical penetration as for his spiritual gifts. He takes a generous interest in the community and feels the responsibility every man is under to advance the common weal. Thus actuated, he preaches on local reforms, inspects and denounces a bad prison, takes an interest in local societies for literary purposes and in an Art Association and in a Public Library and Reading Room, attends political meetings, primary and other, both for local and for national action. His spiritual instincts, and confidence in overbending guidance and help, and sense or belief of "unseen things eternal," are strong, and play an actual, and probably great, part in his life. He states earnestly his confidence in inner leadings, however the source thereof may elude our comprehension or definition.

In manner, in private, Mr. Smyth is not very warm, certainly not at all glowing; rather cold than genial. But this may arise in some degree from his great near-sightedness. It has been said that he is diffident. In public speaking his voice is not good, his enunciation or articulation not very clear, his bodily movement somewhat awkward, and his whole manner heavy and unattractive; by no means indifferent, however, but earnest and decided. He is of medium size and height, well proportioned. His face is refined and pleasing, his head well shaped, not noticeably large, high, well-arched, and with a good forehead. His coloring in complexion, hair and eyes is light, and perhaps a little florid; his hair is straight.

It may be added that Mr. Smyth is a student *par excellence* and spends his life in his study; not meaning by this, however, that he slights unduly his pastoral work, but that he has the scholar's impulse and devotion.

World Biographies.

Jonas Lie. Jonas Lie is chiefly known in this country by his two stories of Norwegian coast life, *The Pilot and his Wife*, and *The Bark "Future,"* both of which have been translated into English by Mrs. Ole Bull, and published by S. C. Griggs & Co., Chicago. He is yet a comparatively young man, having been born at Eger, near Drammen, Norway, Nov. 6, 1833. When the boy was only five years old his father removed to the region of "the midnight sun," namely to "Tromsö," where he had been appointed bailiff. The grand and beautiful nature of northern Norway made a deep impression on the boy's mind, and the scenes he there witnessed are constantly found in his poems and stories. As a boy he showed a peculiar fondness for the sea, and had he not been extremely near-sighted doubtless would have become a sailor. In 1851 he entered the university in Christiania, studied jurisprudence, and became a lawyer in Kongsvinger, a small town in the south of Norway. Excepting by an occasional poem and now and then a contribution to the press, the literary world did not know his name before 1870, when his first and best novel *Den Fremsynte* (The Man of Second-Sight) appeared. This is a profound psychological study, which at once placed its author in the rank of Norway's most gifted living writers. It was highly recommended by Björnstjerne Björnson, and secured for Jonas Lie a poet's salary from the government. *Den Fremsynte* was followed by *Fortæallinger og Skildringer fra Norge* (Stories and Descriptions from Norway), a volume containing three short stories from the North of Norway. Then came *Tremasteren "Fremtiden"* (The Bark "Future"), in 1872, and *Lodsen og hans Hustru* (The Pilot and his Wife) in 1874, the former dwelling more particularly on the life and surroundings, the latter on the character, of the heroes of the sea. Jonas Lie is an industrious author, and since 1874 we have had from him *Thomas Ross* and *Adam Schrader*, two novels of modern city life; *Faustina Strozzi*, a versified composition on Italian life; a drama entitled *Grabow's Cat*; a biography of Ole Bull, and a new story of the sea entitled *Rutland*. The poem, *Faustina Strozzi*, and the drama *Grabow's Cat*, cannot but be looked upon as literary failures. Their parts are very loosely strung together and they are without great interest. *Thomas Ross* and *Adam Schrader* are disappointing, not because they are inferior in style and plot to the average society novel, but because they come after such masterpieces as *The Man of Second-Sight*, *The Bark "Future,"* and *The Pilot and his Wife*. In *Adam Schrader*, for instance, chapter after chapter is devoted to the trivial gossip of a summer resort, and the plot of the story is slight. In *Rutland* Jonas Lie has returned to his sea-stories, to which, in our opinion, he should confine himself. *Rutland* is the name of a ship a hundred years old. After being wrecked on the North Sea it was bought and repaired by Mr. Christensen, and on the first trip he made with the vessel after it had become his own, he has with him a lady passenger, Miss Een, who in a violent storm puts on sailor's clothes and does sailor's work. Soon afterwards she becomes Mrs. Christensen, and continues to sail with her husband. Both Captain Christensen and the wife are drawn with great skill and power, and many thrilling scenes on the sea are woven into the story. Few writers have described a sailor's life so well. Jonas Lie's last book, the biography of the distinguished violinist Ole Bull, is a work of 410 pages, 256 of which are filled with letters mainly written by Ole Bull to his first wife. There are also a few of her letters to him and a few from distinguished persons such as Liszt. The biography proper, filling the first 154 pages, is based chiefly on earlier sketches written by Henrik Wergeland and Winter-Hjelm, the additions by Mr. Lie being very slight. The book contains a good portrait of the violinist and a picture of his old Norway residence, Valestrand. Much of its epistolary element is not in good taste, and the biography now in preparation by Mr. Bull's second wife is likely to be much more nearly authentic, complete, and satisfactory. Jonas Lie's sea-stories stand fairly by the side of Björnson's peasant stories. His other writings are likely to be forgotten. All are published in an elegant style by Fr. Hegel, Gyldendalske Boghandel, Copenhagen, Denmark.

NOTES ON FOREIGN BOOKS.

Chips from a German workshop in a special sense are the contents of the late Dr. Carl Neumann's *Geschichte Roms, während des Verfalles der Republik*, which Dr. Gothein has edited into a sort of History of Rome during half of the Revolution. The substance is the materials prepared by Prof. Neumann for his lectures at Breslau, in delivering which he never used a note; yet the materials fill more than 600 closely-printed pages. They combine narrative with criticism.

Lovers of the vivacious and genial Dr. John Brown will be glad to know that in *John Leech and Other Papers* a fresh collection has been made of his later writings. The artist Raeburn, Lord Eldin, Jeffrey, and Cockburn, Marjorie Fleming and Miss Stirling Graham, are among the figures depicted in the volume, the contents of which are mostly biographical. [Edinburgh: David Douglas.]

Two stories compose M. André Theuriet's new volume, *Les Mauvais Ménages*. The theme of one is an entirely proper love affair between a high-born *him* and a low-born *her*, which is skillfully conducted to a happy termination; that of the second is more after the common French order. [Ollendorff.]

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Das Sinngedicht, by G. Keller, is a collection of short stories tied together with a single thread after the manner of *Canterbury Tales* or the *Decameron*. Their author, who is sometimes called a follower of Auerbach, is a Swiss who writes in German; and there are those who pronounce him the most genuine and delightful of living German novelists. [Berlin: Hertz.]

In M. Emile Montéqut's *Types Littéraires et Fantasies Esthétique* may be found essays on Goethe's Werther and Wilhelm Meister, on Dante and Goethe, on Hamlet, and on Don Quixote, all of them displaying much accurate and delicate critical faculty. The tone towards Goethe is apologetic rather than eulogistic. [Hachette.]

M. Victor de Laprade's *Essais de Critique Idealiste* are the outcries of a man who is about disgusted with the materialism and sensuality of much of modern literature — outcries such as this: "Do not let us desert them [Corneille and Bossuet] even for such poetry as that of Shakespeare, Goethe, and Lamartine;" and this: "In all Molière's theatre there is not the moral substance of a page of Corneille." [Didier.]

Lawrence Oliphant's *Land of Khemi* opens up, according to Miss Amelia B. Edwards in the *Academy*, "a new Egypt — an Egypt abounding in wood, water, and verdure"; the Fayoom, namely, about which so little has been written that it has been almost totally neglected by ordinary tourists. The book is picturesque and readable in an exceptional degree.

Sir Richard Temple, author of *Men and Events of My Time in India*, was in India from 1847 to 1880, and his work is described as a biographical history of British administration in India during that time. Such men as John Lawrence, James Thomason, Sir Robert Montgomery, and Sir Bartle Frere appears in its pages. The *Athenæum* pronounces it "probably the weightiest contribution towards the history of India during the most critical period of its connexion with England that has yet appeared."

A fair specimen of the modern Italian novel is Salvatore Farina's *Il Signor Io*, a carefully finished miniature of domestic life. The story is a simple one of a girl who marries without her father's consent, and of the estrangement and reconciliation which follow. The style is delicate, pleasant, and skillful. [Turin: Roux & Favall.]

K. Knudsen, author of *Skolen og Fremmedordene* (The Schools and Foreign Words), will be remembered as author of a large dictionary of foreign words used by Norwegian writers, of nearly 1000 pages, showing how the use of foreign words can be avoided. The dictionary proved a great success financially and otherwise, and has established Mr. Knudsen's reputation. It became also the basis of a lively discussion in the press, and when this subsided the author went to work and summed up the arguments, *pro* and *con*, in the pamphlet of 111 pages now before us. The first 48 pages are devoted to an able discussion of the influence of foreign words on the schools, and from this introduction the little book takes its title. The whole pamphlet is a masterpiece in literary polemics. It is a pleasure to find, on page 78, *The Literary World's* review of the dictionary quoted *in extenso*. [Cammermeyer. Price 25 öre — about 10 cents.]

— A perfect sonnet has two outward properties, dimension and shape. It may be likened to many things — among others, to a vase of which the cup is fixed in shape, and the stem left, within certain limitations, to the humor of the artist.— *Cosmo Monkhouse in the Academy.*

The Gospel in the Stars, or Primeval Astronomy. By Joseph A. Seiss. [E. Claxton & Co. $1.50.]

This is an attempt to show that the constellations in the starry heavens were marked out and named, about six thousand years ago, by divine inspiration, to foretell and record the birth, mission, and offices of Jesus Christ. The heavens are thus a series of three books, The Promised One, The Church, The Redemption. Each book contains four chapters, each chapter four sections; thus making forty-eight constellations. The constellation Virgo, with its associated groups of Coma, Centaurus, and Boötes, constitutes the first chapter of the first book, giving the promised seed of the woman, the desire of nations, the man of double nature in humiliation, and the exalted shepherd and harvester. The closing chapter of the third book contains Leo, the king aroused for the rending; Hydra, the serpent fleeing; Crater, the bowl of wrath on the serpent; Corvus, to devour the serpent's carcass. Dr. Seiss devotes a good deal of learning (of a peculiar kind, however; taking, for example, Seyffarth as his guide in Egyptology!) and a great deal of ingenuity, to the working out of his principal theme; and closes with a chapter on the Star of Bethlehem. Berenice's Hair is, he affirms, the child of the Virgin; it is the type of the infant born in Bethlehem; in the year of his birth a new star of great brilliancy appeared there, which was exactly in the zenith of Bethlehem, at midnight, at Christmas; and the reflection of its light in David's well, at Bethlehem, showed that fact to the magi, and thus led them to the right villages. Parts of the book have a certain amount of plausibility about them; but, on the whole, the volume is a singular illustration of the fact that, by ingenuity and imagination, any interpretation you please can be given to any sentence, action, or fact you choose.

Around the World Tour of Christian Missions. By William F. Bainbridge. D. Lothrop & Co. $2.00.

Round the World Letters. By Lucy F. Bainbridge. D. Lothrop & Co. $1.50.

The Bainbridges, whose two books we bracket together in this paragraph, are husband and wife. Mr. Bainbridge is a Baptist minister, ten years pastor of a large church at Providence, R. I.; Mrs. Bainbridge is a Cleveland, Ohio, lady. Fourteen years ago they made together the conventional trip to Europe, Egypt, and Palestine. On the 1st of January, 1879, they set forth again for a tour around the world via the Pacific. Mr. Bainbridge's idea was to visit and study the foreign missionary fields; Mrs. Bainbridge meanwhile used her eyes as any traveling woman would do. The two books before us are the result. We give the title of the first exactly, awkward as it is. Despite crudities of style, and a certain preachy tone which now and then approaches cant, Mr. Bainbridge's narrative is original, instructive, and useful; though in reading it allowance needs to be made for some of the author's partialities. With Christlieb's recent statistical compendium of Protestant Foreign Missions in one hand and Mr. Bainbridge's book in the other, any stay-at-home can intelligibly and easily traverse the entire missionary field in the three continents of the Old World and Oceanica, observe the workers and their methods, estimate results to date, and forecast the future. Any pastor might find material for several interesting talks to his people out of Mr. Bainbridge's 600 pages. Mrs. Bainbridge's book is more nearly the ordinary book of foreign travel, following the other as a sort of tender, and is inferior to it typographically, as if it were not worth so much, as it is not.

The Domestic and Artistic Life of John Singleton Copley. By Martha Babcock Amory. Houghton, Mifflin & Co. $3.00.

No handsomer book has lately appeared, and few handsomer books have ever been issued from the American press, even at Riverside, than the late Mrs. Amory's *Life* of her grandfather, the artist Copley; which is also in fact a life of his son, John Singleton Copley, Jr., afterward Lord Lyndhurst, and three times Lord Chancellor of England. It is a pity that Mrs. Amory's part of the story is not a little more carefully written. Her editor, Dr. Charles Kneeland, might have helped her syntax somewhat, and her proof-reader her punctuation a good deal. But the weight of the book, and its value, are in its great store of family letters, which are as interesting as they are abundant, and almost always of excellent style. What correspondents our grandfathers and grandmothers were! Mrs. Amory was not, however, without a certain degree of biographical and historical sense, and with a little more literary skill she would have made the finest possible use of really rich and fresh materials. We have her at her best, perhaps, in the account of her visit to Lord Lyndhurst in 1834. As it is the volume holds much matter of importance for students of art in its portraitures of Copley and his contemporaries; is worth the attention of readers of history for its vivid reflection of Anglo-American affairs a hundred years ago or so; and cannot fail to entertain all lovers of refined and gentle family experiences touched with some unusually romantic lights and sustaining truly distinguished relations in more directions than one. Copley died in 1816 at the age of eighty-one, and his life and performance were as remarkable as they were long and active. There is a steel portrait of him; a heliotype or two of some of his famous portraits would have been a welcome addition. The book, with its excellent typography, laid paper, rough edges, and faultless binding, is worthy of presentation to the nobility, and is in substance a notable memoir. It will stand by itself without supports.

French History for English Children. By Sarah Brook. Revised and edited by George Cary Eggleston. With illustrations and maps. Harper & Brothers. [No Index.] $1.00.

"Sarah Brook" is understood to be a daughter of Sir James Fitzjames Stephen, the successor of Sir Henry Maine as legal adviser to the government of India, and reputed author of *Essays by a Barrister*, reprinted from the *Saturday Review* in 1862. When the English edition of her book came under our notice we pointed out some of its blemishes [Vol. XII, p. 451], but did not emphasize them as much as we might. The literary quality of the book is so poor that it is not to be used by children who may be supposed to catch from the authors with whom they are

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familiar habits that are to influence them in their own writing. Mr. Eggleston may have carefully "revised and edited" the work, but the fact is not apparent. In one or two instances he has drawn his pen through lines that were more appropriate to England than to America, but he has not done what should have been done in weeding out and reconstructing. We might run through the book again, pointing out its long and involved sentences, linked together by the conjunction "and," its indefiniteness of statement, which renders it impossible to fix the dates of most of the events related, and its misleading dates at chapter heads; but we wish merely to reiterate in general our opinion of the character of the work, and to express our surprise that it could have passed the eyes of the proof-readers of Macmillan's press and the editor and proof-readers of the Harpers. The English edition costs $2.00, but is more elegant than the reprint. The maps are finer, the paper is better, and the whole book more satisfactory, if a book essentially faulty can be said to be "satisfactory" in any respect.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

Wilkes's "Shakespeare from an American Point of View." A third revised edition of Mr. George Wilkes's book with this title has been issued by the Appletons in a handsome octavo of 484 pages ($3.50). The former edition was noticed at length by another hand in the *World* (vol. viii. p. 9). In the present issue the author gives a modified view of the "evening mass" in *R. and J.*—adding, in our humble opinion, nothing of value to the more than enough that has already been written on the subject (the simple fact being that there is such a thing as "evening mass," and that Shakespeare, whether he was a protestant or a papist, may have been aware of it)—and he also reports certain new "discoveries" he has made in "the Shakespearian mine." The one on which he especially plumes himself in his preface is that, in *Romeo and Juliet*, "the famous Nurse, instead of being the decrepit crone, as she is always represented on the stage, could hardly have been over twenty-five or twenty-six years of age, since Juliet, to whom she was *wet* nurse, died at twelve, when her mother, Lady Capulet, was barely twenty-eight." The poet may have got his arithmetic somewhat "mixed" here, as in several other instances in the plays, but Mr. Wilkes, in his exultation at the "discovery," seems inclined to exaggerate the incongruity. The Nurse had been a mother only some eleven years before she is brought on the stage with only "four teeth" in her head—a point which appears to have been introduced solely for the sake of a small pun on "fourteen"—but there is not the shadow of a reason for assuming that she was then as young a mother as Lady Capulet. A young girl of fourteen or fifteen, who had lost her baby, was less likely to be selected as nurse for the infant Juliet than a woman of greater age and experience, say twenty years older. She would then have been nearly fifty years old when she appears in the play; and that was reckoned much older in Shakespeare's time than now, when the average duration of life has become considerably greater. "Old John of Gaunt," as he is called in the first line of *Richard II.*, and who is represented in the play as a very aged man, was only fifty-eight years old at the time. Daniel, in his poem of *Rosamond*, describes King Henry as extremely old, though he was only fifty-six when he died. Spenser calls Robert, Earl of Leicester, an old man in 1582, but he was not then fifty; and Coligny is represented by his biographer, Lord Huntington, as a venerable man, though he died at fifty-three. The Nurse of the modern stage is made older than the poet (except in that one joke about the "four teeth") really depicts her; but she may well have been an old woman, according to the common estimate of age in that day.

Another reason for bringing out this new edition is "the necessity of correcting numerous typographical errors"—of which, however, not a few are to be found in the present volume, especially in proper names; as "Furnival" (*passim*), "Speddon" (meaning Spedding), "Kreysig" (alternating with the correct "Kreyssig"), etc.

Last, we are told that "this final issue is further justified in the recent discovery, by the venerable Shakespearean critic, J. Payne Collier, of another play of Shakespeare, in which the author is in full accord with him." The reference is to *The Warning for Fair Women*, which Mr. Collier announced as Shakespeare's in February, 1879, but which the critics with perverse unanimity refuse to accept as his. In a note reprinted by Mr. Wilkes in his preface, Mr. Collier expresses his grateful recognition of the "judicious advocacy" of this Yankee Daniel come to judgment, adding, as a little rap at the English non-believers: "If I had been the first to say that Shakespeare wrote the soliloquy in *Hamlet*, my enemies would have disputed it."

One or two tempting points in Mr. Wilkes's book we may or may not find space to touch upon hereafter.

CURRENT LITERATURE.

Two contributions have been made recently to what may be called the popular history of Spain, one of them American, the other English. The first, by Professor James A. Harrison of Washington and Lee University, Virginia, belongs in D. Lothrop & Co.'s "Library of Entertaining History." As such it is "entertaining" and it is "history." The author has traveled in Spain; what is more to the purpose he has explored the literature of the subject as few scholars have, and writes out of a full and critical knowledge as well as with a ready hand. For a short history,—and it is not so very short either, stretching out as it does to 700 pages—it is worthy of praise. The mass of material must be something of a burden to any writer, but Prof. Harrison handles it with comparative lightness and ease; and the passages of excellent writing are more than occasional. The second work, by Wentworth Webster, a well-known Spanish scholar, belongs to Sampson Low & Co.'s series of "Foreign Countries and British Colonies," and is of smaller scope, with a corresponding increase of difficulties in treatment.

Lieutenant Hovgaard, a member of the Nordenskiöld Expedition, has written *A Popular Account* of it to meet the wants of those who do not care to go so deeply into the historic and scientific aspects of the subject as Nordenskiöld's own work requires one to do. The historic accompaniments are greatly reduced for the purpose, and the scientific details abridged; and more prominence is sought for the picturesque element of adventure. An uninteresting story could hardly be made out of such materials; and Lieut. Hovgaard's is not by any means uninteresting; nevertheless the volume is the inferior of the one noticed in our last issue at several points. In only one respect has it decidedly the advantage, namely in its map number one, which shows the circumnavigation of Asia and Europe at a glance. The pictures are poorer than is excusable. But the subject is fascinating in almost any light. [London. Sampson Low & Co.

A new volume of Cassell's Popular Library, entitled *The Huguenots;* a sketch of their history from the beginning of the Reformation to the death of Louis XIV, is by Gustave Masson, B.A. Mr. Masson gives us, however, more than he promises; for in a concluding chapter the history is brought down to the year 1880. Here is, therefore, within the compass of 192 pages, 18mo, a complete, if not a very full record of French Protestantism written by a scholar evidently at home in the subject and able to express himself clearly and pleasantly upon it. He has done his work well, making use, in particular, of some recently published French works. In a somewhat cursory examination of the book we have detected no error worthy of note except the application of the designation of "lame or insecure peace (*paix boiteuse et mal assise*)" to the Peace of Longjumeau, 1568. It has been shown by Soldan and by Baird (*Rise of the Huguenots*, ii. 366) that this is a mistake, and that the witty nickname was really given to the Peace of St. Germain (1570), in consequence of the fact that, of the plenipotentiaries on the royal side, one (Biron) was lame and the other was lord of Malassise. [25c.]

Under the general title of *Some Private Views* Mr. James Payn, the clever English novelist, has reprinted a number of his recent articles in the *Nineteenth Century* and the *Times*. They are on various topics, chiefly literary, show wisdom and good spirits, and are excellent light reading of a useful sort. One relates the author's technical experiences as a story teller, and another deservedly rebukes "Sham Admiration in Literature." [Chatto & Windus.]

The second volume of the new Riverside Edition of the Collected Works of Bret Harte is made up of prose entirely—"Earlier Papers," "Other Papers," "Bohemian Sketches," "Spanish and American Legends," and "Tales of the Argonauts"; and takes its title from what is probably the chiefest, certainly the most famous, of them all, *The Luck of Roaring Camp*. [Houghton, Mifflin & Co. $2.00.]—The same publishers have brought out a new ninth edition of the Rev. Wm. Mountford's *Euthanasy*, a volume of "happy talk towards the end of life," a sunny book of good sense and pleasant sentiment first published more than thirty years ago, a sort of nineteenth century Plato, which we are happy to commend to all who have not yet known it. [$2.00.]—The first two issues in Macmillan's new dollar series of popular novels are Kingsley's *Hypatia* and *Westward Ho!* and very good-looking books they are at that low price, excellently printed and well bound. *John Inglesant*, a shapely column rising from the monotonous level of modern fiction, comes next.—Novel readers desirous of making or renewing acquaintance with Frances Burney's famous *Evelina*, that delightful old "his-

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tory of a young lady's entrance into the world," can do so conveniently in a new edition in the well-known dress of Bohn's Library. [Scribner & Welford. $1.40.] — Mr. George Augustus Sala's *Paris Herself Again* has reached a 6th edition and compression into a single volume of 539 pages. These pen-and-pencil sketches of Parisian life are clever enough, no doubt, but they are not so edifying to the public taste and conscience that we can rejoice at their being cheapened and so still more widely circulated. Such books are to be kept on the high shelf, out of reach. [New York: Scribner & Welford. $2.25.] — The new dress of Dr. J. G. Holland's novel, *Sevenoaks*, is a great improvement on the old, the cover especially. [Scribner. $1.25.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

460. Study of Anglo-Saxon. (See 449.) Permit me to recall to your notice Prof. March's Anglo-Saxon reader, published by the Harpers. I have used both March's and Sweet's readers. If W. J. C. should commence with March's simple method, and supplement it by Sweet's, he will then find himself prepared to study the language philologically, and enjoy its masterpieces.

East Orange, N.J. W. O. W.

We may add here that Mr. Sweet has just finished a Shorter Anglo-Saxon Reader, which will be of great service as an introduction to the larger work. It will give, according to the *Academy*, a few prose texts of the simplest character, in a uniform Early West-Saxon orthography, preceded by some easy sentences to supplement the texts, together with a glossary, notes, and grammar, the latter treating fully all the inflections and syntactical peculiarities that occur in the texts, but giving only the most indispensable elements of the phonology of the language.

461. A court in banc. What is a "court in banc"? Webster does not aid.

Jacksonville, Ill. J. H. W.

This question strikes our poetical vein, and we answer:

"En banc" is phrase of Norman French
Equivalent to our "in bench."
Lawsuits, you know, need to be tried
Where the folk interested reside:
From town to town the judges hie them,
And, where they find the suits, they try them.
These "circuits" done, the judges all
Assemble at Westminster Hall,
To bring report of what they've done,
Correct mistakes, and — have some fun.
The seat where they their slips retrench
Is called — because it ain't — a "bench";
"In banc" means: sitting for revision
Of some one judge's crude decision.

462. Leopardi. Inquiry has been made in this column for translations of Leopardi. A volume of his *Essays and Dialogues*, translated by Charles Edwardes, with a biographical sketch, has just appeared in London. [Trübner & Co. 8vo. 7*s.* 6*d.*]

463. Malling. The *Literary World* will confer a favor by giving me the address of P. T. Malling, whose name occurs on p. 454, *Literary World*, of Dec. 3, 1881. REV. DR. M.

Charlotte, N.C.

Christiania, Norway.

464. Longfellow's "Lost Youth." What is the meaning of the words quoted in Longfellow's "Lost Youth," viz.: "A boy's will is the wind's will," and "the thoughts of youth are long, long thoughts"? F. D. B.

West Waterville, Me.

In the first line "*will*" has the force of the Latin *voluntas* — desire, tendency, inclination. Free, restless, fitful, searching; a thing of uncertain, mysterious workings; what, better than the *wind's* will, could describe a boy's?

In the second of the lines quoted the meaning of the word "long" is *far-sighted*. The "thoughts of youth" look far on into the future.

NEWS AND NOTES.

— D. Appleton & Co. have nearly ready to appear in the International Scientific Series, *Myth and Science* by Tito Vignoli; *Bees, Wasps, and Ants by* Sir John Lubbock; and *Diseases of Memory* by R. Ribot, author of *Heredity*. Prof. Tyndall's *Essays on the Floating Matter in the Air* will be ready this month, with Lecky's two new volumes in the *History of England in the Eighteenth Century;* and the XI and XII vols. of Bancroft's *History of the United States* will follow in May. It is forty-eight years since the first volume of this work was offered to the public, and although Mr. Bancroft is now eighty-two years old, he has no thought of laying aside work, and expects to bring the history to the close of the Mexican War.

— The next "American Statesmen" in Houghton, Mifflin & Co.'s series will be *Alexander Hamilton* and *Andrew Jackson*, and the next of American "Men of Letters" Mr. Sanborn's *Thoreau*. Three more volumes of Bret Harte's writings are under way, and two more of Björnson's novels, *The Fisher Maiden* and *The Bridal March*. M. M. Ballou has prepared for this house a collection of *Notable Thoughts about Women*, and Mr. Charles Godfrey Leland a study of *The Gipsies*. Prof. Francis J. Child's *English and Scottish Popular Ballads* will be issued to subscribers only, in a limited edition of 1000 copies.

— Houghton, Mifflin & Co. have procured a stock of Professor Arber's Reprints, a series of curious and valuable old Poems, Romances, Epigrams, Sermons, Travels, and the like. In the five divisions into which the general series is grouped, some sixty separate publications have been so far issued. The fifth comprises the first printed English New Testament; the fourth a new edition of the Paston Letters; the first, second, and third are miscellaneous collections. A circular describing the Reprints more in detail will be mailed by Houghton, Mifflin & Co. to any address.

— Scribner & Welford add one more announcement to the long list of art books they have published within the last few months: *Outlines of Ornament in all Styles*, by W. and G. Audsley. This work is intended to be of use not only to artists and architects, but to silversmiths, carpet manufactures, glass stainers and art manufacturers of all sorts. This firm will shortly have *The Statistical Atlas of England, Scotland, and Ireland*, by Philips Bevan, F. S. S.

— Cassell, Petter, Galpin & Co., will issue April 15th, an interesting and popular book on *The Constitution of the United States*, by Simon Sterne of the New York Bar. In "Cassell's Popular Library" *The Religious Revolution in the Sixteenth Century*, is nearly ready, and *American Humorists*, by Moy Thomas, *Notable Irishmen*, by Percival Graves, and *Notable Scotchmen* by J. M. Ross, are in preparation.

— Macmillan & Co. have just received *The Decay of Modern Preaching*, by J. P. Mahaffy, and *a Treatise on the Theory of Determinants* by Thomas Muir. Their cheap edition of *Tom Brown's School Days*, reduced from twenty cents to ten, is clearly printed and full of pictures, making a very creditable example of English cheap literature. *John Inglesant* is receiving high praise from all quarters.

— *Harper's Monthly*, for May, among other noteworthy features, will contain a poem of some length by Edwin Arnold, entitled *Love and Death*, the conclusion of Miss Woolson's *Anne*, the beginning of a new serial by William Black called "Shandon Bells," a beautifully illustrated sketch by W. Hamilton Gibson, an article by E. C. Stedman on "Some London Poets," and a short story by Sherwood Bonner.

— Estes & Lauriat have in preparation *Canoe and Camera* and *Paddle and Portage*, by T. Sedgewick Steele; *Camp Cookery* by Miss Parloa; Justin M'Carthy's *Epoch of Reform; An English Daisy Miller*, by Virginia W. Johnson; *The Slaves of Paris*, another of Gaboriau's exciting detective stories; and an *édition de luxe*, of 250 copies only, of Thackeray, with 217 illustrations.

— S. E. Cassino, Boston, has in press *A Manual of Invertebrate Zoölogy for Seaside and Laboratory Use*, by Prof. W. H. Brooks, which is intended to be a complete handbook, illustrated; also *A Manual of Oology*, by L. S. Willard, *A Manual of Entomology* by E. P. Austin, *Bird's Nesting*, by Ernest Ingersoll, and a new edition of A. B. Hervey's excellent work on *Sea Mosses*.

— R. Worthington is about to issue a collection of sketches of travel in Europe and the East entitled *Toward the Sun-Rise*, with a memorial sketch of the Rev. William Punshon, by Hugh Johnson; also *A Story of a Long and Busy Life*, *Chambers' Etymological Dictionary* in a new and enlarged edition, and a novel entitled *The Use of Sunshine*.

— In *St. Nicholas*, for May, "The Stories of Art and Artists" will recount the life of Correggio; there will be a new play by Mr. Brooks for three characters, entitled "Little Red Riding-Hood;" Miss Dodge's story, "Donald and Dorothy," will present some new developments; and there will be poems by H. H. and Celia Thaxter.

— A. Williams & Co. are preparing a new edition of the poems of Owen Innsley. Their *Cape Cod Folks* has reached an 11th edition, and has gained the distinction of being the subject of a lecture by Rev. N. H. Chamberlain, which has been given two or three times already in Boston, and ought to be heard elsewhere.

— E. P. Dutton & Co. publish *Charles Lowder*, a noble biography of a noble man, by the author of *The Life of St. Teresa*, a book which has had a very large sale in England. *Week-Day Living*, by Samuel Pearson, is a book for young men and women, and pleasantly touches on the practical details of every-day life.

— Lee & Shepard have in press new editions of Mr. Higginson's works, of that famous book, *The Stars and the Earth*, of Henry Giles's *Human Life in Shakespeare*, of Wendell Phillips's *Speeches and Lectures* and of his *Scholar in a Republic*, and of the *Life of Horace Mann*.

— Colby & Rich have just issued the *Occult World* by A. P. Sinnett. "The Theosophical Society," "Recent Occult Phenomena," and "Teachings of Occult Philosophy" are discussed within its pages.

— A. D. F. Randolph & Co. have recently issued a new edition of their clever little satire,

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The Decorative Sisters, the covers tied with silk and embellished with designs of a stork, sunflower, and fan.

— Robert Carter & Bros. have just published a volume of sermons by Dr. J. Oswald Dykes, and a book for children, The *Wondrous Sickle; or Hours with Orientals* by A. L. O. E.

— J. W. Bouton is prepared to receive advance orders for the new edition for 1882 of the *Paris Salon Catalogue*, edited by F. G. Dumas, and containing six hundred illustrations.

— Charles Scribner's Sons have in preparation a new novel which is expected to "create a genuine sensation in the field of fiction." The title is not yet announced.

— Lovers of Ruskin can now have his works in dollar volumes bearing the imprint of John Wiley & Sons.

—Roberts Brothers will bring out Dr. E. A. Abbott's *Onesimus;* memoirs of a disciple of St. Paul.

Foreign.

— As an instance of the direction which the tastes of "collectors" sometimes take, and of the degree of gratification which they sometimes attain, we may quote from an advertisement in the *Athenæum* of a unique cabinet of fans to be sold in London in June next, numbering nearly 500 specimens, and embracing extraordinary examples by Watteau, Lancret, Boucher, and other Evantailists of the epochs of Louis XIII, XIV, XV, XVI, and the French Revolution. It includes the Marriage Fan of Adelaide of Savoy, mother of Louis XV, by Watteau, painted with Fêtes at Versailles — the Marriage Fan of Marie Leczinska, his Queen, by Boucher (from the Franks Collection) — a Marriage Fan of the Dauphiness, his son's wife — the Marriage Fan of Maria Antoinette, attributed to Fragenard, and others that belonged to the unfortunate queen — two very fine Fans, with *tableaux vivants* at the Court of Louis XIV, representing the rival beauties in classical character, probably painted for the Duchess de Valerie, and many others with heroic, historical, marriage, and amative subjects, and exquisitely mounted in mother-of-pearl, ivory, and tortoise-shell, with gold enrichments. The English portion also contains remarkable examples, viz., the Marriage Fan of the Princess Anne, daughter of George II, married to the Prince of Orange in 1733 — a Fan illustrative of Charles Edward the Young Pretender's invasion — the beautiful Fan of Mrs. Fitzherbert, painted by Cosway, with subjects of her marriage relations with the Prince of Wales, and many others illustrative of the history, topics, and manners of the period.

— Mr. Mowbray Morris has arranged a selection of English poetry for boys which Remington & Co. will publish under the title of *The Poets' Walk.* — Sonnenschein & Co. have in press a classified list of *The Best Books* in English upon various subjects by J. Jacob. — Mr. Martin Farquhar Tupper is about to publish a collection of plays for private theatricals. — Dr. E. B. Tylor is collecting materials for a history of social customs. — A *Manual* of the history, contents, and literary annals of Lambeth Palace Library is in preparation by its librarian, Mr. Kershaw. — Sir Charles Macgregor's forthcoming work on Baluchistan will light up a land which has been unknown to Europeans since the days of Alexander. — Mr. T. Wemyss Reid, the editor of the *Leeds Mercury*, was in Tunis last autumn during the political excitement there, and is about to publish through Sampson Low & Co. the diary of his trip. — A long and interesting paper on "The Queen and our Royal Family in Contemporary Literature" appears in *London Society* for March.

— At a recent sale in London some rare books brought some rare prices, as we proceed to specify: a 1st edition of the *Ingoldsby Legends*, 3 vols., illus., £17.5*s.*; a choice set of unlettered proofs of Cruikshanks's illustrations to the *Tower of London* £32; the first issue of Grimm's *German Popular Stories*, with illustrations in bronze-colored ink, £15.15*s.*; a 1st edition of Burns's *Poems*, with an autograph letter, £73; do. of Lord Byron's £16.10*s.*; do. of Gray's *Elegy*, £19; do. of Keats's *Poems*, a presentation copy to Severn, £18.10*s.*; do. of *Adonais*, another presentation copy with autograph inscription, £43. A copy of *Poems by Two Brothers*, the Tennysons, 1827, fetched £7.7*s.*6*d.*; a 1st edition of *Maud* with three autograph additions by the author, £8.10*s.*; do. of *Sketches by Boz*, £15.10*s.*; do. of Rogers's *Italy* and *Poems*, beautifully illustrated by Clonnell after Stothard in pen-and-ink, and finely bound, £59; India proofs of Turner's *Annual Tour* £25; and a fine copy of the same artist's *England and Wales* £137.

— I have in my small library some thirty or forty volumes of other old magazines, which confirm me in the propriety of the suggestion which I am now about to make, in the hope that some more influential readers of your journal will take up and endeavour to carry out the idea — namely, that there should be in our great metropolis a new library opened, to consist entirely of magazines and other records of contemporary matters. I could point to one such in which I believe some future editor of Junius would find much new and hitherto unused materials for the still mysterious history of those fervid, much-discussed, and possibly over-rated political tirades; and if the time should ever come when an earnest and competent editor shall give us a new and well-annotated edition of "Horace Walpole's Letters," I venture to say its value will be proportionate to the extent to which he draws his illustrations from contemporary periodicals. — *W. J. Thoms.*

— W. H. Allen & Co. announce a *History of Shorthand* by Thomas Anderson, parliamentary reporter, which promises to be a work of real value. The tachygraphy of the Greeks, and the *notae tironianae* of the Romans, will be explained and illustrated by wood-cuts. English systems, from the time of Elizabeth, will be compared with one another, and with the principal systems of France and Germany. Practical matters with reference to the needs of the present day will have full attention. An Appendix will contain a digest of information concerning official parliamentary reporting in every country of the world where it obtains; and a complete bibliography of shorthand literature will also be given.

— Articles of literary note in the March reviews are as follows: "Martin's Horace" in *Blackwood's;* "The Poetry of D. G. Rossetti," by Thomas Bayne, in *Fraser's;* "Jowett's Thucydides," by E. A. Freeman, "Miss Ferris's Novels," by George Saintsbury, and "The Decay of Criticism," by Grant Allen, in the *Fortnightly;* "A List of Historical Novels" in the *Journal of Education;* "The Revised Version and its Assailants," by Canon Farrar, and "Professor Goldwin Smith as a Critic," by Herbert Spencer, in the *Contemporary;* "A Gossip about Bookstalls" in *Temple Bar;* "The Melbourne Public Library," by H. M. Franklyn in *Macmillan's;* and "Gossip about the late W. Harrison Ainsworth," by A. H. Whall, in *Tinsley's.*

— Fostered by the fate of Burns, of Byron, of Leopardi, and of many other sweet singers, a theory sprang up that the best bards die young; that forty is a fatal Rubicon they cannot overstep. But this opinion has been thoroughly falsified by the long lives and undiminished powers of the greatest and most truly representative poets of the present era. The threescore years and ten allotted as the limits of human life have already been attained by Victor Hugo, by Mr. Tennyson, and by Mr. Browning; and yet they are still producing work of the highest and most characteristic type, as if they had passed through the Fountain of Jouvence. — *J. H. Ingram in the Academy.*

— The sale of the fourth portion of the Firmin-Didot library will take place in the first fortnight of June, when the books and MSS. relating to theology, jurisprudence, science, and art, and a collection of books illustrated with wood-cuts, will be dispersed. Among the MSS. are the Missal of Monte Cassino (1404); Books of Hours with Illuminations, executed for Anne de Beaujeau, Regent of France, for Mary of Burgundy, King René of Anjou, Marguerite de Rohan (grandmother of Francis I), Louis XII, etc.; several treatises by Leonardo da Vinci, with drawings by Poussin; etc.

— No Englishman of the old block really cares a straw for foreign praise or blame; it might be better if he did. But what no Englishman — even Englishmen being human beings — can resist is the subtle juxtaposition of unpleasant persons by which Mr. James contrives to throw up English pleasantness; and this juxtaposition becomes all the more terribly seductive when the unpleasant persons are, as they are almost wholly in his books, Americans. — *Pall Mall Gazette.*

— The French archæologist, M. Francisque Michel, will endeavor to prove in his forthcoming *Critical Inquiry into the Scottish Language* that Scottish civilization is of French origin.

— The authorities of Frankfort on the Rhine have prohibited the publication of a German translation of Boccaccio's *Decameron*, on moral grounds.

— A German translation of *Nana* has been suppressed at Berlin.

OBITUARY.

Mackay. In London, Feb. 23, Robert William Mackay, 79 years; a philosophical scholar and thinker of distinction, author of *The Progress of the Intellect* [1850. 2 vols.], *The Tübingen School* [1863], *Sketch of the Rise and Progress of Christianity*, *The Eternal Gospel* [1867], etc., etc.

Hamilton. The death was announced early in March of Miss Elizabeth Hamilton, a daughter of the eminent Sir William Hamilton, of whom she furnished the account in the *Encyclopædia Brittanica.* She was a great friend of the university education of women in Scotland, and went to Germany a year ago to prepare a work on the philosophy of Hermann Lotze.

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THE LAW OF STOCK DEALINGS.*

THE immense increase, during recent years, of investments in stocks and securities has naturally called forth several works on the law governing them. Our readers may remember Lewis on the *Law of Stocks and Bonds* and Melsheimer and Lawrence's *London Stock Exchange*, mentioned in our recent review of law books published during 1881; and since these there has appeared a treatise on the *Law of Stockbrokers* by Arthur and George Biddle. The present volume on this general topic by Mr. Dos Passos is seen at a glance to be more comprehensive in plan and scope than either of its predecessors.[1]

After an historic "Introduction," narrating the origin of stockbrokers and stock exchanges, Mr. Dos Passos explains in two chapters the legal nature of American stock exchanges and of membership in them, and their rules; and gives an analysis of a sale of stocks, as usually made in the United States. Chapters IV, V, and VI treat somewhat similarly of the London Stock Exchange and the Paris "Bourse." Apparently no extended account is given of stock dealings in other European countries. The author then returns to explanations of the general law governing those peculiar rights which arise out of stock dealings. Chapter VII expounds a subject very important to "outsiders" who would speculate in Wall Street, viz., the question how far they are bound by rules and usages unknown to them which have grown up amongst the brokers. The course of thought in English courts has been that whoever employs a broker impliedly authorizes the latter to deal as brokers usually do; and must either inform himself of the "customs of the street" or take the risk that he may suffer thereby. American decisions tend toward the view that a broker cannot claim the benefit of the peculiar rules and ways of himself and fellows against a stranger to them; but must either notify an inexperienced employer beforehand, or else follow the course of dealing indicated by his customer's "order" and the rules of law.[2] The somewhat conflicting decisions on various aspects of this question are reviewed. Stock-jobbing is the topic of Chapter VIII; and here the various stock-jobbing laws, the distinction in law and morals between speculation in stocks and a wager; and the lawfulness of "options," "puts," "calls," and "straddles," of "pools" and "corners," etc., are discussed. Chapter IX is devoted to Negotiability; about 175 pages being occupied with the rules of law governing transfers of ownership in the various securities known in the money market. Chapters X and XI will be of less interest to investors and speculators, and more useful to their attorneys; for they are devoted to the remedies allowed in the courts when stock contracts are broken, and to the measure of damages. An Appendix gives the rules of the three great Exchanges of the world — those of New York, London, and Paris.

The author's style and arrangement are lucid; decisions to a very recent date are given; and the volume is well adapted to be useful to an intelligent broker or speculator who may wish to have some knowledge, himself, of the law applicable to dealings in Wall Street, as well as to the professional man. By employment of a thin but satisfactory paper, coupled with press-work almost everywhere careful, the publishers have given more than 1050 pages while making a book no larger or heavier than an average 700 or 800 page law-book; a feature which will, we think, recommend the volume to the legal profession. The mechanical execution in other respects is excellent. The index, which the author, in his preface, credits to his brother, Benjamin F. Dos Passos, Esq., of the New York bar, is unusually full and thorough.

*A Treatise on the Law of Stockbrokers and Stock Exchanges. By John R. Dos Passos, of the New York Bar. Harper & Brothers. $7.50.

[1] The English works by Boyle (1875), and Cavanagh (1879), and the recent American treatise, Burroughs on the "Law of Public Securities" (1881), are not mentioned in the text, because they relate to the nature, obligations, etc., of the various securities, shares, and evidences of debt salable in money markets, rather than to the relative rights of broker and his customer or client. Burroughs, also, is limited to government and municipal bonds.

[2] For example: A Miss Harris received a circular of one of the advertising brokers who infest Wall Street, offering to buy "straddles" such as he should select, and to "guarantee no loss except commission." Miss Harris answered, sending $425 to be used in buying a "straddle" for her; and the broker replied that he had bought one in Lake Shore & Michigan Southern. This stock soon rose about ten per cent., the result of which was to entitle Miss Harris to a handsome profit. But on her demanding the money the broker answered that — acting under a "usage of brokers" — he had, just after buying the "straddle," sold shares "short" against it, the unfortunate result of which had been, he regretted to say, etc., to lose her money and bring her in debt to him for a balance of $9! The New York courts decided that brokers cannot play hide and seek with country customers, in this way, under "usages of the street"; and Miss Harris had judgment for her money. English courts would probably have sustained the broker.

A YEAR IN PARIS WITH HENRY BACON.*

[When the *Literary World* first knew Henry Bacon it was in the early days of the late Civil War — a little more than twenty years ago. He was then a Massachusetts boy, who had just joined the 4th Battalion of Rifles to go for a soldier. Afterwards, in the summer of 1862, if we remember rightly, he was wounded, and left the service. He was known in his regiment as a clever caricaturist. With great facility he sketched his comrades in all sorts of attitudes, and won for himself quite a name as an amateur artist. All this helped him when, by and by, he wanted to go to Paris to equip himself for the artist's profession. In Paris he studied at the Academy des Beaux Arts, and afterwards — fortunate youth — with Edouard Frère at Ecouen, that Frère who in his turn had been a pupil of Paul Delaroche. For many of his early *genre* pictures young Bacon found a sale through Goupil at prices which, if small, were encouraging. Friends introduced friends, who bought or ordered his work as fast as he could do it. Whenever of late years the *Literary World* has visited Paris it has always hunted up Henry Bacon, and has found him always the same good-natured popular fellow whom everybody liked who knew him. Mr. Bacon, as an artist, has not quite kept up with his attendant goddess. Who does? One of his best and best-known pictures is a burial at sea. Bacon's father was a Universalist minister, and died many years ago. His mother was a Monroe, of Lexington, Mass. He is yet well on the under side of fifty.]

THE year which Mr. Bacon invites us to spend with him in Paris will only take about an hour. It will pass agreeably enough, though in rather a desultory, listless fashion; without very much earnestness of intent and without very much seriousness of impression. But then perhaps earnest intentions and serious impressions have no place in Paris. The reader is taken from January through to December; shown the sights and treated to the experiences which belong to the average American's life in the gay French capital, generally as colored by the tastes and habits of an artist. Sarah Bernhardt is visited in her studio, and again in her dressing-room at the theater. That triumph of modern sentiment and art, a Parisian bonnet, is studied in the candle-light of a Presidential Ball. The hospitalities of the American circle in Paris are generously extended, and we make the acquaintance of the pupils of Cabanel and Bonnat in their painting-rooms, of their models going to and fro, of the correspondents of the New York papers in cosy apartments at weekly receptions, and of knowing young men who frequent the boulevards. We help to hang out the Stars and Stripes on the Fourth of July, and go to the Bois de Boulogne to skate on Christmas Day, finishing up the festival and the year with a Christmas Tree at the American Chapel.

It is an April day which brings Mr. Bacon's book to its readers, and April days are anxious days to Paris artists, for then their pictures and their statues have been

*A Parisian Year. By Henry Bacon. Illustrated. Roberts Brothers. $1.50.

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sent in for admission to the exhibition, and their fate will be not known till the exhibition opens — about the first of May. With May and balmy weather Americans in Paris begin to talk of summer scatterings to the country, to Switzerland, to Normandy, or to picturesque fishing villages by the sea. But Paris is not without summer charms. In the public chairs under the horse-chestnuts at the head of the Avenue du Bois de Boulogne

one is sure of meeting friends at any hour during the day. Early in the morning there are but few who frequent this spot, servants with children, and gentlemen reading their morning papers, stopping occasionally to speak to a friend passing on horseback. . . . Later in the day . . . carriages filled with nurses and children; others with a merry party packed in with bundles and hampers, off to the country for the day; a lady in a pony carriage with a child hugging a dog beside her; a double pony carriage driven by a graceful creature with flowing lace sleeves and a knot of lace on her whip-handle to match; soldiers changing guard; an old gentleman, the Duc de Nemours, on horseback, who salutes a group of ladies who stand as he rides slowly by — all these pass in rapid succession, with the Arc de Triomphe rising in the background, white in the sun as the chalk cliffs of the coast.

There are twelve months to the Parisian year as there are to years elsewhere, and the succession is much the same. From November to April Mr. Bacon and his brother artists are at work, and theaters, dinner parties, balls, "Wednesday Evenings" and "Sunday Evenings," are in full play. Only in August may Paris be said to be deserted. September finds the current setting home again, and then the stranger may study municipal politics to advantage. October is the "golden month":

Not the October of our American woods, with its blaze of color like the freshly-set pallet of the decorator,—and something of its crudeness;—but the October of the Old World, with its subdued rich tones in the foliage, mosses, and ferns; delicious browns, deep greens, and royal purples; like the costumes of Vandyke's time and the old tapestries that hang in ancient chateaux.

It is an easy-going life which we have in Mr. Bacon's pages, such a life as Paris seems to be the place for of all places upon earth; a life of pleasant labors to be dropped when one is tired of them, of ice-creams out of doors, of pictures to admire — and pretty women, of parties and receptions and banquets to enjoy — if fortunate enough to be invited to them, of sight-seeing to one's heart's content, of saunterings on the brilliant boulevards and in the parks, of a little letting up in gayeties for Lent, of phantasmagoria in the cafés, of breakfasts at the crèmeries, and of duties and responsibilities resting lightly on the shoulders. Mr. Bacon's *Parisian Year* is somewhat in the same vein as Mr. Sala's *Paris Herself Again*, but on a much smaller scale, entirely decorous, and demanding less of the reader. Its thirty or forty illustrations are good, bad, and indifferent by turns.

— White & Stokes announce a book by Rose Porter, entitled *Summer Gleanings*. Selections for every summer day are given and spaces are left on each page for sketches, pressed flowers, and memoranda.

THE SOCIAL LAW OF LABOR.*

[Mr. Weeden is a large and successful manufacturer of woolen goods — the reputation of the Weybosset looms having gone into many regions where his name is not known, and one in ten of the readers of these lines, if of the masculine persuasion, and residing in America, being clothed in part with his fabrics as he reads. Mr. Weeden lives in Providence, which is to say in a rich, wide-awake, active city; a city in easy communication with the rest of the world, a city of Rhode Islanders, who from Roger Williams down have been daring individuals, a place where people do much as they choose and have time and money to do it. Providence is said to be the only large city in New England where people like to make visits, and where they are glad if they receive them, even if it be before nine in the morning. It is fifteen years since Mr. Weeden and his friends founded the Providence "Union for Christian Work" — a popular club-house where the street boy might whittle, and the jaded belle of the higher class might read her *Nineteenth Century*. Of this club he has been president ever since. He has a large correspondence and acquaintance in Europe, is a good traveler and a matchless host, so that he knows personally many of the more distinguished men of letters of our time. His pictures are few, but of the very best; his library is small, but of the most recondite as of the best known books on social science. It is more than eight years since, in two or three papers read before the Examiner Club, or printed in the monthlies, Mr. Weeden brought forward the view of his present treatise — a view which, not unnaturally, escapes men who are neither hand laborers, nor capitalists, nor "capitalizers." He furnished for Mr. Hale the waking chapters of the little novel *Back-to-Back*, which carries out Mr. Weeden's theory as to the possible arrangement of a manufactory so that laborers and capitalists might fairly share the profits and the losses. He has studied the liquor question and written on that, and, indeed, interests himself personally in any matter where a good citizen can render essential service. He is the Major Weeden of the 2d R. I. battery, which did good service under Fitz John Porter in the opening of the Civil War.]

WE are not certain that we apprehend the exact purpose of the author of this work, and we are certain that its scope is not very accurately indicated by the title. Whatever the "Social Law of Labor" may be, it does not become formulated in that definite shape which the use of the phrase itself would lead us to expect. We may not discover here any new law applicable to the labor question, or the re-statement of any old one in any very new way; but saying this is not to say that the discussions here contained are without interest or value. They are an entertaining contribution to the literature of the subject in that, for the general reader, they throw a stronger light upon society, as an economic force, distinct from capital and distinct from labor, distinct from the members of society themselves considered as capitalists and laborers. Upon this force both labor and capital are dependent; it makes and destroys values at a breath. It is not one or the other, but conditions both. It is not, like capital, a thing of yesterday's creation, but the inheritance of ages. We do not understand that economists have ever denied this; they have simply left it out of the account, with the admission that it may come in at any moment to disturb the result of their calculations. They would say that it was not, strictly speaking, an economic force.

Mr. Weeden presents us the "capitalizer," as he calls him, the *entrepreneur*, as the French say, the undertaker, intertaker or middleman, in the language of Gen. Walker — in the character of self-assumed interpreter of this social force; the man who can measure the need of society and makes the proper adjustments between capital and labor. He stands between capital and labor and brings them together in such combinations as will be best for the interests of both, but such as neither is supposed itself to achieve, receiving therefor the "wages of superintendence," to use the phrase of the economists. In this function he occupies the exalted position of a vicegerent and benefactor of society, inasmuch as "a bad commercial exchange, or a bad process of manufacture, wherever it may occur, makes you and me" (as members of society) "poorer."

Much of the volume is devoted to an historical study of this third force, already mentioned, and its representative — the intermediary between capital and labor, or between the individual and society. Sometimes this force has shown itself in guilds; then again in corporations; each of these having modified the relations between capital and labor in no small degree. Their development is the theme of two interesting chapters drawn mainly from the writings of Maine, O'Curry, and others who have written at first hand. In fact the book is mainly interesting as a study of social development in its relations to the terms of the bargain between labor and capital, in which the author illustrates the increasing tendency to break away from the cast-iron formulas of the English school of economists. Like Cairnes and Mill, however, he thinks laborers have nothing to gain by strikes, but praises "conferences for conciliation," giving an illustrious example of their working in the cigar manufacturing establishment of a New York firm. But strangely enough he lays no stress upon the fact that the board of arbitration was only established by this firm after a long series of strikes disastrous to both parties. War is always costly, but it may be justified by the ultimate results.

In closing this book our only regret is that the author, being himself a capitalizer or middleman, has not with greater fullness discussed the function of the individual capitalizer as the interpreter of "the social need," and explained and illustrated from the point of view of a practical man the necessity of this separate function.

*The Social Law of Labor. By Wm. B. Weeden. Roberts Brothers. $1.50.

— Macmillan & Co. have just received *Mathematical Papers*, by W. K. Clifford, edited by Robert Tucker; *The Statesman's Year Book* for 1882, a Statistical and Historical annual of the States of the civilized world; *Irish Essays and Others*, by Matthew Arnold; *The Growth of English Industry and Commerce*, by W. Cun-

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ningham, M. A.; *The British in India*, by the late Sir William Milbourne James, edited by his daughter. They are soon to have Mrs. Oliphant's *Literary History of the Nineteenth Century*.

SOME OF GAUTIER'S ROMANCES.*

[Théophile Gautier was born in Tarbes under the Pyrenees in 1811, and died in Paris in 1872. When he died a great lamp of French literature went out, but it was a lamp which smoked. Gautier was minded to be an artist, but nature had marked him for a writer, so the poet in him dropped the brush and took up the pen. He was always, however, an artist in ink, and his first forms were poems. Afterwards he fell to criticism for the Paris press, and then by turns wrote novels and books of travel. Of his novels, *Mademoiselle de Maupin*, *La Capitaine Fracasse*, and *Spirite* are most famous. His knowledge was great and his versatility equal to it. His admirers named him successor to Sainte-Beuve, but he never was admitted to a chair in the Academy, despite many efforts. The facts of his life are almost as extraordinary as the fruits of his genius. His literary portrait has twice been painted with care: by Ernest Feydeau, a creature of his own blood — only thinner, in *Souvenirs Intimes* (Paris: 1874), and by Emile Bergerot in a work whose title we can best translate as *Conversations with Gautier* (Paris: 1879). His *Winter in Russia*, his *Constantinople*, his *Spirite*, his *Wanderings in Spain*, his *Captain Fracasse* and some of his shorter romances can be read in English; of which latter here now is a collection.]

THE medallion portrait of Gautier which faces the title-page of this collection of six of his romances shows a head of Shakespearean suggestions, massive and strong, and hung with long and wavy hair which includes mustache and beard. The lips are visible. The nose is prominent. The eyes look straight forward. But the picture does not flash with the wonderful fire of Gautier's eyes, nor glisten with the raven luster of his locks, nor show the horned cap like a Doge's of Venice which he wore, nor has it room for the cats which usually sat one on each knee as he created his masterpieces.

As for the romances they are unmistakably Gautier's: that is to say, they are sensuous in form, voluptuous in motive, classic in material, poetic in feeling, artistic in color, fantastic in their shapes, phantasmagorial in their extravagances, hot-breathed, fiery to the imagination, and altogether stamping the mind as with curious figures burned deeply by a powerful and sharp-cut die on burnished leather. Long after one has closed the creamy pages of this red-bound book the exuberant splendors, the palpitating features, of some of the scenes described will linger in the mind. For ourselves we should prefer to forget them.

The romances in this volume show Gautier at worship, and his idol — to speak boldly — is mostly the naked body of woman. Now it is Cleopatra, lending herself for a night to an intrepid adventurer in the name of love who has literally swum into her bath-room, and conquered her, for the time-being, while Marc Antony is coming, by sheer audacity. Again it is Nyssia, queen of Candaules the king of Lydia, as she innocently disrobes before Gyges, and, when her betrayal is discovered, gives Gyges choice of dying himself or of slaying Candaules and taking his place — Gautier's version of this ancient tale being that of Herodotus and not that of Plato. Or again, it is a maiden of Pompeii revivified, enchanting a young Englishman who has strayed into her presence in the moonlight with her amorous invitation. Or it is a tapestry figure of the Marchioness de T. . . . in the guise of Omphale, who assumes the verities of life and steps down from the wall to entertain the youth of seventeen who is temporarily occupying the apartment. And so on. Always something sensuous for the eye and something sensual for the heart; but always beautiful, always choice, often brilliant, and therefore always dangerous; full of archæological riches, literary wonderfulness, and moral poison. We are sorry for the translating of such writings, and desire to put those who are solicitous for good impressions upon themselves and others on their guard. The book is not one for the family, or for public libraries. No good can come of it except to historians of literature and students in letters, and not much to them.

* One of Cleopatra's Nights and other Realistic Romances. By Théophile Gautier. Faithfully translated by Lafcadio Hearn. Contents: One of Cleopatra's Nights, Clarimonde, Arria Marcella, The Mummy's Foot, Omphale, King Candaules. R. Worthington. $1.75.

NAPIER'S PENINSULAR WAR.*

THIS venture is a credit to the publishers and to that American literary taste to which it will successfully appeal. Napier's history is the one great military classic of England, and unless we except Kinglake's yet unfinished work, stands solitary in English literature. Cæsar's *Commentaries* are as brief and keen as the stroke of the Roman short sword; Baron Jomini gives us a dissection of the art of war as skillful as the best in its surgery of marches and battles; memoirs like Marshal Soult's are storehouses of military lore; but Sir William Napier's History of the Peninsular War is unique for its justice, its keen-sightedness, and its picturesqueness. It is history draped with beauty — war made grand with the battle-smoke, the charge, the swelling pride of victorious legions, all painted in rare and stately colors. His theme undoubtedly aided his success.

War has rarely had such romantic and puissant concomitants as that struggle for the Spanish Peninsula which ended in the planting of English standards on French soil. A country redolent with the fame of Christian Chivalry against the Saracen and the proud traditions of Charles V; a realm of vineyards and olive groves and orange blossoms; a domain of rugged mountains, swift rivers, and ancient cities dating before the Roman republic; a land of the most mixed races with the most perplexing characteristics and aspirations — here was a theater for rare and picturesque performance. Nor was the act below the opportunity. Napoleon had undertaken to absorb Spain and Portugal; England withstood the robbery, and sent her soldiers into the Peninsula. Sir John Moore first fell at Corunna, and Wellington assumed a toil that first and last put him face to face with nearly every famed Marshal of the Empire and with the proud soldiers of Marengo and Austerlitz. It is known to all that he won; but only to the few, at what odds and with what trials. The Crimean and the Peninsular wars show alike the stupidity and bigotry of the English military authorities and the cruel stress they laid upon their armies. Wellington did not hesitate to tell them that if he had done all that they expected of him, he and his army would by that time have been in the moon. The behavior of the Portuguese and the Spaniards, especially the latter, in this crisis of their nationality, was in one well-weighed word, contemptible. Ages will hardly erase the shame. Palafox and his brilliant defense of Saragossa are about the only exceptions.

Sir William Napier tells the whole story. He was an eye-witness and a combatant; had rare military insight himself and access to English and French military documents, especially after peace; was free of the Gallophobia which afflicted such historians as Alison and Sir Walter Scott; enjoyed the society and respect of many French officers (notably of Marshal Soult); took much time and care for his work; and produced a record which has triumphed over all criticism. His work has passed out of the range of challenge. In his style one hears the march of the legions, the rage of battle, and feels the stress of the strife as though it were a sword edge. For an example take this sentence:

> But Ridge fell and no man died that night with more glory; yet many died and there was much glory;

and for his literary justice this:

> Napoleon's troops fought in bright fields where every helmet caught some beams of glory; but the British soldier conquered under the cold shade of aristocracy.

In war, as in shipwreck, both the bad and the good in human nature express themselves with emphasis. Napier's history is a storehouse of incidents from which the orator, sacred or secular, may derive many proofs and illustrations of what men may, should, or should not do to each other. Baseness beside heroism; a wounded soldier kicked off a cot for the stronger brute to sleep on, and a famished man riding forty miles and back to carry a loaf to his wounded friend; women worse than hyenas in their robbery of the dead after battle, and women like Col. Dalbiac's wife at Salamanca riding deep in under fire to be near her husband; men who wept, when prisoners, crying out, "We are the soldiers of Austerlitz" or like

* History of the War in the Peninsula from A.D. 1807 to A.D. 1814. By Major General Sir W. F. P. Napier, K. C. B. In five volumes, with portraits and places. New edition. A. C. Armstrong & Son. $10.00.

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that French officer who, striking at an English dragoon and in the very act perceiving that he had lost an arm, with a rapid movement brought down his sword to a salute and passed on; and men whose behavior clean English words would blush to tell. Undoubtedly the romance of war in the Peninsula has, in Napier's painting, many grateful aspects; but the youth of every nation should be taught how the brilliant panoply of war is but the cerecloth of a most ghastly and bloody corpse, and that peace with honor is always better. The ashes of the Peninsular War are cold, and its great captains sleep well. New strifes threaten Continental Europe. England in peace turns to trade and commerce. But whenever and wherever war involves her in days to come the legends of the Peninsula are on her banners, and if, as Napoleon said, the *morale* of an army is to its physical force as three to one, the memory of the great days of Wellington will be the inspiration which achieves victory. Says Napier:

> I saw him [the Great Duke] on the evening of that great day [Salamanca] when the advancing flashes of cannon and musketry stretching as far as the eye could command, showed in the darkness how well the field was won. He was alone, the flush of victory was on his brow and his eyes were eager and watchful; but his voice was calm and even gentle.

The work is uniform in style with the publishers' well known editions of Hallam, Lamb, Disraeli, Milman, and Michaud's *Crusades*.

ZOLA AND HIS BOSWELL.*

M. ZOLA has found a disciple who is both young and enthusiastic. M. Paul Alexis is chiefly notable as the author of the most offensive of all the productions composing that singularly offensive collection of naturalistic effusions published not long ago under the title of *Soirées de Médan*. Impressed with the magnitude of his present theme he has portrayed his subject with realistic fervor. He shows us the future author of *Nana* as a boy, petted by his widowed mother and grandmother, and left to run wild; learning his alphabet at seven; leading his classes at school and writing interminable verses; trying twice for his baccalaureate and twice coming forth from the examiners plucked; transferring his energies to Paris; leading for a time a Bohemian existence; moving about from garret to garret, often without food, nearly always without fire, but never without pen, ink, and paper, and a string of rhymes in his head; finally gaining a foothold in the great publishing house of Hachette; rising to the head of the advertising department; writing stories which were declined by his patron, but accepted by another publisher, and at last beginning a literary career with the *Contes à Ninon*.

All this M. Alexis relates with characteristic ardor and minute detail, careful descriptions of each of M. Zola's many domiciles during his unsettled days being conscientiously inserted. But the most valuable revelation is that with regard to M. Zola's literary method. After reading the somewhat *naïve* confessions of his youthful disciple one is inclined to believe that the "realism" of which the world has heard so much in many moral prefaces is a delusion and a snare. Being something of a pessimist, or, as M. Alexis finely puts it, *en rage contre la bêtise universelle*, M. Zola has mingled little with his fellows, and "finding himself happy only at home" has drawn the materials for his social "studies" from — his own imagination and the gossip of his friends! Thus, when *Nana* was to be written, M. Zola induced M. Ludovic Halévy to introduce him of an evening behind the scenes at the Variétés; dined at the Café Anglais with a man about town, and took notes upon his confessions; visited the hôtel of a noted actress; and filled in his pages with piquant anecdotes contributed by his devoted young followers. What wonder that "realism" which sells its hundreds of thousands is popular under such circumstances! To complete the *Rougon-Macquart* series M. Zola contemplates distinct romances upon no less than seven great subjects — railways, the dry goods shops, art, the peasantry, the army, the proletariat, and science.

M. Alexis devotes separate chapters to "the dramatic author" and "the critic," but as M. Zola is neither, we need not dwell upon this portion of the volume. The extremity of Boswellism is displayed toward the close, where M. Alexis sets forth a picture of his master's daily life at Médan. M. Zola rises, he tells us, from his Louis XVI bed at eight o'clock A. M. While donning his corduroy suit and hunting boots he glances at the landscape reflected in the great mirror over the mantel-piece. Joined by Bertrand and Raton, the two dogs, and by Mme. Zola, he goes out for a walk; sometimes, "if the water is not too cold," Bertrand takes a bath. Then breakfast, and at nine o'clock to work at the great table in the library, an airy apartment with a bay-window overlooking the Seine. From nine till one, M. Zola labors with diligence — *nulla dies sine lima* is the inscription in letters of gold above the fire-place. At one o'clock is lunch, at which interesting ceremony the author brings his realism into actual practice, and indulges in what the poetical Alexis styles "gormandizing — the literature of the mouth." Two o'clock, a nap; at three, the postman. By four, correspondence and newspapers are disposed of, and, if there are no proofs to correct, the time is passed out of doors till half-past seven, at which hour dinner is served. A game of billiards serves to aid digestion, and at ten M. Zola ascends to his chamber, where he reads until midnight, when our worthy chronicler carefully tucks the author of *Nana* into bed, to dream of another "beau roman."

MODERN STATE TRIALS.*

BROWNE'S *Narratives of State Trials* is a very well conceived work; combining the attractions of a connected view of English history during the period embraced, with whatever of personal or dramatic interest can be evolved from accounts of important trials. It is alike suited to the student of law and the reader of history.

Two modes of narrating a trial are in use. In one the writer reproduces the official account, pursuing the routine of the actual proceedings, giving the testimony, the speeches, the verdict, in their order. In the other, having himself first mastered the whole case, he narrates evidence and arguments in his own language, following logical order, not the course of speech in the court room, and heightening interest as much as may be consistent with truthfulness, by condensation or omission of trivialities, and by marshaling facts according to their bearing on the result. In other words he tells the story of the case, instead of reporting what was said and done in the forum.

The latter mode of treatment is the one adopted by Mr. Browne. It demands great impartiality, for the moment the writer betrays his opinion on the merits of the trial the reader wonders whether it may not have influenced his omissions. Our only criticism on Mr. Browne's work is that he does sometimes evince his opinion.

Volume one opens with a chapter of 27 pages, sketching English history during the period from the Union to the Regency in a manner to explain the political importance of the trials selected, and the connection of the crimes charged with the current of affairs. Accounts of the trials which arose during this period follow, filling the volume.

A second historical chapter of 35 pages, at the beginning of volume two, recounts the events of the Regency, introducing the political trials of that time; and a third like chapter of 30 pages reviews the reign of George IV, being in turn followed by narratives of the trials during that reign. The author intimates that his next period will embrace the reign of William IV and the first fifteen years of Victoria; including the cases of the Reform riots at Bristol, Nottingham, and Derby, of the Repealers in Ireland, of the Chartists, the attempts on the life of the Queen, and the claim to the Earldom of Stirling, which involved inheritance of im-

* Emile Zola: Notes d'un Ami. Avec des vers inédits. Par Paul Alexis. Paris: G. Charpentier. Boston: C. Schönhof. 3f.50c.

* Narratives of State Trials in the Nineteenth Century. First period: from the Union with Ireland to the death of George IV; 1801 — 1830. By G. Lathom Browne. Houghton, Mifflin & Co. 2 vols. $5.00.

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mense landed possessions in this country. It is to be hoped that he will prepare these.

Among the affairs narrated in the two volumes, to which special interest attaches, are the Despard conspiracy to murder the king and revolutionize the Government; the Peltier libels on Napoleon I when First Consul, having a bearing on the recent discussion as to the extradition of Hartmann; the Irish Rebellion in which Robert Emmet was a distinguished leader; the Agrarian conspiracies in Ireland, interesting in connection with present rent troubles; the shooting of Minister Perceval by Bellingham, so often quoted during Guiteau's trial; the Luddites and their trades-union conspiracy, instructive to promoters of struggles like the Pittsburg riots; and the immense stock-jobbing fraud perpetrated by De Berenger, for which Lord Cochrane suffered. The Berkeley Peerage case, and the Trial of Queen Caroline are given, and are treated very judiciously and commendably, in view of the peculiar difficulties which the nature of the charges involved imposes on one who attempts to narrate them for the general reader of the present day.

LADD'S PRINCIPLES OF CHURCH POLITY.*

A FRIEND of ours while being examined for ordination had this question put to him: "Why are you a Congregationalist?" Without hesitation the frank reply came: "Because my father was." It will not be Professor Ladd's fault if such an answer is not hereafter impossible, even as a joke. He has given us an argument on church polity which not everybody will admit to be conclusive, but which is, at least, solid and serious. That he has given us an English classic for our day, as Hooker did in his "Ecclesiastical Polity" for his day, we cannot affirm.

In discussing the *principles* of polity, instead of maintaining that some one polity in its details is a matter of divine revelation, Professor Ladd is abreast of the times; yet we cannot but feel that in the development of his thought he is antiquated. The two primary principles, with their brood of seven secondary principles, are too numerous. The reader feels impeded by them at the start, especially as the first primary principle (if we may add "first" to primary and principle) is one claimed substantially by all evangelical denominations, viz.:

> The word of God in the Scripture is designed to furnish, and actually does furnish, the sole objective authority, not only for the doctrines, but also for the constitution, worship, and discipline of the Christian Church. (p. 38.)

From this, which is the "formal" principle, and from the second primary, which is the "material" principle, arise, by ingenious combination, the seven secondaries. All this argumental machinery is ponderous and cumbersome. The reader grows impatient and would be glad to exchange several principles for a few flashes of "sanctified common sense."

The style, in the narrower sense, sympathizes somewhat with the rigidity of the argument. It is deficient in what corresponds to the "touch" of the pianist. There is in some writers a delicate sensitive appreciation of the materials in hand which shows itself in unconscious adaptations to the course of thought. The old and the new, the commonplace and the original, fact and fancy, logic and feeling, are not stiffly set in their proper places, by such a writer, but are moulded together by a sympathetic handling. This almost undefinable merit of style we do not find in Dr. Ladd's book. On the other hand, we do find at times a sort of self-will in the use of words. For example, the first sentence of Lecture I is this:

> The scarcity of works which have aimed to treat Congregationalism in a thoroughly philosophical way, whether from the psychological point of view, or from that furnished by pragmatic history, is indeed remarkable.

Now we would not suggest that to any readers of this journal there is the least shade of obscurity in this, but we are sure that some of the Professor's readers will stumble at "pragmatic history." Of these a few will go meekly to their dictionaries, but most will decline to do so, and the self-will of some will resent being placed in such a necessity. "We will study the vocabulary of a seventeenth-century classic, but he who writes for us today must let us read without a dictionary." This dictum is unreasonable, but it is natural, and many books stand or fall by it.

For all this, the book is strong and valuable. It is practical. It is not timid in the way of suggesting improvements. Its recommendation that every church have a board of elders instead of but one pastor will probably require a thousand years for its realization, but the idea is good, as it is also old. The book may seem to some sectarian, but it has a lofty and Christian kind of sectarianism.

* The Principles of Church Polity. By Professor George T. Ladd. Charles Scribner's Sons. $2.50.

The Browning Bibliography.

We are indebted to Mr. F. J. Furnivall for a copy of the *Bibliography of Robert Browning* in its "second edition, enlarged, including Mr. Nettleship's Classification of Browning's Poems." It is a paper-covered octavo of 174 pages; a model performance of its kind, a valuable piece of furniture for any library, and a *sine qua non* for students — for all readers even — of Mr. Browning. The immense amount of labor of love which has gone into it is obvious, and its abundant, varied, and curious details furnish a feast for any literary taste, however disposed towards the particular poet in question. First it reprints Mr. Browning's essay on "Shelley as Man and Poet" — 18 pp., as described by Mr. Scudder in the *Literary World*, this volume, p. 78. Then follow (1) an "Alphabetical List of Robert Browning's Works," 8 pp., and (2) a chronological list of the same, 36 pp. Fully half the space under the second head is devoted to bibliographical notes. Appendices I — V fill the next 44 pp. with profuse notes on Mr. Browning's own changes in his work, with references to and extracts from the criticisms of his work by others, etc., etc. Nearly 50 pp. of "Additions" follow, chiefly out of personal and critical notices; and a Short Index and Mr. Nettleship's "Classification" close what is really not a pamphlet but a volume of great research and careful scholarship. We notice a few misprints, as Bagshot for Bagehot (p. 93.) and *Havells* for Howells (p. 103). But the errors are exceptions and the information is multitudinous. [Trübner & Co. 12*s*.]

A Memoir of Jacob Abbott.

Abbott's Young Christian. Memorial Edition. With a Sketch of the Author by One of his Sons. [Harper & Brothers. $2.00.]

Jacob Abbott's *Young Christian* was first published just fifty years ago. His four sons have selected it as the basis, in a new edition, for a memorial of its author, who died in 1879. Its special feature in its present form is a biographical sketch of Mr. Abbott by one of the four, the special feature of which is a Bibliography of his works. The sketch fills a hundred and thirty pages, and the Bibliography seventeen. From the latter it appears that Mr. Abbott was exclusively the author of a hundred and eighty separate works, and the editor or joint author of thirty-one more; a total of two hundred and eleven. Their titles are given in full in chronological order, with many interesting particulars. The *Young Christian*, in its origin and history as a book, is more fully described in Chapter VII of the memoir. The other chapters touch respectively upon the New Hampshire ancestry and Maine childhood of the author, his education at Bowdoin College and Andover Seminary, his teaching at Beverly, Mass., and Portland, Me., at the latter place with Longfellow for one of his pupils, his professorship at Amherst College, his founding of the once famous Mt. Vernon School in Boston, his ministerial life at Roxbury, Mass., his literary life at Farmington, Me., his memorable first visit to Europe in 1843, his later school connections in New York with his brothers John S. C. and Gorham D., and finally the "Fewacres" home at Farmington where he ended his days. The memoir has a number of illustrations, including a fine steel portrait, and several views at "Fewacres" and "Little Blue," inside and out. Old pupils of Jacob Abbott, so many of whom are still living, and thousands of his readers in America and England, will feel an affectionate interest in this simple memorial. Nor in America and England alone, for some of his writings have been translated into the languages of Continental Europe and the far East.

— Cassell, Petter, Galpin & Co. have just published *Moses and Geology, or the Harmony of the Bible with Science*, by Samuel Kinns, Ph.D., with over one hundred illustrations; *A Comic History of the United States*, by L. Hopkins, illustrated by himself; and *The Simple Ailments of Horses, Their Nature and Treatment.*

— T. Y. Crowell & Co. announce a handsome reprint from the English of *A Home in the Holy Land*, an accurate account of life in the East in both ancient and modern times.

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The Literary World.

BOSTON, APRIL 22, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Nothing lasts like a coin and a lyric. — OLIVER WENDELL HOLMES: Address on Longfellow before Massachusetts Historical Society.

THE WYCLIF SOCIETY.

London, 26 March, 1882.

Many of your folk who reverence the memory of "the Pilgrim Fathers," who care for those Worthies of old that struggled to win for mankind the Freedom of Thought and Life that the United States now enjoys, will, I believe, hear with pain that England and her daughter-lands have for now 500 years so neglected her great early Reformer, John Wyclif, that they have left all his most important works unprinted in their manuscript skin-books in Vienna, Prague, Paris, Dublin, Cambridge, and elsewhere.

Wyclif, being one of the chief scholars of the fourteenth century, naturally wrote his best books — those which reveal his mind and contain his deepest thought — in the language of the scholars of his day, Latin. In English he wrote hardly anything (save his translation of the Bible) but skeletons of sermons and controversial tracts, most of them roundly abusing the Friars and Monks of his time. These of course show only one side of the man, and that the least scholarly, the most demagogic one. All the higher man, his conception of God and God's order in the world, his Philosophy and Theology, are contained in his Latin Works. It is in these that you see how the man grew, the mind developt, and the ideas were born, that influenst Huss and Luther, reformed Religion, purified family life, and changed the history of the World.

Is it right then, — is it not a bitter shame to us that inherit the Freedom which Wyclif was the first great fighter for, — that we should leave the record of our great Worthy's thoughts uncared for and unread in stranger-lands? Ought they not to be in the library of every town and scholar in Great Britain and the United States? Assuredly they ought. And some of us who think so have banded ourselves together into a *Wyclif Society* to get these manuscripts printed, with full English digests, or complete translations; and we want America to help us with money for the work. We want a guinea a year for ten years from 500 men in the States; and for that we can give them all Wyclif's MS. works.

We are beginning with the chief of them, his *Summa Theologia*. Book I, *De Mandatis Dei*, a treatise on the Ten Commandments, is now in hand. Book II, *De Statu Innocentiæ*, is copied and nearly ready for press. (These two books will be edited by Mr. F. D. Matthew, who edited the Early English Text Society's *English Works of Wyclif* in 1878.) Books III, IV, and V of the *Summa*, the treatise *De Dominis Civili*, we shall set a copier at next month, in Vienna. Of Book VI, the most important of all, *De Veritate Scripturæ Sacræ*, Dr. Buddensieg of Dresden has already long extracts. He will complete them in the summer holidays and publish the work for the Society in 1883.

The year 1884 will be the 500th Anniversary of Wyclif's death; and if Americans will only send us subscriptions enough, we will take care that plenty of good work shall be ready to do something like justice to such a coming-round of the year and day when the world lost so great a leader in the cause of Truth and Right as Wyclif was. We have men and will to do the work. We want only funds. And the United States, which inherits Wyclif's genius of mind and spirit, ought to bear her part in doing honour to him.

I wish a States Committee could be started to raise funds. Here in England we have four Committees: 1, London and General; 2, Oxford; 3, Cambridge; 4, Yorkshire, Wycliffe being there. We have three Bishops — Carlisle, Durham, and Liverpool, as Vice-Presidents. The Oxford Committee has five or six Heads of Colleges, five or six Professors, and other distinguished men on it. But it is hard to get money out of the ordinary public that honour may be done to a great Englishman and Reformer of bygone days. For amusements now, there are funds in plenty. The Lyceum theatre can take 36,000 pounds in a season. The Wyclif Society won't perhaps get £360. But anyway its work has got to be done. Let any American who'll give it a helping hand send his money to me, or to our *Hon. Sec.*, J. W. Handerwick, General Post Office, London, E. C.

F. J. FURNIVALL.

Longfellow.

I.

Poet of simple folk, thou art so wise
And from such wisdom-deeps hast drawn thy song,
Thy page is magical to children's eyes,
And still to thee the old and learnèd throng.
Not thine tempestuous verse of writhing thought
That tosses frothing words against bleak skies,
Or from black bottoms in a whirlpool caught,
Stirs up a gleaming slime of passion-dyes.
These are hot shallows: where the sea is deep,
The mightiest storm leaves the cool waters clean.
So doth thy verse blow fervently, but sweep
No foulness up from the heart-deeps serene.
Where in sweet visions child and man unite,
Appear the heights and depths of human sight.

II.

Reading awhile, I said — This poet's verse,
Whereunto shall I liken it? A brook
That in the valley doth the songs rehearse
Of mountain-tops, that is this poet's book;
And children wade in it from side to side,
And toss its sparkling drops from face to face.
Reading again, I said — Nay, 'tis a river wide,
A stately stream that flows by towns apace,
And gathers in its breast toil-songs of men.
Reading once more, I cried — I sail a sea,
A deep where storms and calms of joy and pain
Mingle in harmony with heaven and me.
I ceased: yet not opprest with thoughts in strife
How this could be. I had been reading LIFE.

J. VILA BLAKE.

THE FREILIGRATH LIBRARY.*

INASMUCH as one of the main results of education is the knowledge of where information is to be found and how it is to be extracted, a good catalogue ranks high in the estimation of those who have to do with books. They know from their own experience how evasive facts are; they know too how liable to error is A, and how prone are all the other letters of the alphabet to copy the original mistake. A good catalogue corrects many errors and presents facts of great value. It is, as it were, a literary chart. A library without a catalogue is like a city without a directory.

The catalogue made by Mr. James L. Whitney, of the Public Library, of the books belonging to Mr. J. Montgomery Sears of Boston, is an interesting publication both for the manner in which it is done and for the bibliographical and literary treasures that it enumerates. That the work is accurate is sufficiently vouched for by Mr. Whitney's name. His catalogue of the Ticknor Library is a necessary companion for any one interested in the study of Spanish literature, as is Mr. Hubbard's catalogue of Shakespeariana for the student of Shakespeare, both books being proofs of how well the Public Library cares for its trusts.

The list of books in Mr. Sears's library is most interesting, the greater part of it consisting of the collection made during many years by the late German poet, Ferdinand Freiligrath, who died in 1876. This library had been gradually accumulated during many years in Germany and in London, where Freiligrath, it will be remembered, lived for some years. It is, as might be expected, rich in books of poetry; it is not so much a collection of bibliographical curiosities alone as of books that are interesting to the man of letters.

Naturally, in speaking of German books, one mentions first the writings of Goethe and Schiller. One finds a very full collection of the first editions of the works of these two men. Thus, of Goethe the library contains *Goethens Schriften*, Berlin, 1775–79, an unauthorized edition, and various other editions of the last century; with first editions of *Claudine; Clavigo; Des Epimenides Erwachen; Faust, Ein Fragment*, 1790; *Götz von Berlichingen; Hermann und Dorothea; Werther; Stella; Die Wahlverwandtschaften; West-oestlicher Divan; Wilhelm Meister, Erster Theil*, etc. Of Schiller there is an abundance. In the first place, we find the *Thalia, Die Horen*, and the *Musenalmanach*, and then a number of the separate publications, *e. g.*, first editions of *Die Braut von Messina; Don Karlos;* the *Gedrichte; Kabale und Liebe; dei Jungfrau von Orleans;* many early copies of the *Räuber;* the *Fiesko; Wallenstein;* etc., with many of the books composing the Schiller and Goethe literature. Some early editions of Lessing are also to be found in the library, as well as a *Grimmelshausen's Simplicissimus* of 1685; a German translation of Sidney's *Arcadia*, 1642, with the poems translated by Opitz.

The English poets are generously represented. There is a copy of the Shakespeare folio of 1685. Among other curiosities, the first edition of *Hudibras;* of *Tom Jones;* of Shelley's *Alastor, Queen Mab*, and the *Revolt of Islam;* a folio copy of Chapman's *Homer, cir.* 1616, with an autograph of Wordsworth over the portrait; a first edition of Boswell's *Johnson*, with an autograph of Boswell; a copy of the first edition of Burns's poems, Kilmarnock, 1786; as well as one of the first Edinburgh edition; a first and second edition of Byron's *Hours of Idleness;* a first edition of his *Age of Bronze; Beppo; Childe Harold; Corsair; The Deformed Transformed; English Bards and Scotch Reviewers; Zara; Manfred; Sardanapalus;* the *Siege of Corinth*, etc. The library also contains a first edition of Coleridge's *Biographia Literaria; Christabel*, etc., his *Poems*, 1796, and the rare second edition with Lamb's

*Catalogue of the Library of J. Montgomery Sears, including the Poetical Library of Ferdinand Freiligrath. Cambridge: John Wilson & Son, 1882. vi, 330 pages.

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and Lloyd's poems, 1797, and other interesting volumes. There is, too, a wonderful collection of the first editions of Dickens's works, bought doubtless before the appearance of the present mania for them. We find also copies of the first edition of Johnson's *Journey to the Western Islands of Scotland*, London, 1775, and of his *Rasselas;* a first edition of Keats's *Poems*, 1817; a German-Latin dictionary that belonged to Lessing and contains his MS. notes; a copy of the rare Lovelace's *Lucasta*, 1649, with the frontispiece by Faithorne representing a lady seated beneath a tree, supposed to be a portrait of Lucy Sacheverell, as well as two inserted portraits of Lovelace.

In running over the other pages we come across a folio copy of Luther's *Table Talk*, in German, 1568; two copies of the first edition of Milton's Latin *Letters;* a *Paradise Lost*, 1st ed., 4th title-page, 1668; other copies of 1674, 1678, and the subscription edition of 1688; also, the *Paradise Regained* with the *Samson Agonistes*, 1671, and the *Poems*, 2d ed., 1673. Rare, too, are the old copies of Opitz, and the early Ossians. Of Pope, there is the first edition of the *Epistle to Dr. Arbuthnot*, the *Essay on Man*, and the *Epistle to Lord Bathurst*, of the Use of Riches. First eds., too, of Scott's *Marmion*, *Minstrelsy of the Scottish Border*, and *Rokeby* are on Mr. Sears's shelves, as well as a copy with an autograph, "S. T. Coleridge from the Author," of Southey's *Curse of Kehama;* a folio, 1611, copy of the *Fairy Queen;* and a first edition of *Gulliver's Travels;* a first edition of Thomson's *Spring;* and the first authorized edition of Waller's *Poems*, 1645.

Of course, there is a great difference in the value of these different books, some of which are to be found in one or more of the libraries in this neighborhood; but this collection is none the less a valuable one. Its full worth can be fully estimated only by the careful study of the catalogue. We have mentioned but a few of the most prominent of the rarities it contains.

The catalogue itself is of the nature of a rarity: it is printed on very heavy Whatman, hand-made paper, and is richly bound. The type is very legible. In a word, the work has an appropriate setting.

World Biographies.

James Payn. James Payn, the English novelist, was born at Cheltenham in 1830. He was educated at Eton, Woolwich Academy, and Cambridge. He took his degree in 1854. At that date he had already published a volume of verse called *Stories from Boccaccio*, and the next year he published another book of *Poems*. In 1854 we find him writing for the *Westminster Review* and constantly contributing to *Household Words*, until, in 1858, he succeeded Mr. Leitch Ritchie as editor of *Chambers' Journal*, for which magazine he wrote exclusively for many years. In *Chambers'* came out his first novel, *A Family Scapegrace*, and a few years afterwards *Lost Sir Massingberd*, a story which had an extraordinary success and is said to have raised the circulation of the journal which published it by nearly 20,000. Mr. Payn's novels became afterwards very numerous, and his popularity a growing one, till he wrote *By Proxy*, in which he may be said to have taken a new departure. This extraordinary novel of incident in China achieved another extraordinary success. With *High Spirits*, a collection of stories of quite different kind, he was hardly less fortunate. His novels would seem especially adapted for serial publication, since of the five-and-twenty or thirty of which he is the acknowledged author, every one has first seen the light in either magazine or journal. It has been even stated that the "feuilleton" system of the English newspapers was introduced by him; which, however, is not the case. In addition to his fecundity in fiction, Mr. James Payn frequently contributes essays of a humorous type to the *Nineteenth Century* and, as it is understood, also to the columns of the *Times*. His works in the British Museum extend to upwards of a hundred volumes. A collection of such essays, from these two periodicals, has just been published in London under the title of *Some Private Views*. We append a list of Mr. Payn's novels:

Lost Sir Massingberd.
A Perfect Treasure.
Bentinck's Tutor.
A County Family.
At Her Mercy.
A Woman's Vengeance.
Cecil's Tryst.
The Clyffards of Clyffe.
The Family Scapegrace.
The Foster Brothers.
Found Dead.
The Best of Husbands.
Walter's Word.
Halves.
Carlyon's Year.
One of the Family.
Fallen Fortunes.
What He Cost Her.
Gwendoline's Harvest.
Humorous Stories.
Like Father, Like Son.
A Marine Residence.
Married Beneath Him.
Mirk Abbey.
Not Wooed, but Won.
Two Hundred Pounds Reward.
Less Black than We're Painted.
Murphy's Master.
By Proxy.
Under One Roof.
High Spirits.
A Grape from a Thorn.
For Cash Only.

TABLE TALK.

The late Dante Rossetti.

. . . A reviewer not long ago remarked of Rossetti, that with all his picturesque power, his verse, curiously enough, does not linger in the memory like that of many other poets. This strikes me as a strange thing to say of Rossetti's verse. I have a very poor verbal memory, but Rossetti is one of the few poets whose lines I have found repeating themselves in my mind without voluntary effort to retain them. I speak particularly of the sonnets, the only portion of his poetry I care for. He has a singular power of expression of certain moods of thought and passion, and certain subtleties of sentiment for which one would have fancied that music was the only adequate interpreter, words being, as Mendelssohn once said, both "too weak and too definite" as a vehicle for such ideas and emotions. No doubt there is at times a certain unreality in Rossetti's sentiment, and in his choice of unusual words and their peculiar collocation an effect of artificiality, but the art or the artifice, call it which one pleases, is successful in fascinating the ear and the attention. As instances of this expressive power, Nos. III, XV, XXI, and XLVII of the first portion of the *House of Life* may be noted. No. XLIV, "The Sun's Shame," recalls Shakespeare's "Tired of all these for restful death I cry," and it is not too much to say that it bears comparison with the work of the earlier master; while the two entitled "Retro me Sathana!" and "On Refusal of aid between Nations," are undeniably among the very finest in our language. May I be allowed to recall here the sestette of the sonnet called "Love Sweetness," fine in sentiment and illustrative of the haunting quality of Rossetti's versification?

What sweeter than these things, except the thing
In lacking which all these would lose their sweet:—
The confident heart's still fervor; the swift beat
And soft subsidence of the spirit's wing,
Then when it feels in cloudgirt wayfaring
The breath of kindred plumes against its feet!

M. L. H.

"Far from the Madding Crowd."

A dramatic version of Mr. Thomas Hardy's *Far from the Madding Crowd* has been lately produced at the Prince of Wales Theater, Liverpool. All readers of the delightful novel will be interested in this picture of the performance from the *Athenæum:*

When Miss Marion Terry made her first entrance on the stage in an orange-colored bodice, a skirt and jacket of old figured silk, and a broad-brimmed straw hat, she seemed like a figure stepped out of a canvas of Gainsborough's, who, at the prayer of some modern Pygmalion, had become

A living, breathing woman, excellent
In every attribute of womankind.

Her acting was entirely unconventional and full of picturesque grace and beauty; and although at times in the pathetic passages she appealed very strongly to the feelings of the audience, there was a complete absence of exaggeration in her performance. When she first hears the true history of Fanny Robin's fate, her mental anguish and her difficulty in realizing her husband's guilt were expressed with remarkable power. Again, in the third act, at the reappearance of Sergeant Troy, in whose death she had long believed, her silent despair, too deep for idle tears, and her dazed look of horror at finding herself again in the power of a worthless husband formed a triumph of dramatic art not often seen on the stage.

Miss A. Leighton was successful as Lydia Smalbury, and her efforts were much appreciated by the audience. Mr. C. Kelly's rendering of Gabriel Oak was manly and unaffected, and deserves high praise; but his make-up should be younger, and in the third act his improved circumstances should be shown by some alteration in costume which would place him, outwardly at least, more on terms of equality with the lady of the farm.

It would be extremely difficult to find a satisfactory representative for Sergeant Troy, and it is not surprising that a young actor like Mr. Cartwright should prove unequal to the requirements of such a difficult character. At times he seemed as if he were about to rise to the occasion, but these efforts were not maintained, and in the third act he failed to do justice to the most striking situation of a part which, if adequately performed, would have been one of the most powerful in the piece. Mr. A. Wood as Joseph Poorgrass was amusing and created much laughter, but an undue importance is given to this and the other rustic parts, especially in the first act, a defect, however, which may be easily remedied by judicious pruning of dialogue which sometimes approaches too nearly to burlesque.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

465. Morris's Earthly Paradise. Will you kindly furnish a key to Morris's *Earthly Paradise*, or inform me where I can find out from what sources, respectively, the various myths done into verse by him are drawn? G.

Reisterstown, Md.

A complete "key" to the *Earthly Paradise* cannot easily be given. Such ancient legends as those rehearsed in this work come from varying as well as various sources, and the poet gathers here and there whatever details suit his purpose, adding perhaps some of his own invention. The legends themselves originate beyond the range of written history. Of the twenty-four tales embraced in the collection, the twelve classical are probably older than any literature in the Greek or Latin tongue, and existed in repeated forms twenty centuries ago. Morris is but the latest in a long line of poets who have versified these old

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tales, each giving them a moral and intellectual tone of his own. Eleven of the twelve tales remaining are from the Teutonic races, which did not become a power in affairs until after the decay of the Greek and Roman civilizations, and whose thoughts were not shaped into literature until the Middle Ages. Some of these eleven are made up from old chronicles and romances, themselves developed from still older traditions of uncertain antiquity by imaginative minnesingers. Others are based on folk-tales that have never formed part of any literature until, in this century, Asbjörnsen and Moe in Scandinavia, the Grimms in Germany, Campbell in the Scotch Highlands, Ralston in Russia, and other workers throughout the world collected them from the mouths of the peasants who were about to forget them, and thus saved these relics of ages not more remote from ours in time than in habits of thought and of expression. With these preliminary observations we proceed to give categorically such brief accounts of the tales as our space allows; treating "The Wanderers" by itself, as the introduction which it is—a clearly original composition, molded perhaps on suggestions from the early voyages of American discovery, and from the Spanish Conquest, as seen in the romances of Ponce de Leon and Cortes. As a general authority for the twelve classical tales any good classical dictionary will serve, giving under appropriate heads an outline of each myth, with references to the Greek and Latin fabulists. Lempriere's *Class. Dic.*, though old, is full; but the best is Smith's *Dict. of Mythology*. For the others Prof. Anderson's translation of the *Younger Edda* and Prof. Hosmer's *Short History of German Literature* will be found of service.

1. "Atalanta's Race." See Grote's *Hist. Greece*, Vol. I, pp. 142–5, which well illustrates the difficulty of tracing back any single form of the legend. Three persons are named as father of Atalanta, and her wooer according to Euripides and Ovid is Hippomenes, while Mr. Morris, following Hesiod, calls him Milanion; from these and other difficulties two Atalantas have been supposed, their myths having become inextricably confused. Mr. Swinburne's "Atalanta in Calydon" gives a charming version of another legend connected with this heroine.

2. "The Man Born to be a King" is founded on a story which was old before the days of Caxton, who told it in his *Golden Legende* under the life of Pelagian the Pope. It probably came to him through the French from some chronicle, perhaps of the Lombards. The same story is to be found in tale No. 20 of the *Gesta Romanorum*, entitled "Tribulation and Anguish," where it is told of the Emperor Conrad and one Leopold. In a humbler guise the same story appears in the Norwegian folk-tale of "Rich Peter the Pedler," recovered by Asbjörnsen and Moe, and translated by George Webbe Dasent in his *Popular Tales of the Norse*. [Edinburgh: 1859 (2d ed.) page 229.]

3. "The Doom of King Acrisius." For the legend of Danaë see Grote, I, p. 89.

4. "The Proud King." This story, which is also told by Longfellow in "King Robert of Sicily," appears in the old English metrical romance of "Robert of Cysille," an abstract of which may be found in Ellis's *Early Metrical Romances*, page 474, Bohn's Edition. It also forms the subject of tale No. 59 of the *Gesta Romanorum*, where it is told of the Emperor Jovinian, who is the hero of the same story in an old French moralité entitled "Lorgueil et Presumption de l'Empereur Jovinian." The story reappears in "The Haughty King," one of Ludwig Bechstein's popular tales from the German, *As Pretty as Seven, and Other Tales*, p. 113. Similar incidents are found in the Persian and Turkish tales of the "King of Thibet and the Princess of the Naimans." In Mark Twain's last book the prince becomes the beggar, and the beggar the prince, each losing his identity and being taken for the other. This incident is but a revival in another form of the story of the proud king, but lacks the moral embodied in it by the mediæval monks.

5. "The Story of Cupid and Psyche," adopted by Apuleius, about 125 A. D., and dramatized in English by Thomas Heywood in "Love's Mistress," is in fact one of the commonest and most widely known of all folk-tales. Variants are found in almost every part of the world, and the Celtic and Teutonic folk-lore contains dozens of them. Even "East of the Sun and West of the Moon" (see 14 below) is connected with "Cupid and Psyche" in its leading incidents.

6. "The Writing on the Image" is a legend of mediæval Rome, briefly given with its application in Longfellow's "Morituri Salutamus." The leading incidents are also something like those of the visit of Roderick, the last of the Goths, to the chamber near Toledo where he learned his own fate and that of his nation. See *Crayon Miscellany*, and Appendix, note A, to Scott's "Vision of Don Roderick."

7. "The Love of Alcestis." For this the tragedy by Euripides is the best original authority, of which Robert Browning's "Balaustion's Adventure" is the finest English version.

8. "The Lady of the Land." A story in some respects similar is told of a Swiss tailor in Kornemann's "Mons Veneris," p. 34, but that is not probably where Morris found his part of the tale.

9. "The Son of Crœsus." See Herodotus *Hist.*, I, chap. 35.

10. "The Watching of the Falcon." Unknown.

11. "Pygmalion and the Image." See Ovid, *Metamorphoses* x, fab. 9.

12. "Ogier the Dane." Based on familiar incidents in the life of this hero, who was one of Charlemagne's paladins, and the subject of many legends and romances of the Carlovingian cycle. The particular Carlovingian romance which deals with him is in old French, entitled "Ogier le Danois." It was written about the 13th century, and translated into Danish in the 16th. It is interesting to compare the description of Ogier's abode in Avallon and the incidents of his return to earth with the Celtic account of the life of Oisin or Ossian in Tiranoge and his return to earth as told in Joyce's *Old Celtic Romances* [C. Kegan Paul: 1880] page 385. The two are variations of the same story, but the scenes and incidents in the latter are the more lifelike and picturesque.

13. "The Death of Paris." See Grote, I, pp 280–1, 293, note; also, Ovid, *Heroides*, Eps. 5, 16, 17; and Tennyson's "Œnone."

14. "The Land East of the Sun and West of the Moon" is based upon two Scandinavian folk-tales, both of which are in English: "The Beautiful Palace East of the Sun and North of the Earth," Thorpe's *Yule-tide Stories*, Bohn's Edition, p. 158; and "Soria Moria Castle," Dasent's *Norse Tales*, 2d ed., p. 457. The title of the poem is taken from that of another folk-tale: "East o' the Sun and West o' the Moon," Dasent's *Norse Tales*, 2d ed., p. 25. These three folk-tales are variants of a popular story found in all parts of the world, in which husband and wife are separated by the indiscretion of one in disobeying some charge by the other, either from carelessness or by curiosity excited as a rule by some envious relative.

15. "The Story of Accontius and Cydippe" appears in Ovid, *Heroides*, Eps. 20, 21.

16. "The Man Who Never Laughed Again" is evidently of Eastern origin.

17. "The Story of Rhodope" and her royal lover, King Psammetichus, of Egypt, is found in Ælian, *Variæ Historiæ*, xiii, 33.

18. "The Lovers of Gudrun" is founded on the Laxdaela Saga, the second in size and one of the most beautiful of those masterpieces which the genius of the Icelanders produced in the twelfth and thirteenth centuries. It follows the plot of the Saga quite closely, but, as in other cases, the whole tone and spirit of the poem are thoroughly modern.

19. "The Golden Apples." See Ovid, *Metamorph.* iv, 637, *et seq.*

20. "The Fostering of Aslang" is taken from the Icelandic Saga of Regnar Lodbrog, which connects Danish history with the heroic age of the Volsungs by the union of Aslang with the ancestor of long lines of Danish and English kings. A prose translation of the Scandinavian original of "The Fostering of Aslang" may be found on page 247 of Vol. I of Prior's *Ancient Danish Ballads* [Williams & Norgate: 1860] and a ballad, "Regnar and Kragelille," on page 252 of the same volume relates to the same legend. Part of the story is attributed by Prior to the Volsung saga, but is not to be found in Morris's translation.

21. "Bellerophon at Argos." Bellerophon's adventures are derived from allusions and fragments, mainly the relics of three lost dramas, "Iobates" by Sophocles, "Stheneboea" and "Bellerophon" by Euripides.

22. "The Ring Given to Venus." This story is told by Fordun in the *Scotichronicon*, by Matthew of Westminster and Roger of Wendover in their chronicles, and by many other writers who are named on pages 224 and 225 of Baring-Gould's *Curious Myths of the Middle Ages* [Oxford: 1878].

23. "Bellerophon in Lycia." See 21.

24. "The Hill of Venus." This is the old story of Tannhauser. An account of this legend, and an enumeration of the authors who have recorded it, may be found under the title of "The Mountain of Venus in *Curious Myths of the Middle Ages*, p. 209. To these may be added Wagner's version in his well-known opera.

JANE AUSTEN AND HER NOVELS.*

[Jane Austen was born December 16, 1775, at the parsonage of Steventon in Hampshire, where her father was for many years rector. She was well educated by him. An early disappointment determined her against marriage, and her literary life was begun with *Northanger Abbey*, which, however, with *Persuasion*, was not published till after her death. With the exception of these two posthumous works all of her novels appeared anonymously, from 1811 to 1816. She died at Winchester, July 18, 1817, and was buried in Winchester Cathedral. Her novels, says Alexander Smith,

are occupied with delineations of English society in the middle and higher ranks. Her characters are the most every-day characters, and her incidents the most every-day incidents. Her books contain nothing more exciting than a village ball, or the gossip of a village spinster's tea-table; nothing more tragic than the overturning of a chaise in a soft ditch, or a party being caught in a shower of rain going to church. Miss Austen has little humour. Her ridicule is refined and feminine. There is never more than a smile upon her lips. In her own delicate walk she is without a rival. Never was there such exquisite manners-painting; never was English middle-class life, with its little vanities, its petty spites, its quiet virtues, so delicately and truthfully rendered.

Miss Austen's own opinion of one of her novels was that it was "a little bit of ivory two inches wide, on which" she worked with "a brush so fine as to produce little effect after much labor."]

SINCE mental and moral faculties are apt to be pretty closely allied, in noting the intellectual traits of a writer we approach to something like a personal acquaintance with her. In this way, by means of a long and friendly intimacy with the novels of Miss Jane Austen, we have acquired a notion that she portrayed herself, to a certain extent, and probably in all unconsciousness, in the character of the sprightly Elizabeth Bennett. The somewhat antiquated flavor of that word "sprightly" is suggestive of the old-time air of these novels. Miss Austen's personages are of a past generation. A certain formality of speech and manner distinguishes them, and shows us that though their date is the nineteenth century they do not belong to these latter days of it. But if in this sense they are old-fashioned, in another they are not, for they are as live and natural human beings as any that exist around us, and far more real than most of those who appear in the pages of the newest novels. It is the naturalness of her people that chiefly wakens our interest in them and keeps it alive; they are nowise remarkable either for exalted virtue or for deep depravity; they are placed in no very striking or romantic situations, meet with no exciting adventures, and come to no tragic or unusual ends. Novels made up of such everyday character and incident must in their nature afford the reader nothing worth calling entertainment, or else entertainment of a very delightful kind. It is a rarer gift than many persons suppose, this of painting the portraits of everyday men and women, in the manner of the true artist.

Dulless in the novel-writer is the unpardonable sin, and it is proof of some capital defect in a writer's method when his book fails to interest an intelligent reader. Miss Austen herself did not always avoid this fatal fault. If she had never written *Pride and Prejudice*, and *Emma*, she could not hold the place she holds today. It is on these two works that her reputation must

* The Works of Jane Austen. Complete edition. Six volumes, crown 8vo. Illustrated. I, *Sense and Sensibility*; II, *Pride and Prejudice*; III, *Emma*; IV, *Mansfield Park*; V, *Northanger Abbey*; *Persuasion*; VI, *Lady Susan, The Watsons*. With a Memoir. London: Bentley & Sons. 36s. New York: Scribner & Welford.

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rest, and they alone are enough to make it. Miss Austen is so good at her best that we the more regret the inferiority of *Mansfield Park*, *Sense and Sensibility*, *Northanger Abbey*, and *Persuasion*. It is only justice, however, to estimate an author by his strength rather than by his weakness, and to value him or her according to the worth of the best that is given us. Miss Austen's imagination was neither rich nor wide-ranging; her mind was practical rather than poetic, her intelligence shrewd and active rather than fine or subtle. Her personal experience of men and manners was narrow, and she wisely contented herself with portraying the characteristics of the quiet middle-class society she moved in.

Pride and Prejudice must be considered as on the whole her best book. The heroine, Elizabeth Bennett, is, in the phrase of Miss Austen's day, a fine young woman, clever and agreeable, good-looking and good-tempered, though with a high spirit which enables her to hold her own in all situations; and she is well matched with Darcy, who, in spite of his aristocratic prejudice and stiff manner, is a thorough gentleman. All the figures in this novel are well drawn, particularly those of the pompously stupid Collins, and of Mr. Bennett with his cynic philosophy, under which he hides his disappointment at his matrimonial mistake, and the satiric humor with which he revenges himself upon his wife and younger daughters for their exasperating silliness.

So far as mere story goes *Emma* does not equal *Pride and Prejudice*. It is prolix, and the misapprehension under which the heroine acts throughout, and which furnishes the chief *motif*, is so patent to the readers that the story as such falls flat. The characterization, however, is as admirable as any in *Pride and Prejudice*. If not so notable for balance of mind as the agreeable Elizabeth, Emma is a more lovable heroine, and we find her all the more interesting for the little flights of her lively fancy and her impulsive foolishnesses; while good sense never makes itself more attractive than when combined with dignity, intelligence, and a genial temper as in the person of Mr. Knightley. Nothing of its kind could be better than the portrait of Mr. Woodward, the father of Emma; his kindness of heart and gentle fussiness, his amiable twaddle and benevolent bestowal of trivial advice, make him as delightful an old woman as Miss Bates herself, the humble friend and neighbor, whose cosy gossipy presence was so welcome at the great house as a solace in the occasional absence of the beloved daughter. In all these tales the portraiture is less humorous than satiric, but it is a not unkindly satire: the author's wit has sharpness but no malice. It is the clever comment of a woman of observant and rational mind upon the folly and foible of the human nature she has seen about her.

It is manifest that in these novels Miss Austen was, with Miss Edgeworth, the forerunner of a large class of fiction-writers a few of whom have equaled while most have fallen below her. She had cleverness, something which is easier to recognize than to define. She somewhere wittily says of the vanity of one of her feminine characters that "it was in such good order she seemed to be quite free from it, nd she gave herself no airs." We may say of Miss Austen's cleverness that it gives itself no airs. If we try to put into a word her distinctive quality we might say it was liveliness, the alertness of a keen mind to seize on salient marks of character and the ludicrous aspects of common situations and people, and the faculty of hitting them off with a few light, easy touches. She seems to say such a thing as we have quoted about Miss Bertram's vanity with a half-smile of pleasure in the perception of such harmless weaknesses. Other women novelists have shown equal cleverness, and some of them far greater force and depth; but Miss Austen's pleasant liveliness is all her own, and it is chiefly for this that we so often return to and enjoy her books. It must be said that we do not discern in them any special refinement of sentiment or elevation of view; the author's mental and moral quality seems much the same as that of the better specimens of character which she describes — people of discreet judgment rather than of large intelligence, and of kindly disposition rather than of generous soul. But if her limitations, intellectual and moral, appear in her work, her strength and healthiness are also apparent, and an acquaintance with such a writer brings with it a pleasure and profit not to be had from the flavorless trash of which there is such superabundant provision nowadays. Books have characters as well as people, and among the one as among the other we may always have a choice of associates.

The present edition is complete and comely; the memoir adds to its value; and the illustrations, which are a few portraits on steel, give a pleasant finish to the books as books.

THE ST. CLAIR PAPERS.*

THESE volumes will be greeted with pleasure by every student of American history. They do justice, for the first time, to the memory of a distinguished soldier of the Revolutionary War. They also throw much light on the beginnings of "the great North-West." Every future historian of America will regard them as an authority of the highest order.

The correspondence and other papers of Gen. Arthur St. Clair were purchased by Ohio in 1870, but for some time it was doubtful whether they would be made generally accessible. It was announced that Mr. Alfred T. Goodman, the Secretary of the Western Reserve Historical Society, was using them in the preparation of a Life of St. Clair; but the expectation of this book was cut short by the early death of its author. Fortunately the work of writing this biography and of preparing the "St. Clair Papers" fell into the hands of the Hon. William Henry Smith, who has shown eminent ability in the performance of his task.

The account of the life and public services of St. Clair, which occupies a part of the first volume, is the result of careful research. Sometimes the author disagrees with previous historians, but he does not do so without giving a reason. His sketch is, however, necessarily compressed, and there is little room for picturesque description.

The story is a very sad one. St. Clair was a man of marked ability, who was successively General in the Revolutionary Army, President of the Continental Congress, and Governor of the North-Western Territory. During the Revolution he was among the foremost everywhere, but a strange fatality deprived him of many of his well-earned laurels. As President of the Continental Congress he was, during the year of his service, the chief executive officer of the United States. As Governor of the North-Western Territory he did more than any other single individual to lay the foundations of civil order in that extensive region. Though the unfortunate results of his expedition against the Indians, in 1791, for a time cast a cloud upon his fame, there is no excuse for the treatment which he afterward received. He spent a large fortune in aid of the government during the Revolutionary War; but though the justice of his claims was formally acknowledged, payment was finally refused on the ground that they were debarred by the statute of limitations. His old age was passed in abject poverty; and the author's picture of his sufferings is by no means overdrawn, if we may judge by the traditions which still linger near his mountain-home in Pennsylvania.

This collection of *St. Clair Papers* is much larger than had been generally supposed. The Report of the State Librarian of Ohio, for 1871, had led us to believe that it contained but few letters of the Revolutionary period; but the number, as here printed, is very considerable, and includes some valuable papers. Among these is a series of letters, written by St. Clair, Wayne, Wilkinson, and others, concerning the evacuation of Ticonderoga, and justifying St. Clair's conduct on that occasion. There are also hitherto unpublished letters from Washington, Schuyler, Knox, Reed, Irvine, Paul Jones, Robert Morris, Lafayette, and other worthies of the Revolution.

The second volume, which is entirely devoted to the affairs of the North-Western Territory, is in many respects the more important. Here the field is comparatively new and the material fresh. In some instances the documents are not only of local but of national interest; and the editor has frequently added biographical notes which are by no means the least interesting part of the book.

The typography of these volumes is excellent, and the whole work is creditable to all who have been connected with its publication.

* The St. Clair Papers. The Life and Public Services of Arthur St. Clair, Soldier of the Revolutionary War; President of the Continental Congress; and Governor of the North-Western Territory; with his Correspondence and Other Papers arranged and annotated by William Henry Smith. Robert Clarke & Co. 2 vols. $6.00.

KAFFIR FOLK-LORE.*

COLLECTIONS of folk-lore have now a recognized value with students of mankind, and the author of this book is en-

* Kaffir Folk-Lore. By George McCall Theal. London: Sonneschein & Co.

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titled to thanks for his faithful attempt to preserve these traditional stories before the changes which are so rapidly taking place in the religion and customs of the Kaffirs shall have made it difficult or impossible to record them. Much of the Kaffir folk-lore is heard among the people of regions far away from the Cape Colony, even as far away as Lake Nyassa, so that traditions common to no inconsiderable part of the world are here recorded. Space forbids an attempt to reproduce, or even to summarize them, besides which, they have hardly the same interest for the general reader as for those who will study them for purposes of comparison. They are simple stories, pointing no especial moral, but throwing much light upon customs and institutions. A residence of twenty years among the Kaffirs qualifies Mr. Theal for his task, which he pursues *con amore* and with painstaking care, his notes possessing much that is of interest and value. He has already contributed to South African literature a history of its states and colonies.

The Kaffirs believe in malevolent spirits and in witches. Sacrifices propitiate the former, and the latter are pointed out for punishment by the witch-finder, an official who adds to his functions that of bringing the rain and of causing the invulnerability of warriors in battle. Drowning is caused by a spirit, who pulls persons under water while bathing or while crossing streams, and as the spirit sometimes will accept an ox by way of ransom, the friends of a drowning man, instead of helping to pull him from the water, run for the oxen. Circumcision is practiced, but as a civil, not a religious rite, and at the entrance of the youth upon manhood, instead of during infancy. The transition of the girl to the state of womanhood is celebrated by traditional ceremonies. Charms and medicines are classed together. There is a plant for the colic, one to cure a sting, a third to be chewed while crossing a stream, and a root the use of which will secure a favorable judgment in court. The cultivation of the land devolves on the women, the care of cattle on the men. No woman is allowed to milk a cow, or even to touch the vessels holding milk. A woman may not speak the name of her husband's ancestors. Crimes are punishable only by fines or by death. Customary law regulates the succession to the chieftainship and to property. All of this and much more is illustrated by the tales.

Many proverbs are translated. Some are familiar from their analogy to our own — all are curious. Here are a few. "A brand burns him who stirs it up:" the equivalent, clearly, of "Let sleeping dogs lie." "One who will not take advice gets knowledge when trouble overtakes him." This would seem to be the Kaffir rendering of "Experience is a hard teacher, but fools will learn of none other." "You have cast away your own for that which is not certain." Similar, apparently, to "A bird in the hand is worth two in the bush." "There is no beast that does not roar in his own den." The analogy of this to the very homely Saxon proverb is obvious. Another is "One does not become great by claiming greatness." A tale-bearer is "A spy for both." The English are the people who "rescue and kill."

Popular Astronomy. By Simon Newcomb. Fourth edition revised, with 112 engravings and 5 maps of the stars. Harper & Brothers. $2.50.

No more thoroughly trustworthy, or more complete, discussion of the whole field of astronomy can be found condensed in a single volume. Every question which an intelligent reader will be likely to ask about the celestial bodies, including the aurora, comets, and shooting stars, is here answered in a popular, intelligible way, so far as modern science can answer it. The volume is thoroughly revised, so that it is brought directly down to date; and the reader can depend upon the accuracy of all the statements made concerning facts. In one or two places we doubt the value and correctness of the author's opinions; but they are given as opinions, for what they may be worth. Only one of these opinions is of serious consequence; namely, that expressed in the foot-note to page 517, where a sort of endorsement is given to the denial of any truth being necessary. To us Rieman's views seem self-contradictory and absurd; but, at any rate, the discussion of them, in that foot-note, might well have been spared from a popular Astronomy. A single misprint has caught our eye, p. 323; where P is printed B; confounding, as it were, Bond with Airy. The illustrations are of various degrees of excellence; but some of them give a peculiar value to the volume. The map of the visibility of the transit of Venus on the sixth of December, 1882, is exceedingly interesting, especially to amateur astronomers, who will also find in the Appendix a compendium of much that will be of value.

NOTES ON FOREIGN BOOKS.

Italian.

Among recent Italian books is Gerolamo Mancini's monograph of Leone Battista Alberti and his times, *Vita d'Leon Battista Alberti.* To judge of its importance, note that Leon Battista Alberti was one of the greatest men of the fifteenth century, so glorious in the history of Italian civilization. What makes the publication particularly valuable is the encyclopedic character of Alberti's genius, which prompted him to write and act in almost every branch of the Renaissance, and put him in contact with the principal men of his times, both statesmen, artists, literati, and philosophers. In this admirable monograph his life, his vicissitudes of fortune, his studies, his times, and the men with whom he held important intercourse are described in a luminous and thorough manner. If we add to this the concise but complete analysis of Alberti's writings on sculpture, painting, and various other subjects, as well as of the edifices erected by him in Rome, Rimini, Mantova, Firenze, we shall hardly need to mention the efficacy, soberness, and elegance of the style, in order to persuade any one that the book is in all respects a very desirable one.

Giosuè Carducci, who, in his attempt to introduce the classic meters in Italian poetry, has promoted the study of this subject, has of late published *La Poesia Barbara nei Secoli XV e XVI,* in which he gives numerous specimens of the use of Latin meters made by forty-two poets of the fifteenth and sixteenth centuries. These specimens are taken from manuscripts or rare editions. That Carducci is also one of the best Italian scholars is known everywhere; the present publication is worthy of him.

Giuseppe Biadego has published and illustrated 104 unedited letters of the great historian L. A. Muratori, one of the most eminent Italian scholars of the last century. Evidence of Biadego's competence may be gathered not only from the notes but from the preface, in which the relation between Muratori and that other celebrated writer, Scipione Maffei, is set forth in its true light. If the present volume were to be the beginning of a collection which should give us the whole of Muratori's letters, the history of Italian literature and science during the last century would receive an exceedingly valuable contribution.

Un Serpe (a serpent) is a sort of novelette in which the author, Giovanni Faldella, shows in how masterly a manner he can develop a very odd plot. This, together with admirable sketches of various characters, an abundance of original ideas and acute remarks, a refreshing stream of humor, vividness of coloring, and vivacity of style renders this little volume exceedingly enjoyable.—*Il Castigo* (The punishment) is a novel by an authoress who conceals herself under the pseudonym of "Neera." Some will not like the conclusion of this novel; many will wish for more elegance of style and language; but all will praise the writer for her well-drawn and harmoniously proportioned work, which reveals a keen power of observation and much healthy warmth of feeling.—"Bianca" is a peasant girl who falls in love with a young man of high rank and wealth. The short story of her love, written by A. Basletta with grace and simplicity, will be found charming by every one who reads it.

Ferdinando Fontana, with his recent volume, *Parigi, nuove poesie; ed Ellenia moderna,* has given new evidence of that excellent disposition to poetry with which nature has richly endowed him. But, aside from some things which are perfect in this book, one sees here and there traces of neglect or carelessness in respect of both language and rhythm, which will place this publication not quite so high as the author's earlier *Demolizioni,* by which he has deservedly won an enviable reputation.—Gerolamo Ragusa-Moleti is one of the young Italian poets who, without losing their originality, write somewhat after the manner of Heine. His recent volume of lyric poetry, *L'eterno romanzo,* is considered a first realization of the great promise given by the author in his former attempts.—Whoever wishes to understand and enjoy Manzoni's poetry should read *Poesie liriche di Alessandro Manzoni dichiarate ed illustrate da Luigi Venturi.* The abundant, various, and opportune information given by Venturi in this volume is certainly the fruit of most accurate and skillful labor.

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CURRENT FICTION.

Count Silvius. From the German of Georg Horn by M. T. Safford. [George W. Harlan. $1.25.]

Dorothea. [J. R. Osgood & Co. $1.00.]

To those who like a regular-built "German novel" *Count Silvius* can be recommended. Our own preferences lie in other directions. German novels are usually too long, too deep and muddy, too full of snags and sediment — they are the Mississippi Rivers of fiction. We like better the mountain brooks of Vermont, or the clear lakes of Minnesota! *Count Silvius* has a very elaborate and intricate plot, and a crowd of characters; and proceeds by a slow and deliberate fashion which makes demands upon the reader's patience and perseverance. It is carefully written and requires careful reading. The Count himself dominates the group with which he is associated, being an interesting and somewhat impressive character; the victim at times of misfortunes which appeal to our sympathies. The enigmatical and suspicious-looking Herr Dupont answers very well for one of the villains of the piece, and an even blacker figure is Herr Landauer, whom very early we learn to despise and hate. Cilly of the pavilion and afterward of the printing-office is a pretty and pleasing heroine, and her union with the Count at the last is as it should be. The unnamed city in which the story begins might be Bremen; and the scenery about the Count's country estates, to which parts of it are presently transferred, is fresh and striking. There is no lack of incident, much of it picturesque, some of it startling; there is thought in the book, good sentiment and good morals, the latter occasionally by contrast. The author is undeniably able, but is he very interesting? There we have our doubts. Still, the book, published only a week or two, has already reached a third edition.

We wonder that nobody until the author of *Dorothea*, the newest of the "Round-Robin Novels," has thought of the Centennial at Philadelphia as furnishing a situation for a romance. Dorothea is a young artist, herself a picture, sketching the buildings and the exhibits for a New York paper; and nothing is more natural than that Godfrey Wayne, who writes the accompanying letter-press, should fall in love with her. Unhappily he has been previously in love with Dorothea's friend, Theodosia, and Theodosia is now on the scene to pretend friendship all round, but in fact to make trouble — which almost ends in irreparable disaster — for Dorothea and Godfrey. All this with the Main Building, the Woman's Pavilion, Horticultural Hall, and the Moorish mosque for a background, and the narrow gauge railroad, the rolling chairs, and the settees by the pathways for accessories. How vividly it all comes back to mind! There is a little Moor named Yusef, who also falls dangerously in love with Dorothea; and a convenient Englishman, with the Boston name of Buckminster — Buckminster Howard — turns up at the right time, and carries Theodosia off out of the way, leaving Godfrey and Dorothea in undisturbed possession of themselves. The story of it all is told with a brightness and cleverness which at times almost flash into brilliancy, and the book is one to fill out a leisure hour very pleasantly, though with nothing more than pleasure pure and simple. That, however, is something to be thankful for.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

A Note on Macbeth, ii. 1. 25. Dr. Homer B. Sprague, Master of the Girls' High School in Boston (who by the way, has edited *Macbeth* admirably in his *Masterpieces in English Literature*, a book not so well known to teachers as it ought to be) sends us, in a private note, the following happy comment, which we take the liberty to print:—

I want to suggest to you in reference to the word "consent" in *Macbeth*, ii. 1. 25, an explanation or rather an argument in favor of an interpretation, that has occurred to me. I was not aware when it occurred to me some weeks ago that Johnson's interpretation of the word is similar. I find too that a commentator, *Jennens*, quoted in the *New Variorum* edition, substantially accepts the same. Macbeth says to Banquo,

> If you shall cleave to my consent, when 'tis,
> It shall make honor for you.

I think that Macbeth in this passage wishes to represent himself as merely *passive*. He would not have Banquo suppose that he attaches any importance to the predictions of the weird sisters. "I think not of them," he says. Still less would he have Banquo think him disposed to take *active steps* towards the attainment of the crown. He would like to be thought of as in the *passive* attitude expressed in i. 3. 143, 144:

> If chance will have me king, why chance may crown me
> *Without my stir.*

Whatever destiny or "metaphysical aid" may impose upon him, to that he will merely *consent*. The throne is not a thing to be *sought* after, but if honorably bestowed on him or tendered to him, he will just *consent* to take it. Only this and nothing more.

In the light of this view, Macbeth's language is very felicitous — felicitous in the particular word which has so troubled White, Steevens, Heath, Malone, Collier, Keightley, and the other critics cited in Furness's *Variorum* edition. "If you shall cleave to my consent" = if you concur in my acquiescence, if your will joins with mine when I consent to receive what fate gives — "It shall make honor for you."

I may not make this clear; for I write in haste. No crime is hinted at; nothing is lost from the text; there is no misprint. Macbeth indeed is about to commit the murder, but he does not mean that Banquo shall have the slightest suspicion of him. "The sovereignty" is to "*fall upon* Macbeth," not to be *usurped* by him.

"Lunes" in Shakespeare. Rev. A. B. Stark, LL.D., President of Logan Female College, Russellville, Ky. (whose lectures on the English Language, by the by, have lately been very popular in Louisville and other Southern cities), sends us the following interesting note:

The word *lunes* is found but once in the original text of Shakspere, *Winter's Tale*, ii. 2. 30:

> These dangerous unsafe lunes i' the king, beshrew them!
> He must be told on't, and he shall.

Hitherto the word has been found in no other English writer, and this fact has led cautious critics to reject Theobald's emendation substituting "lunes" for lunacy in *Hamlet* iii. 3. 7:

> The terms of our estate may not endure
> Hazard so near us as doth hourly grow
> Out of his *lunacies:*

and even to hesitate in accepting the more probable emendations of *lunes* for *lines* in *Troilus and Cressida*, ii. 3. 139:

> Yea watch
> His pettish *lunes*, his ebbs, his flows, as if
> The passage and whole carriage of this action
> Rode on his tide:

and in *Merry Wives*, iv. 2. 22:

> Why, woman, your husband is in his old *lunes* again.

Nares says: "Could we find any other authority for the word, it would greatly increase the probability" of the correctness of these emendations. This want is now happily supplied in Robert Greene's *Mamillia*, issued as Vol. I. of Mr. Grosart's "The Huth Library, printed for private circulation only." I am indebted to the kindness of the editor for a copy. Part I. of *Mamillia* is reprinted from a unique copy in the Bodleian Library dated 1583. Part II. seems to have been written and published soon after, but the earliest known edition, of which three copies exist, was issued in 1593. In this Part II. the word *lunes* occurs twice. On pp. 189-90 we read: "The more she strove against the streame the lesse it did prevaile, the closer shee couered the sparke, the more it kindled: yea, in seeking to unlose the Lunes, the more she was intangled."

Clarynda, in an "intollerable maladie," in a phrenzied *lunacy* of love for Pharicles, writes to him (page 198):

"Love, yea, love it is (*o Pharicles*), and more if more may be that hath so fettered my freedome and tyed my libertie to so short a tedder, as either thou must be the man which must unlose me from the lunes, or else I shal remaine in a lothsome Laberinth til the extreme date of death deliver me."

This double use of *lunes* in the undoubted sense of *lunacy* will go far to settle Shakspere's text. Mr. Grosart gives in illustration a happy instance of the revival of the word in our day. In a clever Parody on Tennyson's "De Profundis" published in a volume of *Prose Translations, Poems, and Parodies* (London, 1881), Mr. Frank Storr writes thus:

> **De Rotundis: Two Cheepings.**
>
> Out of the egg, my chick, out of the egg —
> Not that old Orphic, Aristophanic egg,
> Formed in the formless caves of Chaos, ere
> The first cock crowed, or egg of fabulous Roc,
> But the profoundest Tennysonian egg,
> Laid by our Poet Laureate in his lunes,
> (Lunes lunatic, phrenetic, March-hare lunes,
> The ramping, roaring moons of daffodil)
> Hatched in the *Nineteenth Century* this May
> By the great incubator Jamy Knowles.

A. B. STARK.

The Two Editions of Dowden's "Sonnets of Shakspere." A friend in Roxbury writes to inquire whether there is "any important addition to the critical matter in the new edition" of Dowden's *Sonnets*, advertised in a recent number of the *World*.

The first edition was issued as a number of the pretty "Parchment Library," and has since been brought out here by the Appletons as one of their "English Classics." The latter is the English edition in a different binding, and is very cheap at a dollar.

The second edition was brought out by the English publishers to match the *Shakspere: His Mind and Art*. It is a handsome octavo of 304 pages, and is sold in this country by Scribner & Welford for $3.00. It contains, in addition to the original "Introduction" (which fills 35 pages), a "Part II." giving a bibliography of the editions of the Sonnets, with extracts from the critical comments of the editors and others down to the end of 1881. This new matter fills 75 pages, and is of great value and interest to the critical student. The "Notes" are also enlarged by additional illustrative quotations, annotations from German scholars, etc.

The first edition contains all that the majority of readers and students will need, and is by far the best edition of the *Sonnets* for their purposes that has yet appeared. The second edition is of course the better one for the critic, the teacher, and the advanced student.

North's "Plutarch." A correspondent in Iowa writes:

Although I have diligently searched through numerous catalogues of books, I have been unable to find a publishing house who have North's *Plutarch* on their list. I refer to the one used in your notes to *Julius Cæsar*. I have been studying that play particularly, and have a copy of Plutarch, translated, if I remember correctly,

by Winston; but I should like to get the one that Shakespeare used himself. Can you help me any?

North's *Plutarch* is now a rare and costly book, but its place is supplied for the ordinary student by Rev. W. W. Skeat's *Shakespeare's Plutarch* (published in 1875 by Macmillan & Co. for $1.50), which contains the "Lives" used by Shakespeare, with a good introduction, critical notes, glossarial index, etc., the whole forming a neat "post octavo" of 354 pages.

OBITUARY.

M'Carthy. In London, about April 9, Denis Florence M'Carthy, about 60 years; poet and miscellaneous writer.

Francis. In London, about April 12, Mr. John Francis, the publisher of the *Athenæum*.

Rossetti. In London, April 13, Dante Gabriel Rossetti, 54 years; of whom individually and in his family relations some account may be found in L. W., vol. xii, pp. 395-6. His earliest works were paintings, his later poems, including translations.

NEWS AND NOTES.

— The incidents likely to follow on the death of Longfellow are already a matter for record. The poet's will has been made public, but contains no public bequests. His property is considerable. An appropriate minute adopted by the City Government of Cambridge has been acknowledged by the family in simple and fitting terms. A movement is on foot to secure some permanent memorial of Longfellow in the city which was so long his home; toward which the formation of a Longfellow Memorial Association, composed of distinguished citizens, is the first immediate step. Mr. F. H. Underwood and Professor Geo. W. Greene have both announced themselves as having memoirs of Longfellow in preparation; but the family, taking no notice of either of these undertakings, have publicly requested all suitable materials to be sent to one of their own number. By long and sympathetic acquaintance, as well as by an agreement of long standing, Mr. Greene would certainly be a suitable biographer of Longfellow; but some who know him best and who set the highest value on his parts, fear lest his age — he is now seventy-one — and his extreme feebleness, may prevent him from doing justice to himself with such a subject.

— In response to an invitation signed by Mr. Higginson, Mr. Horace E. Scudder, Mr. Arthur Gilman, the Rev. Edward E. Hale, Mr. L. L. Thaxter, and several other gentlemen, Prof. Corson of Cornell University, whom Mr. Furnivall places well up at the head of Browning scholars in the United States, kindly took occasion of a visit to Boston last week to give a couple of his lectures, at the parlors of the Woman's Club, on the poetry of Robert Browning. The subject of the first lecture was "Personality, as the ultimate source of soul-quickening and regeneration"; and of the second, "Art, as a vice-agent of Personality." The only criticism we have heard of the lectures was directed toward their titles, which one friend at our elbow complained of as being almost as obscure as some of Mr. Browning's poetry itself. A lecturer on Browning, it was held, should of all things aim at simplicity of terms. The lectures were listened to by audiences not as large as they should have been, but of notable quality; and evidently made a profound impression. They should be asked for elsewhere.

— Scribner & Welford have now ready *Chapbooks of the Eighteenth Century*, a collection of songs, stories, and cuts which were circulated in leaflets and were in their time the only "current literature." Regarded as a relic of the past the book is a real curiosity. Many of the titles are very quaint, as for example, "Terrible and Seasonable Warning to Young Men," "The Constant but Unhappy Lovers," "The Lawyer's Doom," etc. Scribner & Welford have just received *Wiclif's Place in History*, three lectures delivered before the University of Oxford, by Montague Burrows, M.A.; *Familiar Studies of Men and Books*, by Robert Louis Stevenson, author of *Travels with a Donkey in the Cevennes;* an interesting book on monasteries, by Samuel Butler, entitled *The Alps and Sanctuaries of Piedmont and the Canton Ticino*, beautifully illustrated, a number of the views being etchings. In the English six-penny editions, *Sartor Resartus*, *Mrs. Caudle's Lectures*, and *Ingoldsby Legends*, the latter illustrated by Leech, Cruikshank, and Tenniel, are imported by this house.

— Charles Scribner's Sons have in preparation a *Guide Book for European Travel* which promises to excel in many respects any now in use. It is intended as an art guide as well — and will combine the two elements in a small and convenient form. This firm will publish in the fall a *Life of Gen. Thomas*, by Chaplain Van Horn. Mr. John Bigelow, after his book *Molinos the Quietest* was in press, chanced to read, as every one is doing now, *John Inglesant*, and to his surprise found that the two books deal with the same characters, John Inglesant and Molinos being one and the same person. Mr. Bigelow's book deals only with facts, however, and is a reliable history of the Roman Church at the time of Charles I, while *John Inglesant* has a romance woven in with the records of both Protestants and Romanists. In the "Campaigns of the Civil War Series" Gen. Cox will contribute Vol. IX, on *The Campaign of Atlanta*.

— G. P. Putnam's Sons will issue in the "Transatlantic Series" *Lady Beauty, or Charming to Her Latest Day*, by Allen Muir, and *At the Eleventh Hour*, by Annie Edwards, author of *Archie Lovell*. They have in preparation *The Development of Constitutional Liberty in the English Colonies of America*, by Eben G. Scott; *A History of English Fiction from Sir Edward Malory to George Eliot;* and *The Experimental Method in Medical Science*, comprising three lectures and forming the second series of the "Cartwright Lectures" delivered before the alumni of the College of Physicians and Surgeons by John C. Dalton. The subjects are (1) *Galvani and Galvanism*, (2) *Buffon and Bonet*, and (3) *Nervous Degeneration and the Theory of Sir Charles Bell*.

— T. Whittaker has nearly ready *Knight, Banneret, and Other Sermons*, by Joseph Cross, D.D.; *Character Building, Talks to Young Men*, by Rev. Robert S. Barrett; *An Undeveloped Chapter in the Life of Christ*, by Treadwell Walden; and the *Greatness of Christ*, by Alexander Crummell, D.D. Special interest is directed to the last book from the fact of its being the first collection of sermons ever published from the pen of a colored man. Dr. Crummell is a graduate of Oxford, and a writer of ability.

— E. P. Dutton & Co. have just removed to their new store 33 West Twenty-Third Street. Among the books lately issued by them are *Words of Truth and Wisdom*, by Canon Farrar, and *The Classics for the Million*, by Henry Grey, being selections from the principal Greek and Latin authors for English readers. The book has been very successful in England.

— The *Christian Union* of New York is about to remove its office to 20 Lafayette Place, near the Astor Library. This excellent religious journal is publishing a series of articles on "Success in Public Life" by eminent men.

— R. Worthington is about to issue a new and revised edition of *Chambers' Etymological Dictionary*, edited by Edward Findlater; also a new edition of that quaint little book of olden times, some time out of print, called *Evenings at Home with Old Story Tellers*.

— James R. Osgood & Co. have imported a lot of Charles Edwardes's translation of the *Essays and Dialogues* of Leopardi, and offer the octavo at $3.

— To head off a pirated edition of Longfellow's *Hyperion*, Houghton, Mifflin & Co. have brought out a cheap impression in paper covers at 15 cents.

— A. D. F. Randolph & Co. have just issued volumes VIII, IX, and X of the Old Testament division of the *Bible Museum*, by James C. Grey.

— R. H. Stoddard has been preparing an *Elizabeth Barrett Browning Birthday Book*, which is shortly to be published by James Miller.

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The Literary World.

Vol. XIII. BOSTON, MAY 6, 1882. No. 9.

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> somewhat under the middle height, with a fine broad forehead, and thoughtful, massive countenance of the Flemish cast. The colour of his face was fresh, with a slight tinge of brown. His eyes, when in repose, were large, grave, and bespoke a mind engaged in contemplation, as if he were absorbed in looking at what was beyond the present; but in ordinary conversation they lighted up with loving interest and had withal an animated and penetrating gaze. . . . (p. 29.)

It is pleasant to know that, high as is the tone of the piety of the *Imitation of Christ*, the tone of À Kempis's life accorded with it. His character and his book were one. His book is the mirror of the intellectual and spiritual man. The *Imitation* was probably begun soon after its author's ordination to the priesthood, in 1410, and the composition extended through several years, occupying the spare moments saved from the work of copying manuscripts in the monastery. A copy of it in À Kempis's own handwriting is in the Royal Library at Brussels, and has been printed in fac-simile in London. One of À Kempis's other works was "the writing out of the whole Bible in Latin in a fair, large hand." This extended to four folio volumes and took him fifteen years. He also wrote hymns, biographies of some of the Brothers, and an autobiographical *Soliloquy of a Soul*, similar to St. Augustine's *Confessions*.

This whole quaint and striking chapter of mediæval thought and life Mr. Kettlewell has studied up with great industry and written out with great care. À Kempis is only one figure in a numerous group. We have accounts of his companions, Groote, Florentius, Everard de Eza, Arnold of Schoonhoven, Gerard of Zutphen, Berner, Brune, the brothers Conrad and Egbert Linghen, and other devotees. For background there are pleasant sketches, taken on the spot, of Kempen, Deventer, Zwolle, and various localities associated with À Kempis. His character is analyzed and illustrated. Threads of ecclesiastical history are interwoven with the personal narratives. The *Imitatione Christi* is examined in its early forms and editions, and extracts are given from his other writings. The general monastic life of the period comes prominently into view. Not every person will be interested in such extended details of monastic life and character. Nine hundred pages are a good many. But there are hundreds and thousands of readers who will gladly surrender every moment that these volumes ask for.

Of literature the work is an excellent example. It is the product of original research. It is scholarly and intelligent. It is animated and animating. It is rich in material and agreeable in style. It is fully indexed, and the contents are epitomized by themselves at the head of each chapter. The typography is what it should be.

* Thomas à Kempis and the Brothers of Common Life. By Rev. S. Kettlewell. 2 vols. G. P. Putnam's Sons. $8.00.

THE OLD RÉGIME.*

Here under the microscope are the threads which color History. Here are the lanes, courts, and by-ways of Vanity Fair. Here are kings, princesses, priests, poets, libertines, gamblers, penitents, academicians, in procession. Here are salons, bals d'opéra, court receptions, banquets, and carnivals. Here are modern Cleopatras and their Antonys. Here, in short, is almost a century of French history in undress; here are Louis XIV and XV in the shape and coloring of life; Richelieu, Voltaire, and Rousseau; Diderot, Bishop Fleury, and the Duc d'Orleans; here are Mesdames du Barry, de Maintenon, and de Pompadour; here is a mirror of the vices, the luxuries, the splendors, the corruptions, the intrigues, the fashions, of which Paris was the center from 1700 to 1775, when the clouds began to gather which ushered in the storm.

Let us look in at one of the supper-parties which it was usual to prepare on opera nights for ten or twelve friends, ladies and gentlemen, whom the host would invite during the performance:

> Returning from the opera or theatre was a miserable affair in those times. The feeble gleam from the lanterns, or the lurid glare of torches, both carried by men—for, as yet, there were no lamps—gave but a very flickering, uncertain light, often treacherously leading both horses and men into quagmires of accumulated mud, threatening to life and limb. To enter the hall of some splendid hôtel after traversing the gloomy streets, was like passing from Cimmerian darkness into the bright precincts of fairy land. . . . The guests themselves form a brilliant show. . . . The gentlemen wear fewer superfluous puffings of satin and velvet than in the Louis XIV time. They have also greatly diminished the height, length, and breadth of their wigs. . . . Embroidered silk or velvet coats are still the fashion; but they sit closer to the figure. The voluminous trunk-hose are entirely abandoned, except on state days, for a tighter fitting garment, with a long embroidered vest. There is an ample display of fine lace in frills and ruffles. Diamonds glitter in buttons, on sword-hilts, and in feather-bordered hats; and the red-heeled shoes, cut in a high flap above the instep, are fastened by elaborately chased gold or diamond buckles. . . . Like the gentlemen the young ladies have cut down their head-dresses to a moderate height. All wear powder. . . . The *blondes* are lavish in the use of patches; but it is lamentable to note that snuff-taking is becoming far too general a habit, many pretty noses showing traces of it. . . . "This is a Lancret," remarks one of the fair dames as she opens her

* The Old Régime. Court, Salons, and Theatres. By Catherine Charlotte, Lady Jackson. Henry Holt & Co. $2.25.

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fan for inspection. "Watteau, you know, has grown ambitious since the Academy has received his pictures." . . . "Have you seen the Le Couvreur in Mariamne?" asks another, who has just dropped in after the Théâtre Française. "No? You must, then. She is splendid in mourning. Made quite an impression. Voltaire does well to pay homage in that quarter. I am told that he is constantly on his knees before her."

And so on for forty and eight chapters, reciting the triumphs of French cooks, the day scenes on the boulevards and the night scenes in the gutters, the polite liaisons of dukes and duchesses, the thoughtless prodigalities of youth, the reckless excesses of old age, the fêtes at the chateaux, coronations, masses, and card-parties, débuts of since famous actresses and departures of soldiers for since historic wars, the eves of great battles, the chefs-d'œuvre of great artists, the toilettes of queens and the penances imposed by father confessors, flower-girls, dancing-masters, costumers, and hair-dressers; until the reader fancies passing before him the pageant, now splendid, now grotesque, now pathetic, of a stupendous dream.

PERRY'S GREEK AND ROMAN SCULPTURE.*

THE principal objects which the author had in view in the preparation of this very valuable work were:—

1. To supply the first step to the student of ancient Greek and Roman sculpture.
2. To set before the artist the principles by which the greatest masters in the greatest period of art were guided, and the influences to which they were subjected.
3. To furnish the inexperienced amateur with the knowledge requisite to enable him to understand and appreciate the remains of ancient plastic art in the museums of his own and foreign countries.
4. To direct the attention of the student of ancient history to one of the most interesting and characteristic sides of Greek life, and to show him the intimate relation between Greek art and the religious, political, and social life of the Greek people.

On the whole, these objects have been excellently attained. Mr. Perry is evidently an accomplished scholar, familiar not only with the Greek and Latin originals (literature and plastic remains) bearing on his subject, but — a rarer accomplishment among English scholars — founding his work mainly on the researches and criticisms of German archæologists, whom he quotes and criticises copiously both in his notes and in his text. Both Greek and German quotations are printed with unusual accuracy, and while the author has gladly availed himself of classical and contemporary erudition, he is a fearless and independent critic, a student of the original art-sources, and a lover and close investigator not only of art-remains in general but of every work of art mentioned in his well illustrated pages. He has thus freed himself sufficiently of the tyranny of great names to form an independent judgment.

* Greek and Roman Sculpture. By W. C. Perry. Illustrated. London: Longmans, Green & Co. New York: Scribner & Welford $12.00.

While the illustrations can hardly be called good — probably having been produced in England — they are sufficient to recall certain architectural and sculptural remains to a reader who has once seen them. The style of the book is animated and agreeable, and very different from the usual humdrum of manuals of this kind. A pleasant personality runs through the sketches and descriptions; the author has traveled very extensively and his accounts glow with feeling and enthusiasm whenever he comes in contact with a work of art really deserving of praise. As he truly says:

The real genius and character of a nation may be best learned from a consideration of the way in which it employs its leisure — in other words, of its pastimes and amusements. What men *work* at is generally determined by influences outside themselves — by the exigencies of human life in general, and of the peculiar position in which their lot is cast. But when men *play* they follow the natural bent and predilections of their minds and hearts. The Greeks of old had more leisure than any other European race, and employed it in a nobler manner.

Mr. Perry then goes on to show in many lucid pages the exquisite products of this leisure, demonstrating how admirably the history of the Greek people is depicted, not only in their literature, but in their plastic monuments. The very rudest of sculptural periods — that of the Apollo of Tenea and the Selinuntian metopes — exhibits the spirit of vigor and high endeavor which were characteristic impelling forces of Greek art from the beginning; while the age of Pheidias was a faithful reflex of the nobility that immortalized itself at Marathon and Salamis. Later on newer tendencies incorporated themselves in the Younger Attic School, famous for its cravings after beauty and grace and ideality, cravings the result of an era of voluptuousness, individual license, selfish and sensual indulgence, and the long and gradual demoralization consequent on the contests of the Peloponnesian War.

In the succeeding period of Alexandrian culture we have *Hellenic* rather than *Greek* art in the ascendant — a state of things working under the control of the immense imperial spirit of Alexander and perpetuating itself in colossal, ostentatious, sumptuous, and courtly monuments; while under the successors of Alexander monumental art, imitation, crudity are in the ascendant, till the great tide of Roman conquest and civilization sweeps over Hellas and the East and nothing is left but the pitiable feebleness and corruption of the times of the Roman Emperors.

The last act of the splendid drama witnesses the transformation of the light and lovely apparitions of Greek art into baleful demons — a *miraculum diaboli* wrought by the hands of Christian priests.

To us Mr. Perry's narrative is profoundly interesting, for what is a statue of Praxiteles but a poem of Sophocles translated into marble; or an ode of Pindar but the swift and vivid music of the chisel of Pæonius? Antique art and literature supplement each other in such a way that each restores the lost or lacking masterpieces of the other and we bask again in the perfect sunshine of a spiritual Hellas.

Mr. Perry touches many individual points of great interest; for example, we have a clear and able account of the excavations at Olympia, with full descriptions of the famous Niké and the Hermes of Praxiteles there found (see the April *Century* for a beautiful reproduction of the latter worth half the illustrations in Mr. Perry's book); then a fitting narrative of the great find at Athens — the reduced statue of the Athené Chryselephantiné, so happily discussed by Prof. Gildersleeve in a recent *Harper's*. The magnificent discoveries at Pergamum in Asia Minor, lately transferred to the Berlin museum, come in for a most thorough discussion. Dr. Schliemann's discoveries at Mycenæ are believed by Mr. Perry to represent the bodies and ornaments of certain great chiefs of the Carians who, coming from the East, settled in Greece in the 12th or 11th century B. C. and whose custom it was to deposit arms in the tombs of departed heroes. Cesnola's excavations are very cursorily mentioned — excavations lately argued by Mr. Clarence Cook to be almost entirely worthless, vitiated from one end to the other apparently by unauthorized "restorations." It is a thousand pities indeed that the Cypriote collection ever came to this country, and that it did not fall into the hands of the trustees of the British Museum who — greedy though they be — know how to put a proper value on priceless works of art. As for the unworthy war waged by Mr. Clarence Cook on Mr. A. D. Savage, late assistant director of the Metropolitan Museum, the less said the better. Mr. Savage is a gentleman of the highest character, and the deplorable controversy in which he has become involved is no fault of his own, but rather the result of a too implicit confidence in others.

The Venus of Melos Mr. Perry believes probably to be the work of Alexandros, son of Menides of Antiocheia, and he virtually adopts the group-theory of Millingen that she was standing by the side of Mars — a theory originally due to De Quincey (*De Quincy*, as Mr. Perry writes). It is curious that no reference is made to the views of the well-known American archæologist, W. J. Stillman, who has devoted so much time and labor to the solution of this problem.

In the Dying Gladiator, first recognized by Nibby to be a Gaul, Mr. Perry sees a figure brought from Pergamum and designed originally as one of the innumerable ornamental incidents commemorative of the great battle in which King Attalus defeated the barbarian invaders (Galatians, Gauls) of his Asiatic empire (B. C. 229).

An excellent chapter on portrait-sculpture among the Romans closes this beautifully-

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printed, shabbily-bound, richly-instructive book, which is not free from misprints and inconsistencies in spelling, though on the whole it is the best and most accurate popular history of sculpture yet given in English.

CARLYLE'S FIRST FORTY YEARS.*

HISTORY never runs thin from Mr. Froude's pen, and here is certainly a solid and picturesque story of the great Scotchman's life. It is the story of Carlyle's apprenticeship to literature, the picture of a stout, brave, weird, masterful struggle for bread and fame. Mr. Froude's task lay under special difficulties, inasmuch as Carlyle's inner life was already in his published writings, and only last year the *Reminiscences* told much of his outward life. The copious extracts from these sources, especially in the opening of the first volume, show the literary danger; but Mr. Froude has escaped it, and given an account which throws much new light on Carlyle's character. It has emphatically riches of its own.

Originally Carlyle had willed that no life should be written of him; but when it appeared in his later years that several lives would be written, by ill-provided penmen, he gave Mr. Froude leave and helped him. These two volumes end at the threshold of Carlyle's fame. Froude promises us speedily Mrs. Carlyle's London letters as a better history of his London career than any other; and, after, a brief account of his last years from his own pen.

Mr. Froude paints Carlyle as no angel, but tells plain truth, just as Carlyle himself was wont to write of others, and would have wished. His own verdict is:

> When the Devil's advocate has said his worst against Carlyle, he leaves a figure still of unblemished integrity, purity, loftiness of purpose, and inflexible purpose to do right, as of a man living consciously under his Maker's eye and with his thoughts fixed on the account which he would have to render of his talents.

We may note that Mr. Froude reinforces the judgment of the *Literary World* shortly after Carlyle's death in almost its own words: "He was a teacher and a prophet in the Jewish sense of the word." The more that Froude tells us will not lead the world to reverence Carlyle less. If anything, he shows greater in the new mirror.

Carlyle's peasant life and his college days are already known from his own pen. He and Burns, from first to last, were in the warp of them, two magnificent Scotch peasants greater than kings. Carlyle impressed his early intimates with a sense of coming greatness, and they called him "the Dean," "the Doctor," as resembling Swift. His own sense of his mission, never changed through a long life, began very early, and in 1814 he writes:

> O Fortune, thou that givest unto each his portion in this dirty planet, bestow (if it shall please thee) coronets and crowns and principalities and purses and pudding and powers upon the great and noble and fat ones of the earth. Grant me that with a heart of independence, unyielding to thy favors and unbending to thy frowns, I may attain to literary fame; and though starvation be my lot, I will smile that I have not been born a king.

Mrs. Carlyle was the sunshine of her husband's life. Froude tells us a secret of her; that her first love was Edward Irving, Carlyle's most intimate friend. A woman who had loved and been loved by two such men must have been a queenly soul. She was of gentle birth, with a fortune which before marriage she settled on her mother, and then took her place by the side of her great and stormy husband, and never left him and his war on Fate till the sad day when she left the world. She was never blind to Carlyle's faults or her own heart.

> I love you [she writes before marriage], and I should be the most ungrateful and injudicious of mortals if I did not. But I am not *in love* with you; that is to say, my love for you is not a passion which overclouds my judgment and absorbs all my regards for myself and others. It is a simple, honest, sincere affection, made up of admiration and sympathy, and better, perhaps, to found domestic enjoyment on than any other. In short, it is a love which *influences*, does not *make*, the destiny of a life.

Long years after, in the late evening of her laborious life, she said: "I married for ambition; Carlyle has exceeded all that my wildest hopes ever imagined of him—and I am miserable."

Why not? Carlyle was a volcano—a thunder-cloud—magnificent and full of tremendous forces, and his side was hardly a place of rest or flowers. Yet the love of a nature like his was like a tide of the sea, and, as his wife, this woman outlives in fame her British sisters who serenely ate their full dinners in the best-bred society.

Carlyle was very nervous at his approaching marriage, and betook himself to reading Kant for solace. His married life was that of a busy giant, dwelling much alone. His wife found him poor company. He ran to the most brilliant and gigantic monologue with her. She writes:

> Often when he has talked for an hour without an answer, he will beg for some signs of life on my part, and the only sign I can give is a little kiss.

He and Macaulay were the great talkers of the age. Mr. Froude says of Carlyle's monologue:

> His language was sometimes like the rolling of a great cathedral organ, sometimes like the softest flute notes, sad or playful, as the mood or the subject might be; and you listened—threw in perhaps an occasional word to show that you went along with him. . . . Carlyle did not bear contradiction any better than Johnson.

Goethe's recognition of Carlyle as a man who could create great things out of his own nature came early and before he had won fame at home, in 1827; and the friendship of the two was lifelong. At divers times he sought bread in the common channels. He wished to become editor of the *Westminster Review*, a civil engineer, or a college professor. But such luck turned back on him, and he was left to hew his own imperial way through the commonplaces and the narrownesses of mankind. He created his own reading public; but it was late. Heartache and poverty were plenty at his hearth, and fame came with lingering steps to the toiler; but he kept his eye single for the light and walked the rugged path, footsore indeed, but firmly, up the great altar stairs. Technically, and as the phrase goes, he was not a religious man; but really he was almost what the Germans call "God intoxicated"—a man of reverence and duty. Outwardly arrogant, there was no deeper strain of his character than its humility. There is no more charming page in Mr. Froude's book than that which tells Carlyle's love for his family and his care of his brother John, who became a doctor. He writes him in the poverty of both:

> Fear nothing but behaving unwisely. One has to learn the hard lesson of martyrdom and that he has arrived in this earth not to receive but to give. I must live, sir, say many; to which I answer, No, sir, you need not live; if your body cannot be kept together without selling your soul, then let the body fall asunder and the soul be unsold. In brief, Jack, defy the devil in all his figures and spit upon him; he cannot hurt you.

Scattered through this book are epigrams and incidents which linger in the memory. Such is Mr. Froude's own saying that France refused the Reformation as light, and it fell down on France as lightning. So is Carlyle's description of Coleridge. He is a mass of richest spices putrefied into a dung-hill.

> I once thought [he said] that revolution was the abolition of rubbish. I find it has been only the kindling of a dung-hill. The dry straw on the outside burns off; but the huge, damp, rotting mass remains what it was.

In Mr. Froude's life Carlyle stands out on the canvas as a giant at war. The sky is of the north and shadowy. The landscape is austere and solitary like the Scotch home where in the silence you might hear the sheep nibbling the grass a quarter of a mile away. The action is full of tragedy, and there is no repose. One turns from the spectacle in a frame of mind as though he had been just assisting at a most solemn and pathetic ritual.

MATTHEW ARNOLD'S IRISH ESSAYS.*

TO the list of his complete works furnished by Mr. Matthew Arnold in the *Literary World*, Vol. XII, p. 215, is now to be added a collection of nine contributions of the past year or two to well-known English periodicals. The main title, "Irish Essays," is ambiguously suggestive, and only three of the essays touch on Irish affairs: the first two, under the common head of "The Incompatibles," embodying a plea for home rule on the ground of the essential divergence of English and Irish character; the third, entitled "An Unregarded Irish Grievance," being a ventilation

* Thomas Carlyle. A History of the First Forty Years his Life, 1795-1835. By James Anthony Froude. 2 ls. Charles Scribner's Sons. $4.00.

* Irish Essays and Others. By Matthew Arnold. London: Smith, Elder & Co. New York: Macmillan & Co. $1.75.

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of the evils connected with secondary schools in Ireland. Mr. Arnold speaks of England's treatment of Ireland in very plain terms. He does not exactly like the Land Bill. He calls English landlords "pedants" in regard to such questions, and admits the Irish people's grievance of "conquest, confiscation, ill-usage, misgovernment, and tyranny." The cure for all of which is, in general terms, that

English people have not only to *do* something different from what they have done hitherto, they have also to *be* something different from what they have been hitherto. As a whole, as a community, they have to acquire a larger and sweeter temper, a larger and more lucid mind.

Of the six miscellaneous essays which follow, "Ecce, Convertimur ad Gentes" is an address at the Ipswich Working Men's College, appealing to Working Men, as holding the balance of power, to qualify themselves fully for taking a due part in the moral reforms and intellectual progress of the times. "The Future of Liberalism" is a chapter of political criticism, designed to bring liberal leaders to the stool of repentance for shortcomings

which consist in their having taken an incomplete view of the life of the community and its needs, and in having done little or nothing for the need of intellect and knowledge, and for the need of beauty, and for the need of manners, but having thought it enough to work for political liberty and free trade, for the need of expansion.

"A Speech at Eton" is an ingenious classical homily, addressed to schoolboys, from the Greek words *eutrapelos—eutrapelia* as a text, words which are studied in their various uses by Pericles, St. Paul, and Pindar, with this for a moral:

that man has to make progress along diverse lines, in obedience to a diversity of aspirations and powers, the sum of which is truly his nature; and that he fails and falls short until he learns to advance upon them all, and advance upon them harmoniously.

The following essay, on "The French Play in London," compares Victor Hugo with Shakespeare and Wordsworth—French poetry in general with English, to the advantage of the English side, throwing in however a counterbalancing concession in favor of the French dramatic art and system; the discussion being sharpened to this point: "the theatre is irresistible; organize the theatre!" Under the succeeding head of "Copyright" we have what is really an argument for cheap books, with thoughts on the rights of authors attached, yielding among many sensible passages the following:

A sense of beauty and fitness ought to be satisfied in the form and aspect of the books we read, as well as by their contents. To have the contents offered one for next to nothing, but in hideous and ignoble form and aspect, is not what one desires.

In copyright matters it is pleasant to find Mr. Arnold conceding here that "not only have English authors no reason to complain of America, but American authors have great reason to complain of England." The concluding pages of the volume are occupied with the "Preface to First Edition of Poems" [1853], which is really an essay on the proper objects of poetry.

As to the style, these essays are Matthew Arnold's: that is to say they are grounded on a broad and accurate scholarship, whose fundamental quality is classicism; they are vigorous, independent, idiosyncratic; they are alive with the sentiments and struggles of today; as to purpose they are often swords with two edges, cutting both friends and foes; and in tone they have a certain condescension, as if the author felt himself to be above the reader, and under a measure of responsibility to write down to him.

CAMPAIGNS OF THE CIVIL WAR.*

I.

HISTORY, though it is to stand, may be very inaccurate. Of course it should state only facts. Yet it is not always exact statements which make even Macaulay's works as popular as they are. It is the skillful grouping of events and the presenting of word-pictures which give strong impressions. This catholic view of history, admitting into it romance as well as truth, as affording types of society and life, is doubtless that taken by Charles Scribner's Sons in projecting their new series of monographs entitled "Campaigns of the Civil War." Certainly one who lived through the late Civil War, and was an actor and observer in it, cannot fail to trace the evidence of high art in several of the distinguished writers who have in these volumes undertaken to give to the world impartial history. These remarks do not apply so much to the first volume as to some others. As the private secretary of President Lincoln Mr. Nicolay had unusual facilities for ascertaining those facts that were hidden for a time from the public; and he doubtless acquired much knowledge of events at the beginning of the War allowed to no one else. He has indeed given us a capital book; the subjects from "Secession" in its incipient stages—which he claims was a wicked conspiracy—to "Bull Run," followed by the "Retreat" and the "Conclusion," are arranged in grand historic order, and are graphically treated. To a "union man" the interest awakened is often intense and is well sustained. To a republican there is nothing to complain of in the work; but to one who, like a Frenchman or an Englishman, stood aloof from the American strife, there appears a quantum of partiality, favor, and affection for what the writer claims to be the "right side" of the controversy.

For example, Mr. Nicolay places his "initial point" at the secession "confidential circular letter" of Governor Gist of South Carolina. It is a fine starting-point, yet Governor Gist and his friends would be likely to throw that initial back to the celebrated Charleston democratic convention, or to some other point of sectional difference, and assert that they were simply following and not leading the popular wave.

Our Englishman would not use these words:

With all this, there is strong ground for belief that insurrection gained its ends at last only through *chicane*, *deceit*, and *fraud*;

and the sentiment is hardly a logical sequence of the proposition that no cotton State but Texas "dared submit its Ordinance of Secession to a direct vote of the people." Further, we think there is a shade of unfairness, pardonable perhaps in a zealous republican, but hardly so in the historian, in many of Nicolay's portraits. In the second chapter, speaking of Buchanan, he says:

He possessed the opposing qualities of feeble will and stubborn prejudice; advancing years and decreasing vigor added to his irresolution and embarrassed his always "limited capacities."

Speaking of his message, the author declares:

As a specimen of absurdity, stupidity, and willful wrong-headedness, this message is not equalled in American political literature, etc.

The description of Mr. Lincoln goes to the other side, and is very fine:

Six feet and four inches in height . . . . one of the outward signs of leadership . . . . spare but muscular form . . . . strongly marked features corresponding to his unusual stature; quiet in demeanor, but erect in bearing, his face even in repose, was not unattractive; and when lit up by his open, genial smile, or illuminated in the utterance of a strong or stirring thought, his countenance was positively handsome.

Mr. Nicolay quotes from General Robert Anderson, the hero of Fort Sumter:

I frankly say that my heart is not in this war which I see is to be thus commenced.

This in a letter recently come to light from the Confederate archives. But Mr. Nicolay kindly puts forth his power to save the reputation of Anderson:

His subsequent gallantry and steadfast loyalty justify his countrymen in a liberal forgiveness of the passing indiscretion.

The article imputes dishonorable conduct to the Confederates in capturing this Anderson letter and sending it to Montgomery. It was well for Anderson that Mr. Lincoln never saw it.

Of the taking of Sumter we find a description that does honor to the ability of the author. "In the gray and uncertain twilight of this April morning" he brings out the whole city to the wharves of Charleston as spectators of the coming conflict. He marshals well the actors on both sides, on the shore and in the fort, and there, before the multitude, the nation, and the world, he portrays the beginnings of a struggle of "gigantic proportions and far-reaching consequences"; and the reader almost feels himself to be in the midst of the "encircling rebel batteries" in "the heat and activity of a general bombardment."

Passing through the "Call to Arms," when Sumter was the watchword in the North, and the cry for blood excited the South; through Baltimore, where bloody scenes attended the transit of the Massachusetts Sixth; and through Washington, also, in its days of greatest gloom, where even "the hotels became deserted or were haunted by only a few mute and white-faced guests"; we next have Ellsworth, with pictures of that youthful hero; Missouri saved by the ability of Frank Blair aided by the noble Lyon and others; West Virginia, where Rosecrans and McClellan won their first laurels; and so are well prepared for the famous Bull Run, with Patterson and McDowell. This last topic, with its collaterals, is Nicolay's masterpiece. The whole subject comes before one complete in clearly drawn pictures and vivid descriptions.

Whatever of prejudice, partiality, or undue affection may be occasionally evinced in this volume, one thing is well assured, Mr. Nicolay

*The Outbreak of Rebellion. By John G. Nicolay. Charles Scribner's Sons. $1.00.

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has made no small contribution to American literature. There is no better, more succinct, or, for the space allowed, more comprehensive, story of our Civil War down to the close of Bull Run.

BIBLICAL LITERATURE.

THE Christian Bible seems still to maintain its place as the foremost book of the world, and the scholars, of one sort or another, are as busy as ever promoting its uses or pulling it to pieces. In particular the echoes of the Revision have not yet died away. The success of Porter & Coates's *Comparative Edition of the New Testament*[1] has led them to make some changes and improvements in its form, consisting mainly of chapter headings, running head lines, a chronology, and a history of the Revision. The texts of the Authorized Version and of the Revision are presented here, it will be remembered, in parallel columns. An entirely new presentation of the Revision on a new and highly original plan, and in a typographical form which puts it at the head of all competitors save the presentation copies of the original Oxford and Cambridge text, is found in Mr. Rufus Wendell's *Student's Edition.*[2] In this very handsome large octavo of more than 600 pages the Authorized Version and the Revision are combined in a single homogeneous text, the divergences of the two being indicated to the eye by means of a carefully devised system of underlinings, marginal marks, characters, and foot-notes. The system is a little intricate, and will require some study and familiarity to use with ease; but once mastered it is a perfect key, and the reader as he follows a single line of print is guided with clearness and accuracy to a determination of all the points in which the new version differs from the old. The novelty, the convenience, the elegance, and the cheapness of this edition must commend it to all students of the Bible. Rev. S. B. Duffield, of Atlantic, Mass., receives orders for Boston and vicinity. Already, as many of our readers know, the Revision has a Commentary of its own,[3] of which Dr. Schaff, the general editor, furnishes himself the volume on *Matthew.* This is almost a pocket commentary, so small and compact is it.

Mr. Condit has given us an excellent *History of the English Bible.*[4] It follows much the same plan as Moulton's, which we have had occasion to commend, having chapters on translations before Wycliffe's, beginning with Cædmon's, Bede's, and King Alfred's; on Wycliffe's, Tyndale's, Coverdale's, and Matthewe's; on "Bibles of the Largest Volume," as the author denominates the versions of 1540; on the Genevan Bible, the Bishop's Bible, the Rheims New Testament, and the Douay Bible; and finally on the Authorized Version of 1611, and the various translations and revisions succeeding, including such obscurities as Scarlette's, Noah Webster's, and Sawyer's, and last but not least the Anglo-American Revision of 1870–81. The treatment is generous and circumstantial, and pays particular attention to linguistic and etymological aspects of the subject. The illustrative citations add much to the value of the work, and it is one of the best made American books we have seen this long time.

The two remaining works on our present list approach the Bible and the Revision from another quarter. Dr. Westbrook, who admits himself to be a Doctor of Divinity and of Laws, but repudiates the title "Rev." as "a vestige of Brahminical caste and Romish sacerdotalism," takes 228 sixteenmo pages to argue[5] that "the little books constituting the Bible" are no special and supernatural revelation, but "are unmistakably and largely compilations and copies from older scriptures." The ignorance and prejudice with which this position is supported at several points may well make one suspicious of the argument as a whole. What is to be said of the fairness of a writer who in these days alleges "the dominant belief of Christendom in a hell of fire and brimstone, in which a large portion of the human family is to be eternally tortured?" In the last book of all[6] Dr. G. W. Samson, now of the "Bible Workers' College," New York, whatever that may be, arraigns the *English Revisers' Greek Text* of 1870–82 for inaccuracy, on the ground of being based chiefly on uncial MSS. of Egyptian origin and doubtful character. Dr. Samson's tract is almost as amusing and fully as absurd as the article in the *London Quarterly*, Oct., 1881. The revisers are all wrong. The Text Rec. is the true and "historic text" of all ages. The oldest MSS. are the worst, witness the manifold corrections they have undergone and the little value set upon them by their Greek owners. Dr. Samson was early convinced, by the study of Jahn and Hug, that the common biblical text is correct. He was confirmed in this belief in 1847–8, when at Cairo he heard the Hebrew Bible read from one of the oldest MSS. preserved among the Jews, and when at Athens he listened to a native Greek professor, "with a brow perfectly Platonic," commenting on the original text of the New Testament. What a pity that the revisers didn't just put themselves under the influence of that Platonic brow!

[1] Comparative Edition. The New Testament of our Lord and Saviour Jesus Christ. Etc., etc. Porter & Coates. $2.00.

[2] Student's Edition. The New Testament of our Lord and Saviour Jesus Christ. Etc., Etc. By Rufus Wendell. Albany, N.Y.: Rufus Wendell. $2.50.

[3] The International Revision Commentary. Edited by Philip Schaff. Vol. I. Matthew. By the editor. Charles Scribner's Sons. $1.25.

[4] The History of the English Bible. By Blackford Condit. A. S. Barnes & Co.

[5] The Bible—Whence and What? By Richard B. Westbrook. J. B. Lippincott & Co. $1.25.

[6] The English Revisers' Greek Text shown to be Unauthorized, etc. By G. W. Samson. Cambridge: Moses King. 50c.

Mr. Alcott's Sonnets and Canzonets.

This little volume of *Sonnets and Canzonets* contains the latest verses of Mr. Alcott, prefaced with an introductory letter and an essay by Mr. F. B. Sanborn. Apart from other considerations, criticism might well be reverent in the presence of an honorable age of more than fourscore years. But beyond this natural deference, one is struck at the outset by the freshness and youthfulness of the tone which breathes through these poems. No touch of time, no weight of care, can check the buoyancy of the poet's spirit, or dim the pure delight with which he looks out upon the world of nature and of friendship. He still keeps the glad child-heart, though his head is white with age. The Transcendental school, of which Mr. Alcott may perhaps be called a founder, has always held form in light esteem, as these verses show. Single lines may be found, and frequently too, which are as fine in style as in thought; but an artificial condensation, and consequent obscurity in expression, are often evident, and the language is sometimes prosaic and sometimes chaotic. The first part, including the "Domestic Sonnets and Canzonets," is rich in tenderness and pathos; the poet's children, the living and the dead, his motherless grandchild, his well-loved home, and the ideals of his heart, are now apostrophized and now described with beautiful simplicity. The second part, "Sonnets of Character," brings back remembrances of the great-souled men and women with whom he has walked and talked—Hawthorne and Thoreau, Margaret Fuller, Parker, and Phillips. Each sonnet is matched with some fit selection, and nowhere is Mr. Alcott's genius more evident than in the choice of these extracts. Mr. Sanborn's introductory letter is a tribute of affectionate appreciation, and his essay is illustrated by thirteen sonnets from widely varied sources. As a specimen of Mr. Alcott's "Sonnets of Character," we quote these lines upon Wendell Phillips:

> People's Attorney, servant of the Right!
> Pleader for all shades of the solar ray,
> Complexions dusky, yellow, red, or white;
> Who, in thy country's and thy time's despite,
> Hast only questioned, What will Duty say?
> And followed swiftly in her narrow way;
> Tipped is thy tongue with golden eloquence,
> All honeyed accents fall from off thy lips,—
> Each eager listener his full measure sips,
> Yet runs to waste the sparkling opulence,—
> The scorn of bigots, and the worldling's flout.
> If Time long held thy merit in suspense,
> Hastening repentant now, with pen devout,
> Impartial History dare not leave thee out.

[Roberts Brothers. $1.00.]

— *Guerndale* is the title of the new anonymous novel which Charles Scribner's Sons are shortly to bring out. It is described as "a distinctly modern novel whose claim to consideration lies in its revelation of modern tendencies." It is said to be brilliant and entertaining, with an interest that lies deeper than the plot, and is intended to reveal the current of thought and philosophical proclivities of the present time. "The book abounds in vivid and picturesque passages and is calculated to give the reader pleasure not only from the interest of the story, but from a literary point of view; while without forcing a moral it teaches a lesson of real value." *The Loomis Guide Book* which is announced by this firm promises to be a new departure in this indispensable companion to European travel. All unfrequented routes and localities rarely visited, together with the objects which are not of real importance, are omitted, and a vast amount of valuable information about places of note and especially upon art matters, has been condensed in this little volume and is given to the public in a convenient and practical form.

—Miss Marie A. Brown, recently of Chicago, has translated Topelius's *Surgeon's Stories* for publication by Jansen, McClurg & Co., and is also to translate some of the poems of King Oscar of Sweden for American publication. Miss Brown has just sailed for Europe to be absent a considerable time.

—The new uniform edition of Mr. Higginson's works in press by Lee & Shepard will include his *Epictetus*, now out of print for ten years. By a misprint on the title-page of the English reprint of his *Common Sense About Women*, we notice, Mr. Higginson is set down over there as the author of "Old Fort Days."

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The Literary World.

BOSTON, MAY 6, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Sooner or later that which is now life shall be poetry, and every fair and manly trait shall add a richer strain to the song. EMERSON: *Poetry and Imagination.*

EMERSON.

[Mr. Emerson died at his home in Concord on Thursday evening, April 27, at 10 minutes before 9. He took cold in the open air one chilly day the week before. On Friday, the 21st, fears were entertained that pneumonia was setting in, and on Tuesday his condition was considered serious, though not alarming. On Wednesday an increasing weakness was reported, without further unfavorable symptoms. At this time Mr. Emerson was entirely conscious, quiet, and calm. By Thursday morning his condition had become more threatening. About noon he began to suffer so much pain in breathing that ether was administered, and he remained under its influence until death ensued. At six his near friend, Judge E. R. Hoar, was summoned to the house, and his wife, daughter, and son were with him from the outset. At a quarter before nine he was thought to be a little more comfortable; but five minutes later all was over. At half-past nine the tolling of the church bell announced the sad tidings to the anxious community around. The public funeral took place in the Unitarian church on Sunday afternoon, and the body was buried in Sleepy Hollow Cemetery.]

AGAIN the measure of an eminent American man of letters is to be taken, and again the *Literary World* finds its duty done. Our issue for May 22, 1880, contained the amplest collective estimate which has yet been made of Emerson — an estimate in which such judges as Dr. Bartol, Mr. Higginson, Dr. Hedge, Walt Whitman, Mr. Curtis, Mr. Sanborn, Mr. Whipple, Max Müller, and Dean Stanley joined; together with the only complete and authentic bibliography of his writings which had then been made. To what was then and there said little remains to be added here. The occasion was Emerson's 77th birthday, the 25th of May. His work was done. He published nothing, we believe, afterward, save the paper on Carlyle read to the Massachusetts Historical Society, and printed in *Scribner's Monthly*.

In the broad field of American thought and literature Emerson, with a surprising sort of intellectual and technical omnipresence, meets us at every turn. Are we looking for Philosophers? There he stands, at the heart of things, facing outwards, less a reasoner than a seer, original in his thinking, independent in his judgments, sincere in his convictions. Are we looking for Poets? Here too is Emerson, *primus inter pares*, a singer of bold and lofty verse, some of whose strains may live as long as any that have yet reached the ears of men. Are we looking for Essayists? Nobody stands before Emerson here, prose builder of solid thoughts laid together like blocks of granite that need no mortar. Finally, are we looking for Men? Here is one whose manhood matches his genius, whose character rises even with his achievement, whose life, like Longfellow's, has been the complement of his thought.

No one paragraph can sum up the stature of Emerson, or put his service to his age into statement. His contribution to human progress has been an impulse rather than a system. The fifty years of his intellectual activity lie alongside and even with the two most active and productive generations of the Nineteenth Century. His first published writings Goethe might have read, and he outlived Carlyle. His *Nature* was the first gun in a later Revolution. His *Dial* was the first real triumph in American journalism. His friendship with Carlyle was the first and last American link with what some judgments will hold to be the foremost literary figure of our time. His associates were Channing, Hawthorne, Margaret Fuller, Longfellow, and he was thus a bond of what is best in the history of American thought. His hundred lectures before the Concord Lyceum show the high-water mark of American platform discourse. His many volumes of essays take the first place among their kind. His store of unpublished MSS. must contain new treasures. He too leaves a vacancy which there is none to fill.

Ralph Waldo Emerson was born in Boston, May 25, 1803, the son of Rev. William Emerson, pastor of the First Church. He fitted at the public schools for Harvard College, where he graduated without high rank in 1821; Edward Everett, George Ticknor, and Caleb Cushing having been among his instructors. For the next few years he taught school. In 1826 he was "approbated to preach," and exercised his ministry in several places, including Charleston, S.C. In 1829 he was ordained, and became colleague of Rev. Henry Ware, Jr., pastor of the Second Church, Boston, soon succeeding the latter in full charge. In 1832 he asked and received a dismission because of a change of views which prevented him from longer conscientiously administering the Lord's Supper. Practically this was his retirement from the ministry. The year 1833 he spent in Europe, making his first visit to Carlyle. Returning to Boston he began the next winter his career as a lecturer, and in 1835 established his home in Concord, where he has since remained in a scholar's retirement, occasionally emerging for a lecture, for foreign travel, or in the publication of a book. His first book was *Nature*, 1836, a collection of essays. His first volume of *Poems* appeared in 1847. The more important of his other works are his *Essays*, First Series, 1841, and Second Series, 1844; his *Representative Men*, essays on Plato, Shakespeare, Goethe, and others, 1850; his *English Traits*, studies of English character and life, 1856; and *Conduct of Life*, 1860, *Society and Solitude*, 1870, and *Letters and Social Aims*, 1876, the last three collections of miscellaneous essays. Another collection of his *Poems* appeared in 1876, containing most of those previously printed, but not all, and some never before printed. Guernsey's *Sketch of Emerson* [D. Appleton & Co.] is a handy introduction to Emerson's writings; Cooke's *Study of Emerson* [J. R. Osgood & Co.] does much the same work, only with a larger aim, a truer appreciation, a clearer touch, and generally in a more useful way. Mr. Emerson was twice married, and besides his widow three children survive him.

Emerson.

I.

Peaceful and simple was the life he led,
Out of the cities' whirl and fashion's pride;
A modest home his genius dignified;
And seldom from his village forth he sped,
Or cared in unknown ways his path to tread:
But yet this homely life could never hide
The greatness of his mind: for far and wide
Over the world his famous sayings fled.
And men revered him, for his words were true,
While on his soul imaginations bright
Shone, like fair sunshine, all his wisdom through;
And so he pictured what his mental sight
Revealed that all the world his thinkings knew,
And blessed the Sage of Concord for his light.

Wheeling, W. Va. W. LEIGHTON.

II.

Why should vain tears for such a man be shed?
But for ourselves we sorrow that at last
From our horizon his great soul has passed,
Though leaving radiance round us and o'erhead.
Methinks when he the regions of the dead
Entered, to welcome him there gathered fast
Saints eminent, who flowers immortal cast
Before him, and him onward, reverent, led.
Nor these alone; but singers of all ages
Hurried from distant stars with scrolls of song,
Him greeting; and all nations' chosen sages
Gazed on his features lovingly and long,
With recognition glad of him whose pages
Teach truths undying, and teem with hate of wrong.

W. L. SHOEMAKER.

Washington, D. C., April 29, 1882.

It is understood that the first publication from Emerson's papers will be the Carlyle correspondence, which is complete, and in the hands of Miss Ellen Emerson. It covers nearly forty years, and may naturally be expected to be of great intellectual interest and value. A life of Emerson by Mr. J. Eliot Cabot, who may be called Mr. Emerson's literary executor, is also to be looked for; and further selections from his MSS. are likely to follow. Mr. E. P. Whipple will present his long-preparing article on Emerson in the *North American Review*.

*** A Longfellow Memorial Association has been organized in Cambridge for the purpose of securing a suitable monument of the poet. A hundred foremost citizens constitute the working force, and honorary members will be welcomed on all sides at a dollar a year. Committees of Finance and Design have already been announced, and the project is likely soon to take formal shape before the public eye. Mr. Lowell is to be the President, and the letters accepting membership from Whittier, Dr. Holmes, Mr. Howells, and others, are very cordial. Mr. Arthur Gilman is Secretary, and is conducting the preliminary details of organization. The memorial most talked about at present is the purchase of the vacant field opposite the Cragie House, and the conversion of it into a park, with a statue of the poet in the midst. But there will not be lacking preferences for some more practical and useful embodiment than this of the national subscription which it is hoped to secure. A memorial building for the Cambridge public library, now very inadequately housed, is one very appropriate suggestion.

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DARWIN.

Mr. Darwin's Principal Works.

1839. Journal of Researches into the Natural History and Geology of the Countries visited during the Voyage of H. M. S. "Beagle" round the World. Has been pronounced "the most entertaining book of genuine travels ever written."

1842. The Structure and Distribution of Coral Reefs.

1840–43. Zoölogy of the Voyage of the "Beagle." [Edited.] Contributing the introduction and many of the notes.

1844. Geological Observations on Volcanic Islands.

1846. Geological Observations on South America.

1851–53. Monograph of the Family Cirripedia. 2 vols.

1855. The Fossil Lepodidæ of Great Britain. 2 vols.

1859. The Origin of Species by means of Natural Selection, or the Preservation of Favored Races in the Struggle for Life. Satirized by Lord Neaves [b. 1800, d. 1876] in a poetical form, "The Origin of Language," etc. Has passed through many editions in English, and been translated into French, German, Dutch, Italian, and Russian.

1862. The Various Contrivances by which Orchids are Fertilized by Insects. A development of three papers first published in 1862–68.

1867[68]. Domesticated Animals and Cultivated Plants; or, the Principles of Variation, Inheritance, Reversion, Crossing, Inter-Breeding, and Selection, under Domestication.

1871. The Descent of Man, and Selection in Relation to Sex. Illustrated.

1872. On the Expression of the Emotions in Man and the Lower Animals.

1875. Insectivorous Plants.

1875. The Movements and Habits of Climbing Plants. A second and revised edition of a paper first published in 1865.

1876. The Effects of Cross and Self-Fertilization in the Vegetable Kingdom.

1877. The Different Forms of Flowers on Plants of the Same Species.

1880. The Power of Movement in Plants.

1881. The Formation of Vegetable Mould through the Action of Earth-Worms. With Observations on their Habits.

I.

ON the 20th of April died one of the most notable men of the age — among scientific men doubtless the most notable; and today the mortal remains of Charles Robert Darwin are laid in Westminster Abbey, near those of Newton. Whatever judgment posterity may pronounce upon his genius and his work, we may say that no other naturalist ever made an impression at once so deep, so wide, and so immediate. The name of Linnæus most invites comparison; but the readers and pupils of Linnæus over a century ago were to those of Darwin as tens are to thousands, and the interest of the subjects discussed were somewhat in the same ratio. Humboldt, who, like Darwin, began with research in travel, and to whom the longest of lives, vigorous health, and the best of opportunities were allotted, essayed similar themes in a more ambitious spirit, enjoyed equal popularity, but left no great impression upon the thought of his own day and ours. As a measure of contemporary celebrity, one may note that no other author that we know of ever gave rise in his own active life-time to a special department of bibliography. Dante-literature and Shakespeare-literature are the growth of centuries; but *Darwinismus* had filled shelves and alcoves and teeming catalogues, while the quiet but unremitting investigator was still supplying new and even novel subjects for comment. Note, also, that the term which he chose as the catch-word of his theory and more than one of the phrases by which he illustrated it, less than twenty-five years ago, have already in their special meanings been engrafted into his mother-tongue, and even into other European languages, and are turned to use in common converse with hardly any sense of strangeness.

And now, when the end has suddenly come, it will naturally be asked, How did this man come exceptionally to have, and what has he done to deserve, this breadth of influence and wealth of fame for which the most successful usually have to wait? And, mindful of some traditions of Linnæus and of Buffon in this regard, one might like to know how he bore himself under praise and under censure, both of which were heaped upon him without stint. We cannot now undertake to answer these questions; but the few words here offered may throw some light upon them.

An English poet once wrote that he awoke one morning and found himself famous. When this happened to Darwin it was a genuine surprise. Although he addressed himself simply to scientific men, and had not the least thought of bringing his case before a popular tribunal, yet *The Origin of Species* was too readable a book upon too popular a topic to escape general perusal, and this indeed must in some sort have been anticipated. But the avidity with which it was taken up and the eagerness of popular discussion which followed were viewed by the author — as his letters at the time testify — with a sense of amused wonder at an unexpected and probably transient notoriety. The theory he developed was presented by a working naturalist to his fellow-workers, with confidence that it would sooner or later win acceptance from the younger and most observant of these.

The reasons why these moderate expectations were so soon more than fulfilled are not far to seek, although they were not then obvious to the world in general, for mere hypothetical speculations were mostly discountenanced by naturalists of that day. But in fact, their work and their thoughts were tending in the direction of evolution, consciously or unconsciously: even those who manfully rowed against the current were insensibly carried some way along with the stream, and some of them unwittingly contributed to its force. Quite apart from mere philosophizing, in their practical studies they had legitimately worked up to or were fast approaching the question of the relations of the past inhabitants of the earth to the present, and of the present to one another, in such wise as inevitably to suggest the idea that, somehow or other, descent with modification was eventually to be the explanation. This, indeed, was the natural outcome of the line of thought of which Lyell — Darwin's real precursor — was not so much the originator as the most cautious and fair-minded expositor, and with which he reconstructed theoretical geology. Now here Darwin — just in time — in his contribution of the doctrine of Natural Selection, supplied what was wanted for the condensation of vague and pointless speculations, and the collocation of accumulated facts, into a consistent and workable scientific theory, under a principle which unquestionably could directly explain very much, and might indirectly explain much more. It is not merely that Darwin originated and applied a new principle. Not to speak here of Wallace — who had independently worked out the idea while it was still unpublished, though known to a few of Darwin's friends — his countryman and in some sort ours, Dr. Wells, had long ago anticipated it in a measure, though no one knew of it in our days, at least not Darwin, and had applied it to explain the natural evolution of human races from a common stock; but apparently he had no conception of the further use to be made of it.

Now that we have it, it seems no great feat to have originated the idea — such things seem simple enough when once we know them, just as all riddles do after they are guessed. But Darwin did more than to originate Natural Selection. With the instinct of genius he divined, and with the ability of a master he worked out, its pregnant applications in all their bearings. He not only saw its strong points and made them tell, but he saw — better than some of his followers — its limitations, indicated most of the objections in advance of his opponents, and where he could not obviate them, seemed never disposed to minimize their force.

In a cursory notice like this there is no room — and indeed there is no need — to sketch even the outlines of Darwin's work on the direct lines of his theory, as contained in the series of volumes on *The Origin of Species*, *Variation under Domestication*, *The Expression of the Emotions in Man and Animals*, *The Descent of Man*, and *Selection in Relation to Sex*. And still more space would be required to specify the topics, and their treatment, which fill a subsidiary series of volumes, such as *The Fertilization of Orchids by Insects*, *The Movements and Habits of Climbing Plants*, *Insectivorous Plants*, *The Effects of Cross and Self Fertilization*, *The Different Forms of Flowers* (viewed in reference to their relation to insects), *The Power of Movement in Plants*, and — lastly — *The Formation of Mould Through the Action of Worms*, published only a few months ago. In any adequate portrayal of Darwin's scientific productions all these should have particular mention, for they are very characteristic of his genius and of his methods. Since all the works we have mentioned have been brought out within twenty-five years, it might seem that their author had given most of this time to book-writing. Yet this would be wide of the mark. Darwin was preëminently an investigator — really hardly less so in the production of the earlier than of the later works. But those of our second list are simply models of acute and pains-taking investigation, inspired and fertilized by ideas. The amount of prolonged observation, watchful care, and tedious experiment they have demanded is as wonderful as the skill in devising simple but effectual methods of research is admirable.

For the production of these results, one would say that genius and industry must have been seconded by abundant leisure and robust health. Fortunately Darwin could command his time; but from the day in which he set sail for South America in the "Beagle" to the day of his death he was a suffering invalid, living as it were under chronic sea-sickness. We are told that the day in which he could accomplish two hours of work was counted as a good one; and there were very many in which nothing could be attempted.

The judicial fairness and openness of Darwin's mind, his extraordinary penetration and sagacity, his power of educing the meaning of things which had escaped questioning by their very commonness, and of discerning the full significance of causes and interactions which had been disregarded on account of their supposed insignificance, his method of reasoning close to the facts, and in contact with the solid ground of Nature instead of philosophizing in the thinner air above — and the whole rare combination of

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qualities and gifts, through which he became *facile princeps* in biological investigation — all this the attentive reader may gather from his writings. Those privileged to know him will certify that he was one of the most kindly and charming, unaffected and simple-hearted, and lovable of men. He never engaged in a controversy, and, if he came into correspondence or contact with an opponent, never failed to make a friend of him. It is well that the change of base in philosophical natural history which had to be made in this generation should have been dominated — though it has not wholly been controlled — by a spirit so truthful and single, and a judgment so calm and well-balanced.

ASA GRAY

Cambridge, April 26.

II.

THE *Origin of Species* was published in 1859. An educated and unprejudiced reader, who has not become familiar with natural history and reads the book in leisurely fashion, must come to the conclusion that it is a conspicuously clever performance, that it abounds in facts, that the conclusions drawn from these facts are moderate, and that there is no particular reason why such a book should set the whole world on fire. From beginning to end Mr. Darwin's most famous volume does not contain one rash statement, one dazzling remark, one specially bold conclusion, and least of all an observation to which a good lawyer, a respectable theologian, or a poet could object; while even a layman cannot help observing that Mr. Darwin knew far better than do most naturalists how to look at the living organisms of nature, and how to survey a whole field of which most men cultivate but a small part and reveal nothing save fragments and isolated facts. Those who are familiar with Humboldt's writings can hardly fail to notice that Mr. Darwin is simpler, less pedantic, less obtrusively erudite, less mysterious and mystical, far less pretentious, more amiable, more attractive, more accurate, and far more poetical, — the latter because his detail is so exquisite.

Why, then, have we gone through the terrible excitement, as if our religion were on trial, when the *Origin of Species* is no more than an uncommonly thoughtful and refined contribution to natural history? A thinker who reads the *Origin of Species* admires the detail, — all the more when he learns that Mr. Darwin was not a strong man, who lived in retirement and lost many a day from ill-health. The thoughtful reader, familiar with the history of philosophy, observes promptly that Mr. Darwin does not employ the argument of design, which the Bridgewater Treatises magnify; that he is apparently too cautious to explain what is the Divine purpose of animals and plants; and that he does not mention the final cause of mediæval Aristotelianism or the teleologies of modern theism. On the contrary, the sober naturalist records nothing but historical facts, and turns eloquent over the imperfections of the geological record. What facts there are he enumerates with the utmost sobriety, and then he suggests a method for arranging these facts in rational order. Cuvier and Agassiz teach that species are independent creations; Darwin submits the theory that they are related, and that the better principle of classification is genealogical. Toward the end of the essay, and half parenthetically, he remarks that every individual has to pass through all the stages of its species — just as if this fact were not the very life and method of all biology and the key to all biological riddles. Yet half the civilized world lashed itself into fury over these simple questions of fact, method, and theory.

To the modern student of natural history the *Origin of Species* is almost a book of easy axioms, and certainly not a book of revelations, for its most important conclusions are now public property to be picked up by the way as one saunters through a museum or glances at current literature in almost any department, theology included. The grotesque fight over Darwinism, then, must be charged to the account of the critics, such as they were. And had these critics, most of them laymen, comprehended the luminous and simple Mr. Darwin, it is inconceivable that they would have opposed him. That a great naturalist like the elder Agassiz opposed Darwin is a riddle which still calls for a solution. His opposition is certainly not founded in religious opinion, for many a devout Roman Catholic and Protestant is an enthusiastic Darwinian and a passionate evolutionist, while the pioneers and leaders of research in philology, ethics, political economy, history, anthropology, and metaphysics, down to psychology and up to positive theology, are adopting Mr. Darwin's inductive, rational, undogmatic, critical and historical method. The scholar who enters public life and would be sure of keeping out of fatal blunders may be advised safely to apply the Darwinian method, because it does not appeal to people's likes or dislikes, but to that kind of reason which finds truth irresistible.

Alle Schuld rächt sich auf Erden

is the remark of Goethe, whom Darwin recognized as a predecessor, and the history of the Darwinian controversy illustrates its truth. While the great naturalist, whose bones sleep by the side of Isaac Newton, remained silent under awful judgment which the preachers of religion pronounced against him, his methods, his classification, and his principles have conquered whatsoever bears the name of history, be it the history of a mountain or a mouse, of the human soul, of our reason, or of revealed religion. And coming generations will reap the harvest; for what is chaos to this feverish age will be a temple of beauty and an organic cosmos to the richer century to which we look forward and to which we bequeath our estates. C. W. ERNST.

CURRENT FICTION.

Gloria. From the Spanish of B. Perez Galdós. By Clara Bell. 2 vols. [Wm. S. Gottsberger. $1.75]

The Fisher Maiden. From the Norse of Björnstjerne Björnson. By R. B. Anderson. [Houghton, Mifflin & Co. $1.00.]

In Maremma. By "Ouida." [J. B. Lippincott & Co. $1.25.]

Belgian Days. By Kate Byam Martin. [Jansen, McClurg & Co. $1.00.]

Heaps of Money. By W. E. Norris. [Henry Holt & Co. $1.00.]

Spinosa. By Berthold Auerbach. [Henry Holt & Co. $1.00.]

Spanish novels in English translations are not common, and good ones are rarities. *Gloria* has many points of literary excellence. It has a powerful theme — the antipathy between Roman Catholic and Jew; it has well-drawn characters, a strong and graceful style, refinement of manner and dramatic power, and a fair measure of interest, in which novelty is an element. The town of Ficobriga on the Bay of Biscay is the scene. Gloria, the heroine, is a lovely girl of eighteen, high-spirited and good-natured. She falls a victim to Daniel Morton, an English Jew, who is shipwrecked on the Ficobrigan shore. The story turns on the conflict of passions: the love between a strong man and a tender woman struggling with the loyalty of each to religious faith. Neither will Gloria abjure the religion of the cross nor Daniel accept it. And at last the two are parted by her death. The story is a tragedy. The atmosphere is that of the Roman Church. The landscape is bright and sunny. The human life is sharply marked. The characters have individuality and distinctness. The dialogue is easy and natural. The tone is religious and sometimes philosophical. The book is the product of a high order of intellect, and will please intellectual readers who like the subjective side in fiction.

We are disappointed in Björnson's *Fisher Maiden*, which at the same time some have accounted the most successful of his works. In our opinion it falls below both *Arne* and *A Happy Boy*, both in quality of interest and as a work of literary art. It shows the author's power of rapid and vivid touch; it is strong and graphic in its delineation of a girl's growth into womanhood, and of the birth within her of an exalting purpose, which carries her out of her early surroundings into a fine career; and it is nowhere unpleasant; but it lacks those positive charms in their full measure which characterize the other works we have named. A fisher-maiden becomes an actress — that is all; only her history is made a thread on which to string much excellent patriotic and histrionic sentiment. The whole story may be seen in the following paragraph from one of the closing pages:

> A new actress, whose name was in everybody's mouth, was to make her *début*. She was a product of the people, her mother being a poor fisherwoman. By the help of strangers, who had discovered her talents, she had attained her present position, and she was said to be a genius of great promise. Many strange things were whispered among the audience before the curtain rose. Rumor had it that she had been a terribly wild girl, and that after she was grown up she had betrothed herself to six young men at the same time and had kept up the engagements with all of them for six months. . . . Others insisted that there was not a particle of truth in these reports. Since she was ten years old she had lived in the quiet family of a priest in the Bergen diocese. She was a charming young woman of culture and refinement, etc., etc.

The ingredients of "Ouida's" new novel, *In Maremma*, are of the old sort: an Italian scene, this time Etruscan; a brigand and his daughter; an escaped convict; a seduction, followed by the villain's heartless desertion of his victim; and a dagger. The mixture is a singular one of coarseness and brilliancy, as is the case with most of this author's writings.

Belgian Days comes fairly and fully under the head of fiction, despite the suggestions of travel and observation contained in its title; but its interest as a story depends considerably upon its pictures of life in Belgium as seen by an American girl, Belle Adams, who is filling the place of governess in a family there. Miss Belle is a very sensible and well-behaved young woman when viewed by herself, and gains in addition by contrast with the Massons, the Spierlys, and

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the other Belgians with whom she is brought into association. She carries herself most properly under the disagreeable attentions of Adolphe Spierly, and preserves a true womanly dignity in many trying situations. The Belgian life which goes on before the reader has its entertaining aspects, and the style is simple, natural, and unpretending.

The scene of *Heaps of Money*, this bright little story by the author of *Matrimony*, opens in a suburb of Dresden, where Mr. Howard, an Englishman of broken fortunes and doubtful reputation, is living with his daughter Linda in an impecunious seclusion. Linda, being young, charming, and musical, has lovers, both German and British, and the action and reaction of these gentlemen upon each others' moods and tempers are amusingly described. The Englishman, a certain Mainwaring, is finally forced into a duel by his Saxon rival, and his disgust and contempt at the situation are comic enough. Sober reason warns him that his feeling for Linda is ill advised and inadmissible, and like a well judging Briton he departs for the East, in hopes of getting over it. Finding the cure insufficient, he makes his mind up with equal decision to the opposite course, and prepares to return to Dresden and declare himself. But lo! war has broken out, the French and Austrian armies are in the way, and the path is barred. There are delays and difficulties, and when at last these are surmounted and Mainwaring attains his goal it is to find Linda changed by the death of an uncle into a great heiress. Pride will not allow him to explain himself under such a reversal of circumstances, and the lovers part. The rest of the story lies in England. We will not be so unfair as to forestall the denouement, but will leave each reader to find out for himself

"How pride was quelled and love was free."

How much of reality and how much of romance are blended in *Spinoza*, the last of Auerbach's novels, we cannot determine, but granted even a basis of fact the story is one of powerful interest. It gives a picture of life in Spain and the Netherlands during the 17th century as terrible as it is graphic. The struggle of the Jew against the Inquisition, the struggle of the Jew against Rabbinical tradition and usage, the struggle of the philosophical mind against the Judaic mind, the conflict of sect, the wide chasm yawning between and dividing the man who dared to think from the man who held thought as crime, between growth distrusted and defied and a dull and cumbrous formalism accepted and held as of divine authority, all make up a picture and a study of character in a bygone century, which gives the book value beyond its fleeting interest as a fiction. The story of Rodrigo Casseres, the renegade monk, told by his brother, has a lurid picturesqueness.

—The Lippincotts will issue early next week Heimburg's *Lottie of the Mill*, translated by Miss Dickey; *From Hand to Hand*, Mrs. Wister's new adaptation from the German of Golo Raimund; and *Kant* by William Collins, being the 5th volume of their series of "Philosophical Classics." Among their fresh announcements are *Prince Hal*, a new novel of ante-bellum plantation life by the Southern author who writes under the pseudonym of "Elzey Hay"; and a New England novel entitled *Forever and a Day*, by Edward Fuller, a Harvard undergraduate. The last-named book is said to be one of excellent promise.

The Idyl of the Spring.

FROM THE GREEK OF BION (B. C. 280).

[Wherein Kleodêmus, a countryman, enquireth of Myrson, which season pleaseth him most; whereunto Myrson, who is ye older and eke ye godlier swain, maketh answer and addeth his reasons therefor.]

Kleodemus.

Myrson, which to thee is sweetest of the seasons of the year?
Spring; full autumn; winter; summer;—whose loved presence comes most dear?
Summer? when each task is ended, and our toil and moil is o'er;
Or lush autumn? when men look not through the fullness of her store;
Or cold winter? when they work not, for 'tis then that drowsed and warm
One and all yield up their senses to the fireside's listless charm;
Or hath springtide, with her beauty, greater power to soothe and please?
Say, whilst leisure courts our converse, which dost thou prefer of these?

Myrson.

That we mortals should give sentence on God's works is most unmeet,
For these seasons all are sacred, and whate'er he makes is sweet,
Yet to please thee, Kleodêmus, I will say which suits me best.
Summer, I would ne'er desire thee, with thy sweltering suns oppressed,
Mellow autumn, thee I choose not, for thy ripe fruits bring disease,
Cruel winter, how I dread thee and thy snows and skies that freeze,
But O spring, thrice loved and longed for, be thou with me all the year,
Then shall neither frost nor burden of the burning heat be near.
In the spring the earth, o'erteeming, bears all sweet things blooming bright,
And, like gifts in equal measure, falls the dark and dawns the light.

H. BERNARD CARPENTER.

LITERARY CURRENTS IN SCOTLAND.

Aberdeen, April, 1882.

LITERATURE in Scotland is at present in a strangely transition state. Whilst we have all our old-established first-class publishing houses and many very worthy younger establishments, there is only now and again a really first-class work issued from the Edinburgh press. This is not to be accounted for by any dearth in Scotch genius. On the contrary, and I cannot reasonably be accused of too much *perfervidum Scot*, when I say that, so far as nationality is concerned, we continue to hold our own in the literary world. Amongst novelists and poets we can claim William Black, George Macdonald, and Robert Buchanan. In logic and philosophy we are well and worthily represented by our townsman, Dr. Bain, late of Aberdeen University; and by Professor Masson of Edinburgh, who also owns Aberdeen as his starting-point in life. And where are more genial essayists to be found than Dr. Peter Bayne, author of *Christian Life*; Mr. Robert Louis Stevenson, whose *Travels on a Donkey in the Cevennes* is world-wide known; and Dr. Japp, through whom your countryman Thoreau was first made appreciatively known on this side of the Atlantic? These, not to speak of many more youthful rising men not so well known, but in all probability destined to enter the first ranks in time, keep up the literary traditions of North Britain. And yet all these, with I suppose two exceptions, have taken up their residence in or near London, and all without any exception seek and readily find publishers in the great metropolis. For this many reasons might be assigned. The big field opened up will at once occur to every one. At the same time I cannot help thinking that our Scotch booksellers have either shown little enterprise—or, if I may be allowed to use the word, patriotism—in allowing so many of their gifted countrymen to have their lights shine through English lamps. In revenge, the Blackwoods can boast, and certainly with good cause, of having "produced" George Eliot.

Relations to London.

One cause of the centralization of publication to which I have referred lies, no doubt, in the fact that in influential literary circles in London there is a strong desire that, since the political world finds headquarters in the English metropolis, art and literature should follow so brave an example. This feeling is fostered unceasingly by the *Athenæum*, a journal which is certainly representative. It is observable that this literary organ has been for many years unwilling to admit that any good thing could come out of the Israel of the North. Even so universally and justly admired a piece of enterprise as the *Encyclopædia Britannica* has been sneered at by the *Athenæum*; whilst were its art reviews taken *au serieux* our Scotch Academicians are barely fit for being house-painters. Against this persistent and most usually unfair depreciation of everything Scotch several of our national newspapers have frequently protested; but in vain. The *Athenæum* apparently wishes to contest with Boston its right to be called the "Hub of the Universe." American readers who are amongst the greatest admirers of the late George Gilfillan may remember how that eminent divine and *littérateur* waged constant war with these literary Uhlans and lost no opportunity of exposing the groundlessness of their attacks upon everything which acknowledged Scotland as birthplace. One result of the incessant sharpshooting has been the opening by our principal Scotch publishers of branches in London; and I suppose I am divulging no secret when I mention that more than once the Messrs. Black of Edinburgh, whose migration would be a national calamity, have seriously considered quitting the Scotch for the English metropolis.

A Paisley Publisher.

Away from the metropolis, Mr. Alexander Gardner of Paisley is proving himself the most original and the most enterprising of our publishers. His name is known over the world in connection with his many beautiful editions of Burns and the numerous interesting volumes of Burnsiana which from time to time issue from his press, the most recent being a capital sketch by Mr. Wm. Jolly, F. R. S. E., F. G. S., Her Majesty's Inspector of Schools in the Inverness district. This brochure is entitled *Robert Burns at Mossgill: with Reminiscences of the Poet by his Herd-Boy*. As the title indicates, the booklet is of a personal character—the notes of conversations Mr. Jolly had with the old servant of the poet.

Under the editorship of our learned townsmen, the Rev. Dr. Longmuir and Dr. Donaldson, the recently appointed Professor of Humanity in Aberdeen University, than whom no better editors could be found, Mr. Gardner has just

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completed the publication of a new edition, corrected to date, of Jamieson's *Etymological Dictionary of the Scottish Language*. This is a work which has peculiar attractions for Scotchmen, and, to quote the prospectus, without it to Englishmen,

Dunbar and Lindsay must be sealed books, Burns in great measure unintelligible, and even Dean Ramsay tedious and pointless.

Sir Walter Scott, it will be recollected, refers in his Diary to Dr. Jamieson as "an excellent good man and full of auld Scotch cracks." In the ordinary meaning of the word, this work is no mere dictionary, no mere dry collection of words, but is rich in humour and antiquarian lore, and abounds in happy illustrations of old times and old manners. Published in four large quarto volumes of between 600 and 700 pages each, the work is a marvel of industry and patience; whilst on every hand testimony is borne to its completeness and accuracy. To gratify the present taste for luxurious editions, Mr. Gardner, in addition to the ordinary edition which costs £7 10s., issued a large paper copy on Whatman's paper to subscribers, of which, at date of writing, only eight copies were left, the price then being £14.

Among Mr. Gardner's publications I would briefly notice a remarkable book entitled *The Natural Truth of Christianity: Selections from the select discourses of John Smith, M.A.* These selections were made from amongst the papers of Mr. Smith after his death. He was a representative Cambridge man, and Matthew Arnold claims for this interesting little volume — it consists of but 340 pages 8vo — that its contents have a right to a place in English literary history. But Mr. Arnold does not alone place the claim of these papers to recognition upon literary grounds.

Their grand merit [he says] is that they insist on the profound *natural truth* of Christianity, and thus base it upon a ground which will not crumble under our feet. Signal and rare, indeed, is the merit in a theological instructor of presenting Christianity to us in this fashion.

But perhaps the most enterprising part of Mr. Gardner's valuable undertaking on behalf of our national literature is the projection of a *Scottish Review*, the first number of which is expected to see the light of day on the 1st of October next. He has been so encouraged in his proposal that its success is all but assured. From a private note, part of the contents of which, however, I am at liberty to quote, I am told that in the projected periodical

it has been resolved to devote considerable attention to literary and scientific as well as to theological and philosophical subjects. The organ of no party, sect, or school, the *Scottish Review* will, therefore, be a medium for the expression of independent opinions on all questions of importance or of national or general interest. Articles of a political or controversial nature will bear the names of their authors. In discharging the duties of editor the aim of the publisher will be to make the *Review* as strictly impartial and as thoroughly representative as possible. Considerable space will be given to contemporary science as well as to contemporary literature.

From a list of proposed papers in the *Review* I note that they are thoroughly Scotch — from the knottiest philosphical problem to the highest affairs of state as especially affecting Scotland. Mr. Gardner is so anxious to make the *Review* a thoroughly representative success that I am sure he will be glad to hear from any of your interested readers in the way of suggestion or approval.

Mr. Froude's Life of Carlyle.

The work of the moment is certainly the first two volumes of Froude's life of Carlyle, which deal with the first forty years of the philosopher's life. The quarreling and heart-burning which followed the publication of the *Reminiscences* will be fresh in your mind. In consequence of the disagreement here caused, the appearance of the present work was looked for with more than ordinary curiosity. In a prefatory note Mr. Froude justifies the giving to the world of the *Reminiscences*, and claims that he acted not only in accordance with the spirit but with the literal instructions of Mr. Carlyle. Well, we know that this has been disputed by those near and dear to the sage. Mr. Froude is, however, likely to have the last word. The present instalment of the *Life* deals almost exclusively with Mr. Carlyle's life in Scotland. To Scotchmen, then, it is of abiding interest. As the book is published simultaneously in England and America, I need not criticise it here. I may say however, that the intimate friends of Mr. Carlyle have scarcely even yet got over their surprise at Mr. Froude being chosen literary executor. A long-standing friend of both Mr. and Mrs. Carlyle remarked to me the other day that amongst those who were best known and best loved in the Chelsea home it had been impossible to understand "how Froude had got over Carlyle." By a general consensus of opinion it is declared that Professor Masson of Edinburgh, the sympathetic and painstaking biographer of John Milton, should have been entrusted with his deceased friend's papers. Professor Masson, it is contended, was more fitted in every way for being Carlyle's biographer. He knew Mr. Carlyle better and longer than any one, and with his life in Scotland was closely associated. In proof of this I would refer you to the series of excellent papers which have been appearing in *Good Words* from his pen, descriptive of Mr. Carlyle's younger days, and especially of his life in Edinburgh. So far as I can gather, Mr. Froude seems to have contented himself with Mr. Carlyle's own recollections of his early days, making really little, if any, effort at original research. That I speak "by the letter" the following instance, I think, will show. Nearly a year ago Mr. Froude printed what was obviously an instalment of the coming work in the *Nineteenth Century*. The sketch dealt mainly with Mr. Carlyle's life down to the end of his teaching days. It was so plainly incomplete, and at the same time so plainly all that Mr. Froude could tell, that your correspondent, who happened to have very full information relative to Mr. Carlyle's Kirkcaldy days, wrote to Mr. Froude on the subject. The historian at once admitted his indebtedness for what I was able to furnish, and put to me several questions, some of which only I was able to reply to reliably. I, however, gave Mr. Froude the source whence my information was got and whence I knew Mr. Froude would learn all he wished. Whether Mr. Froude availed himself of the references I gave him, I never learned directly, for with that peculiarity of temper for which he is so notorious, he never had the courtesy to say.

The quotation I made above from a conversation with a friend of Mr. Carlyle reminds me of part of what further passed, which may be of some interest to you. Whilst yielding to none in admiration for the philosopher or "reformer," as he was described, still there was discrimination enough to feel even in the man's presence that he was not infallible.

What rubbish I have heard him talk in that little room of his in Chelsea [was observed] and a crowd of open-mouthed worshippers sitting round swallowing every word as gospel, and so feeding the vanity which the man undoubtedly possessed to an inordinate degree. Especially [continued the speaker] on the American negro question did he make himself ridiculous. Upon that he spoke like a blatant ass.

The language is admittedly strong, but it fell from the lips of one as distinguished as Mr. Carlyle himself, but in a "walk" that could not suggest jealousy.

Dr. Bain's Lives of the Mills.

Another book — or rather books — with which you will likely have dealt ere these notes reach you I chance to know something of. I refer to Dr. Bain's lives and criticisms of the Mills. The author has spent more than ten years on the preparation of these volumes, devoting to them every spare moment, and traveling hither and thither whenever a new fact was likely to be found or a doubtful incident ratified or falsified. How great the difference between Bain and Froude! I am sure the American admirers of our Aberdeen philosopher will be glad to hear that since he gave up the "schoolmaster work" in the University he has renewed his youth. So conscientious a worker is he that his classes were in a sense a drudgery, for they kept him in a groove which could not fail to be irksome. But to use the words of a near relative of his own — which is the greater work, to have sent out so many thousands of well equipped minds to all parts of the world where far-reaching and abiding influence is exercised, or preparing of books which in a much more direct way redound to his own credit? The question is one I leave you to answer. In reading Dr. Bain's volumes might I suggest alongside a valuable article on the Mills — father and son — by Mr. J. Stuart-Glennie in this month's *Macmillan's Magazine*.

JAY.

The Sewall Diary.

The third volume of the *Sewall Diary* is the last in the series, as all lovers of curious things will be sorry to know. Its entries begin in May, 1714, and continue the minute, trivial, suggestive, picturesque, whimsical, amusing record of old New England life as seen from the standpoint of a Massachusetts Chief-Justice who was himself several characters rolled into one. In the *Literary World*, Vol. X, pp. 19, 20, we gave a pen-portrait of the man as revealed in his *Diary*, and a general account of the *Diary* itself, which is one of the most famous of New England's literary remains. It will suffice now if we help the reader to a few luscious mouthfuls from this third volume. We shall make our "choice cuts" from that portion describing the Chief-Justice at his courtships. Mr. Sewall, though a Puritan of the straitest sort, was emphatically a marrying man. His first wife was Hannah Hill, who brought him a fortune of £30,000, and bore him seven sons and seven daughters. After her death, in 1717, his next matrimonial quest ended in the choice of a Mrs. Tilley, who however lived as Mrs. Sewall but a short time. At the

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age of 69 he was now ready for a third wife, and his attention turned to Madam Winthrop, a widow of 56 years, with grown-up children. The account of his suit we present below in a condensed and modernized form:

Oct. 1. Saturday. I went to Madam Winthrop's just at three. Spake to her saying my loving wife died so soon and suddenly 'twas hardly convenient for me to think of marrying again; however I came to this resolution that I would not make my court to any person without first consulting with her. She propounded one and another for me, but none would do.

Oct. 2. Waited on Madam Winthrop again; 'twas a little while before she came in. Her daughter Noyes being there alone with me, I said I hoped my waiting on her mother would not be disagreeable to her. She answered she should not be against that that might be for her comfort. By and by in came Mr. Airs, Chaplain of the Castle, and hanged up his hat, which I was a little startled at, it seeming as if he was to lodge there. At last Madam Winthrop came too. After a considerable time I went up to her and said if it might not be inconvenient I desired to speak with her. She assented, and spake of going into another room, but Mr. Airs and Mrs. Noyes presently rose up and went out, leaving us there alone. Then I ushered in discourse; at last said I prayed that Catharine (Madam W.) might be the person assigned for me.

Oct. 6. A little after six P.M. I went to Madam Winthrops. She was not within. I gave the maid 2s.; Juno, who brought in wood, 1s. After the nurse came in I gave her 18d., having no other small bill. After a while Dr. Noyes came in with his mother, and quickly after his wife. They sat talking, I think, till eight o'clock. I said I feared I might be some interruption to their business. Dr. Noyes replied pleasantly, he feared they might be an interruption to me, and went away. Madam seemed to harp upon the same string; must take care of her children, could not leave that house and neighborhood, etc. I gave her a piece of Mr. Belcher's cake and ginger bread wrapped up in a clean sheet of paper. My daughter Judith [I said] was gone from me and I was more lonesome — might help to forward one another in our journey to Canaan. I took leave about nine o'clock.

Oct. 12. Madam Winthrop was within full of work behind a stand. Mrs. Cotton came in and stood. Madam pointed to her to set me a chair. At last the work (black stuff or silk) was taken away. I got my chair in place, had some converse, but very cold and indifferent to what 'twas before. Asked her to acquit me of rudeness if I drew off her glove. Enquiring the reason, I told her 'twas great odds between handling a dead goat and a living lady. Got it off. I told her I had one petition to ask of her that was, that she would take off the Negative she laid on me the third of October. She readily answered she could not. . . . I gave her Dr. Preston the Church's Marriage and the Church's Carriage, which cost me 6s. Sarah filled a glass of wine, she drank to me, I to her. She sent Juno home with me with a good lantern. I gave her 6d., and bid her thank her mistress. In some of our discourse I told her the reason why I came every other night was lest I should drink too deep draughts of pleasure. She had talked of Canary, her kisses were to me better than the best Canary.

Oct. 17. In the evening I visited Madam Winthrop, who treated me courteously, but not in clean linen as sometimes. She said she did not know whether I would come again or no. I asked her how she could so impute inconstancy to me. Gave her this day's Gazette. Heard David Jeffries (her little grandson) say the Lord's Prayer and some other portions of the Scriptures. Juno came home with me.

Oct. 19. Visited Madam Winthrop. Sarah told me she was at Mrs. Walley's, would not come home till late. Was ready to go home, but said if I knew she was there, I would go thither. I went and found her there with Mr. Walley and his wife in the little room below. At seven o'clock I mentioned going home; at eight I put on my coat and quickly waited on her home. Was courteous to me, but took occasion to speak pretty earnestly about my keeping a coach. I said 'twould cost £100 per annum. She said 'twould cost but £40.

Oct. 20. Madam Winthrop not being at lecture, I went thither first; found her very serene with her daughter Noyes, etc. She drank to me, and I to Mrs. Noyes. After awhile prayed the favor to speak with her. She took one of the candles and went into the best room, closed the shutters, and sat down upon the couch. She spoke something of my needing a wigg. . . . I took leave.

Oct. 21. My Son and I pray for one another in the old chamber, more especially respecting my courtship. About six o'clock I go to Madam Winthrop's. Sarah told me her mistress was gone out, but did not tell me whither she went. She presently ordered me a fire; so I went in. A while after I heard Madam Winthrop's voice. I mentioned something of the lateness; she bantered me and said I was later. I asked her when our proceedings should be made public. She said they were like to be no more public than they were already. Offered me no wine that I remember. I rose up at eleven o'clock to come away, saying I would put on my coat. She offered not to help me. I prayed that Juno might light me home, she opened the shutter and said 'twas pretty light abroad; Juno was weary and gone to bed. So I came home by starlight as well as I could. Jehovah Jireh!

Oct. 24. As to a perriwig [I told her] my best and greatest Friend (I could not possibly have a greater) began to find me with hair before I was born, and had continued to do so ever since, and I could not find it in my heart to go to another. She gave me a dram of black cherry brandy and a lump of the sugar that was in it.

Nov. 4. I asked madam what fashioned necklace I should present her with. She said none at all. I asked her whereabout we left off last time; mentioned what I had offered to give her; asked her what she would give me. She said she could not change her condition, and had said so from the beginning.

Nov. 7. I went to Madam Winthrop; found her rocking her little Katie in the cradle. She set me an armed chair and cushion. Gave her the remnants of my almonds. She did not eat of them as before, but laid them away. I said I came to ask whether she remained of the same mind still. She said thereabouts. I told her I had made her an offer without asking any advice. The fire was come to one short brand besides the block, which brand was set up on end; at last it fell to pieces, and no recruit was made. She gave me a glass of wine. I did not bid her draw off her glove, as sometime I had done. Her dress was not so clean as sometime it had been. Jehovah Jireh!

Charles Lamb.

The life of Charles Lamb forms one of the saddest, sweetest passages in the annals of English men of letters. Dependent from childhood on the kindness of strangers, educated as a charity-student, and apprenticed for thirty-three years to the drudgery of office-work — chained to the "desk's dead wood," his outward lot must have been uninviting to a nature as quick and sensitive as his. Add to this the tragedy that early beclouded his life — his mother's death at the hands of his insane sister, and the repeated recurrence of insanity afterwards, and it seems as if Melancholy had indeed marked him for her own. Yet under all his care, anxiety, and sorrow, he kept a brave and cheerful temper, and his unselfish devotion to his afflicted sister was unspeakably touching. Whatever his faults, and they were neither few nor small, few men have presented more gentle and winsome qualities than Lamb. Carlyle sneered at the brother and sister as "a very sorry pair of phenomena," but his words betray his own lack of feeling; and the self-revelations of Lamb in his essays, patient and sunny under every trial, contrast favorably with some of the posthumous vapors of his surly critic. The Rev. Alfred Ainger, who now contributes a sketch of Lamb to Mr. Morley's series, is well fitted for his task. He indulges in no empty adulation, recognizes the limitations of his subject, and draws a simple, modest, and effective picture of this winsome but whimsical sprite. Faults are not overlooked, and virtues are not exaggerated, but beneath the appearance of levity and shallowness, a deep, true vein of nobleness is discerned. The delicate flavor of the Essays, with their unique style, is illustrated rather than described, and the extracts given lead the reader to seek a wider acquaintance with Elia and Eliana. Full justice is done to Lamb's critical genius and insight as shown in the studies of the Elizabethan drama. In the appreciative treatment of Shakespeare he preceded Coleridge and Hazlitt, while it was his privilege to unlock for modern Englishmen the rich but buried treasures of Marlowe, Webster, and Ford. Mr. Ainger's little book will be welcomed by all who have found in Charles Lamb a lifelong friend, and will serve as a letter of introduction to those still unfamiliar with this most delightful of essayists. We are glad to learn that an edition of the *Essays of Elia* is to be edited by Mr. Ainger for the "Golden Treasury Series." [Harper & Brothers. 75c.]

Dr. Henry B. Smith's Apologetics.

The last lectures prepared by the late Prof. Henry B. Smith were given in Union Theological Seminary in the years 1874–76. The subject, *Apologetics*, lay directly in line with the author's best thought and study, and the treatment, it need hardly be added, was that of a master. The outline of the course now published, covering little more than a hundred pages, is made up entirely of the author's briefs and abstracts. In some portions the notes are very meager, and nowhere does the language give more than a hint of the thinker's meaning; but the little volume is a marvel for clearness, compactness, and wisdom. The main discussion opens with the question of the Supernatural, in its Idea, or Nature, its Reality, and the possibility of its Manifestation. If the Supernatural exists, argues the author, it may and must manifest itself. This it does: First, by introducing a new order, which thenceforth becomes a part of nature, as in the endowment of man with powers beyond those of the brute; second, by transient exhibitions of a higher power or wisdom, as in miracle and in prophecy; and third, by a system of higher influence which abides within its own range and sphere, as in the Bible and in the continuous life of Christ in his Church. The knowledge of the Absolute, from Positivism to Pantheism; the ways in which man comes to know God; and the general question of Miracles are considered in successive chapters. In three Appendices we have two articles by Prof. Smith in the *Presbyterian Quarterly* and *Princeton Review* for 1876, on the History of Apologetics and Recent German Works on the subject, and the outline of a study of Evolution, which the author intended to present in his series of Ely Lectures. The reader of this little volume will miss the careful and finished style that lent a charm to Prof. Smith's published work. But the loss is more than made up by the insight given into the author's methods of investigation, and by the sharp,

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incisive, accurate distinctions he has drawn in questions too often confused in thought. To the student of theology these pages afford much food for personal thought and study, and no thoughtful man can fail to be interested in their wonderful suggestiveness, fragmentary as they are in form. [Charles Scribner's Sons. $.]

Hindu Pantheism.

Whatever else may be said of the Hindus, they are certainly a speculative people. The disposition to inquire into the origin of the visible world can be discerned even in the Vedic age. Long before the rise of Greek philosophy the poet on the banks of the Indus sang:

"Then there was neither Aught nor Nought, no air nor sky beyond.
What covered all? Where rested all? In watery gulf profound?"

But Hindu, unlike modern philosophy, had always a practical aim. It was an attempt to discover some way of escape from the endless succession of births, the thought of which kept man all his lifetime in bondage to fear. Philosophy thus became allied to religion, in fact it *was* the religion of the educated classes. The various speculations which at different times have been current in India, and which profess to be founded upon the sacred books of the Brahmans, are grouped under the six so-called "orthodox" systems of philosophy. Each system has had its day, and all have ceased to be influential except the one known as the Vedānta. The name means "end of the Vedas," and may refer to the fact that the doctrines of this school are drawn from the treatises known as Upanishads, which are assured to be the concluding portions of the Vedas, but were really composed in a later age. The central doctrine of the Vedāntins is that there is one only existence in the universe, and that is Brahma; all else is illusion. We seem to be distinct individuals ourselves, and to see innumerable other individuals about us, but we are as deluded as the man who seeing a rope thinks it a snake. These are only forms of Brahma. The book now before us is a translation of the Vedāntasāra, "Essence of the Vedānta," which has been much prized as a compendium of the doctrines of this school. Extended notes accompany the text, and contain much general matter of interest concerning the rise of philosophy among the Hindus. We quote the introductory stanza of the treatise as a specimen of its style and contents:

To the Self, existent, intelligence, bliss, impartite, beyond the range of speech and thought, the substrate of all, I resort for the attainment of the desired thing.

The "desired thing" is emancipation. A man's disquiet in life is due to ignorance of his relation to the Infinite Spirit; when this is dispelled, his conscious individuality is lost; and he disappears in the One Existence like a drop of water falling into the ocean. Though right knowledge was enough to attain salvation, the leaders of this school found it expedient to throw a sop to their idolatrous countrymen by declaring that though there were no such beings as Vishnu or Siva, and even the sacred books to which they appealed were a part of the illusion, still the practice of the popular rites was not unfavorable for the acquisition of that knowledge. In this way the Vedānta gained the ear of the people, and is today the prevailing philosophy of India. We commend this little work to all who are interested in knowing what men of every age and land have thought of the universe and their relation to it; and that the number is considerable the re-publication of the book is a gratifying evidence.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

Shakespeare in a Western Town.—A correspondent in Jacksonville, Ill., sends us the following account of the Shakespeare clubs in that town, which may be suggestive to our friends in other societies of the kind:

The past season has been characterized by an unusual amount of Shakespearian research, and three societies, with a membership of fifty or sixty ladies and gentlemen, have been zealously engaged in drawing wisdom and inspiration from the immortal bard. The methods in these societies differ somewhat. In one, the reading is the principal thing, and conversation is not encouraged;—a whole play being read at each session. In another, two, and often three, evenings are spent upon a single play—discussion frequently arising upon the many points suggested, and affording ample opportunity for that interchange of thought which

"burnishes the mental magazine,
Brightens for ornament, and whets for use."

These off-hand, unpremeditated encounters are rarely lacking in any of the four ingredients of conversation prescribed by Sir William Temple; truth, good sense, good humor, and wit. It is also a part of the programme, in two of these societies, that each member shall recite a quotation, short or long, from the play in hand. This exercise is considered eminently profitable as storing the memory with a good stock of those Shakespearean aphorisms which are always current coin in all circles. Another society, in addition to conversation and quotation, has an essay at the conclusion of each play, prepared by the leader, on whom has also devolved the selection of the play, and the assignment of parts. The meetings are held in the evening, weekly, and last from two to three hours.

The Pointing of "Macbeth," i. 7. 1.—Our Jacksonville friend, commenting upon Mr. T. W. Keene's rendering of Macbeth, inquires:

Where did Mr. Keene get his reading of the familiar lines in act i, scene 7, which he gives thus:

"If it were done when 'tis done, then 'twere well.
It were done quickly if the assassination
Could trammel up the consequence," etc.,

making a full stop at the end of the first line?

This reading was first suggested by Mr. G. Blink in *Notes and Queries*, May 25, 1850, and was ably defended by a writer in the *Boston Courier*, April 25, 1857. Mr. Grant White, who adopts it, also defends it at considerable length, and refers to the *Courier* article as "a masterly analysis of the soliloquy." Mr. Furness, in his "New Variorum" edition (p. 441), quotes this article in full; and we have given nearly a page of extracts from it in our edition, p. 176. Macready accepted this rendering of the passage, if we may trust Knight, who says ("Pictorial" edition, 1867, p. 16): "Without venturing to alter the common punctuation, we would recommend an attentive consideration of the reading of the first line, as given by Mr. Macready; and then carry on the soliloquy as suggested by that alteration." No editor but White, so far as we know, has incorporated the alteration in his text. Mr. Hudson, in his new "Harvard" edition, does not deign even to notice it, though it surely deserves to be recorded in every critical commentary on the play. In our own edition, we adhere to the original text as giving a satisfactory sense which the other pointing does not better.

The Music of Shakespeare's Songs.—A correspondent in Iowa asks "where Shakespeare's songs with music can be procured?"

Several collections of the songs with music have been published in England, of which the chief are, we believe, John Caulfield's "Collection of the Vocal Music in Shakespeare's Plays, including the whole of the Songs, Duets, Glees, Choruses, etc.," and William Linley's "Shakespeare's Dramatic Songs, consisting of all the songs, duets, trios, and choruses, etc." We have the impression that both of these are out of print. The latest and fullest *bibliography* of the subject (though covering only 23 of the plays, with the poems) is Roffe's "Handbook of Shakespeare Music" (London, 1878), which was noticed in the *World*, Vol. X, p. 347. It includes an account of about 350 pieces of music.

The best way of getting the music for any particular song is to write to a city music dealer for it.

Would not a volume of "Shakespeare's Songs with Music"—after the pattern, say, of the "Tennyson's Songs" brought out a few years ago—be a "taking" and remunerative venture?

CURRENT LITERATURE.

The first volume of *The Century*, now fairly entered on its new career, is a noticeable book, not less for its cover and cover-linings of curious workmanship than for its rich and varied contents of literature and art. [The Century Co.]—*The Bay-Path* and *Arthur Bonnicastle* are in hand in the new and very pretty edition of Dr. J. G. Holland's works, the first being a well-known tale of Colonial Massachusetts, the second an American novel of today. [Scribner. Each, $1.25.]—To head off pirated editions, Houghton, Mifflin & Co. have put Longfellow's *Hyperion* and *Outre-Mer* into paper covers at 15 cents each, and very neat books they are as well as cheap, with a portrait of the author inside the cover which is as lifelike as the best.—Mr. Wilson Flagg, one of our two or three best living embodiments of the spirit of Thoreau, is rearranging the contents of his two volumes, *The Woods and By-Ways of New England* and *The Birds and Seasons of New England*, into three smaller volumes; of which the first, *Halcyon Days*, now in hand, contains the greater part of his general essays on nature and on the sentiments awakened by nature, such as the essays on "Early Flowers," "Rocks," "Drought," "Old Roads," "The Sea-Shore," and "Seclusion and Freedom," "The Picturesque," "Grandeur and Sublimity," "Rudeness and Simplicity." [Estes & Lauriat.]

Houghton, Mifflin & Co. have begun a series of *American Classics for Schools*—pretty 16mo books of selections from American authors, with introductions and notes, for school use in reading classes and otherwise. *Longfellow* and *Hawthorne* are out, and Emerson, Whittier, Lowell, and Holmes will probably follow. The idea is excellent, and the execution of it, which is Mr. Horace E. Scudder's, could not be in better hands. [Each, 60 cents.]—Prof. E. P. Crowell's *Selections from the Latin Poets* are from Catullus, Lucretius, Tibullus, Propertius, Ovid, and Lucan, with more than an even bulk of notes, critical and explanatory. [Ginn, Heath & Co.]

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— *Classics for the Million* is a somewhat similar collection, only of larger scope and ampler plan and fuller detail, including Greek as well as Latin authors, in English translations, with descriptive letter-press giving accounts of each and of his works — a book more for readers than for students, and well fitted to furnish a general knowledge of famous classics. [E. P. Dutton & Co. $1.25.] — Scribner's *Geographical Reader* is a reading-book with a geographical subject, taking the young pupil a journey over the globe, and describing its countries, cities, peoples, etc. Its use will teach geography as well as reading. [60 cents.]

Mr. A. H. Dana's *Enigmas of Life, Death, and the Future State* is a volume of intelligent and sober writing on some of the religious questions which most interest people today, and, while critical in spirit, is for the most part well-informed and worthy of attention. His standpoint is that of a temperate rationalism, and his remarks upon prayer and worship are particularly useful, though we do not always agree with them. [Somerby. $1.25.] — In *Theology and Mythology* Mr. A. H. O'Donoghue, formerly of Trinity College, Dublin, once a Churchman, but now a theological wanderer, rehearses the stale old story of the mythical character of the Christian religion. [Somerby. $1.00.] — W. R. Hart offers a second edition of his *Eternal Purpose*, noticed in the *Literary World*, Vol. XII, p. 227, enlarged by a supplementary essay on "Life: Temporal and Eternal." At its best it is a work of little value. [Lippincott. $1.25.] — Preachers who need crutches in the pulpit will find a good assortment in *Three Hundred Outlines of Sermons*, which is volume the first in "The Clerical Library." The subjects are all from the New Testament, and the outlines have this merit that they are extracted from the veritable sermons mostly of living preachers of distinction, American and English, such as Phillips Brooks, Canon Farrar, Dr. Vaughan, Dr. Parker, and Spurgeon. Excellent as the outlines are, no minister with any self-respect would allow himself to use them except for purposes of homiletic study. [Armstrong. $1.50.] — The best part of Mr. J. P. Mahaffy's essay on *The Decay of Modern Preaching* is not the first four chapters, in which he attempts to prove the fact alleged, and to account for it: nor the fifth, in which he discusses defective types of preaching; but the sixth, in which he points out the remedies, among which are a higher general and special culture, a celibate and itinerant ministry, and more elasticity in public worship. [Macmillan. 90 cents.] — *The Creed of the Gospel of St. John* is an anonymous theological essay, rather dry, arguing the truth and authority of the Fourth Gospel from internal evidences, especially its essential doctrinal harmony with the teachings of St. Paul. [London: Bickers.] — Those of our readers who need to know *What is Presbyterian Law as Defined by the Church Courts?* will find that question answered in full detail, in catechetical form, by Dr. J. A. Hodge, of Hartford, Conn., in a well prepared volume of 550 pages, issued by the Presbyterian Board. [$1.75.]

Necrology.

Wey. In France, about March 15, Francis Alphonse Wey, 69 years; author of *Des Enfants du Marquis de Gangyr* (1838) a novel which had great success, and of other works in fiction and history.

Kucken. In Germany, about April 7, Frederick William Kücken, the composer, 77 years; a native of Hanover, and known by his songs all over the world.

Darwin. At his home in Kent, England, April 19, Charles Robert Darwin, 73 years. See p. 145.

Owen. In Cambridge, Mass., April 22, John Owen, 76 years; a literary workman of curious tastes and habits, and the publisher of Longfellow's first volume of poems, *Voices of the Night*, in 1839.

Emerson. In Concord, Mass., April 27, Ralph Waldo Emerson, 78 years. See p. 144.

NEWS AND NOTES.

— No decision has been reached — none at least has been made public — by the family of Mr. Longfellow respecting the authorized biography of him. Mr. Underwood's sketch is about ready for the printer, and will be carried rapidly through the press. Moses King, the Cambridge publisher, has in press a memorial volume of 352 pages, octavo, edited by W. S. Kennedy, consisting of selections from what has been said and printed of Longfellow, including liberal use of the Longfellow number of the *Literary World*. The design is good and well carried out. From the office of the *Cambridge Tribune* has been issued a publication entitled *The Life and Works of Longfellow, Cambridge Edition*. This title is unfortunate, to say the least, inasmuch as it might easily mislead one into expecting a "Cambridge edition" of the works of Longfellow, complete, with a life; whereas the book is nothing more than a 25 cent pamphlet made up of various readings from and about Longfellow, such as naturally crystallized around the point of the poet's death. We hear also of some sort of a biography of Longfellow by Dr. George L. Austin, which, however, will have no sort of authentication from the family; and of *Reminiscences of a Poet's Home Life*, prepared by Miss Blanche Roosevelt from notes made during a visit to Longfellow at Nahant in 1880. Mr. Sidney Woollett gave two recitals from Longfellow at the Hawthorne Rooms, Boston, last week, and Mr. Francis H. Underwood, in an excellent address at the Boston Young Men's Christian Union, placed Longfellow among the first of the second group of poets who come after Shakespeare and Milton, "the only two great poets" — of modern times, we suppose he meant. "Longfellow, Wordsworth and Milton," Mr. Underwood is reported as saying, "by their purity of life and the noble considerations they presented to mankind, seemed to stand as if on celestial heights, and with the shining troops and sweet societies of heaven." — G. W. Harlan, N. Y., will shortly publish a handsome quarto entitled *Henry Wadsworth Longfellow: A Medley in Prose and Verse*. R. H. Stoddard is the editor. It will include the impressions of a number of literary celebrities. A steel plate portrait of Longfellow, from a photograph by Sarony, will accompany the volume.

— Among noteworthy features in the June *Century* are to be a sketch of Cardinal Newman, with a portrait of him for a frontispiece, and a short unpublished essay by him on the "Inspiration of the Bible." Richard Grant White's article on the "Opera in New York" will be finished, and its illustrations will be portraits of the favorites of the present time. The prize wood engravings will illustrate an article on that subject, seven examples being given.

— Harper & Bros. have just issued Barbou's *Victor Hugo and his Times*, Miss Mulock's *Plain Speaking*, Froude's *Carlyle* in cheap form, in the Rolfe Shakespeare — *Two Gentlemen of Verona*, and in the "English Men of Letters" *Bentley*, by R. C. Jebb. The June *Harper's Monthly* will have an article on Baltimore, by Eugene L. Didier, entitled "The Social Athens of America," illustrated by portraits.

— Dodd, Mead & Co. are about to bring out a twenty cent edition of E. P. Roe's *Barriers Burned Away*. They also have ready in their new edition of Garrett's works, *Family Fortunes*. This firm have purchased the plates of the American edition of *Young's Analytical Concordance*, and have had the work thoroughly revised, and now claim that their new "Student's Edition" is superior in accuracy to the English.

— Scribner & Welford have just received *The Life of Cruikshank*, by Blanchard Jerrold, in two handsome volumes, and profusely illustrated. *A Manual of Sculpture*, by George Redford, F.R.C.S., gives details of Egyptian, Assyrian, Greek, and Roman sculpture, together with numerous illustrations and a chronological list of ancient sculptors and their works.

— D. Appleton & Co. will issue Professor W. Robertson Smith's lectures on *The Prophets: Their Work and Times*. Just out are *Capital and Population*, a study of their economic effects in relation to each other, by Fred B. Hawley; *Die Anna-lise*, a German play, by Hermann Hersch; and the *Song Wave*, a book of instruction for the school-room, by H. S. Perkins.

— A. D. F. Randolph & Co. are about to publish *The Ministers' Handbook*, a series of forms for baptism, marriage, funerals, and visitation of the sick, compiled by M. R. Vincent, D.D; a new edition of *Red Letter Days;* and a little book of a devotional character entitled *Steps in the Path of Righteousness*, a fortnight of Christian thought, by E. R. C.

— The Church Library Association of Cambridge, Mass., has published a *First Supplement* to its list of books recommended for S. S. and Parish Libraries in the Episcopal Church. It embodies the selections made during the past year, and is entitled to confidence. Copies, or further information, can be had by addressing the Secretary as above.

— In the "Leisure Hour Series" the next volume will be *The Revolt of Man*, said to be a clever satire on the supposed state of society a hundred years from now. Henry Holt & Co. are to remove to new and spacious quarters at 29 West Twenty-third Street where they intend to have a "sky parlor" combining elegance and convenience.

— Macmillan & Co have ready a new American edition of *Masson's French Dictionary;* also *Skeat's Etymological Dictionary*, a reprint made specially for the American market at one fourth the price of the English edition. *Two Years Ago* will be the next volume in the cheap edition of Kingsley's novels.

— T. Y. Crowell & Co. have in preparation a new volume of Poetical Selections, by Charlotte Fiske Bates, who compiled the *Longfellow Birthday Book*. The poems are principally from American authors, and the illustrations are from original designs by American artists.

— G. W. Harlan, New York, is about to transfer his office to 44 West Twenty-third Street, where he will add one more to the colony of publishers in that neighborhood and find agreeable company, the Putnams, Holts, Carleton, and E. P. Dutton & Co.

— G. P. Putnam's Sons have now ready the

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first series in their "Putnam's Library of Travel." It comprises twelve volumes, reprints, of books by popular authors, printed in good style and at a reduced price.

—A. Williams & Co. are preparing a large-paper edition of Mr. Alcott's *Sonnets*, bound in half vellum, and illustrated with some thirty photographs of the author's friends of half a century.

—Prof. J. J. Anderson of Brooklyn, L. I., author of several text-books in history, is going abroad for a year or more for the benefit of his health, which is much impaired.

NEW PUBLICATIONS.

Biography.

THOMAS À KEMPIS, AND THE BROTHERS OF COMMON LIFE. By the Rev. S. Kettlewell. G. P. Putnam's Sons. 2 vols. $8.00

THOMAS CARLYLE. A History of the First Forty Years of his Life, 1795-1835. By James Anthony Froude. 2 vols. [Franklin Square Library.] 30c.

LIFE AND WORKS OF HENRY W. LONGFELLOW. Cambridge edition. Cambridge, Mass.: Tribune Publishing Co 25c.

CHARLES LOWDER. A Biography. By the author of *The Life of St. Teresa*. 4th edition. E. P. Dutton & Co. $2.00

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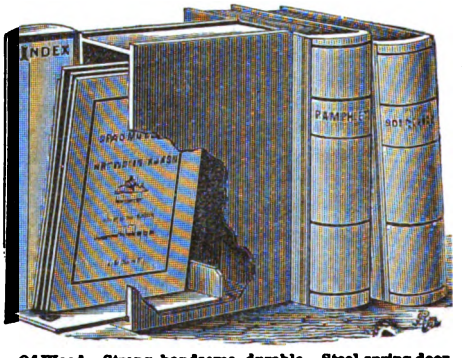

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Vol. XIII. BOSTON, MAY 20, 1882. No. 10.

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For our part we are willing to say that if "Ritualism" means Charles Lowders and their works, then the more "Ritualism" the better. It is a humiliation that ecclesiastical red tape can be found to bind such men hand and foot.

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NEW YORK HALF A CENTURY AGO.*

IT is a striking sign of the rapid pace at which we are all bowling along towards the end of the century that a description of New York as it was in 1840 should be offered to us as a picture of "old times." Yet forty years — two generations — have certainly made great changes in the American metropolis, and even the oldest of us may find not a little diversion in looking back to that point and comparing the things that are with the things that were.

This historian of the *Last Days of Knickerbocker Life in New York*, Mr. Abram C. Dayton, died in 1877, leaving among his effects a neat manuscript from which the present volume has been printed, "letter for letter and line for line, just as he wrote and left it." A finely engraved steel portrait of Mr. Dayton prefaces the volume. He is a pleasant looking gentleman of perhaps fifty years, with a smooth face, abundant wavy hair, a refined and amiable expression, and the general aspect of a man of retired and intellectual tastes. The broad coat collar, high dickey, and voluminous cravat suggest a gentleman of the old school, but the face represents the cultivated manhood of all time.

So interesting a book might have been made by such a man out of such a subject that it is a pity this one is not a little better, though it is good. A grievous defect, and one that we can have no patience with whatever, is the omission of both index and table of contents. There is not even a paged list of chapters. This is altogether inexcusable. An author, editor, or publisher, who allows a book to go to the public in this shape may think himself lucky if it is not tossed by reviewers generally into the waste-basket.

Mr. Dayton begins his description with the Knickerbocker Sabbath, churches, and hospitality. Grandmother's parlor is described, with its high-backed armless mahogany chairs and other quaint old furniture. A visit is paid to Castle Garden when it was yet a place of pleasure, and to the Battery when many choice residences were still gathered about it. Chapters follow on Miss Margaret Mann's noted boarding-house at 61 Broadway, and on the City Hotel, the great public house of its time. Here was the home of a group of strongly marked characters, a band of "jolly good fellows," including Colonel Nick Saltus, a retired merchant and confirmed old bachelor; Werckmeister, an importer of toys at the corner of Broadway and Liberty Street, also a bachelor; and Hollingsworth, a shrivelled and pinched old man, who never left the house for years, but devoted himself assiduously to taking care of the newspapers in the reading-room. Several of the captains of the sailing packets which then sailed twice a month from New York for European ports had their land quarters here. There was a great dining-hall at the City Hotel, in which Henry Russell used to give his concerts and sing "The Ivy Green," to the delight of the guests, including, on one occasion, Capt. Marryat.

From the City Hotel Mr. Dayton makes the round of the business precincts, looking in on the banks and brokers, the lawyers, and the lottery offices. Wall Street was even then the place where the money-changers met, with Trinity Church standing sentinel at its head, and old Grace Church, fashionable in its youth, not far away. In Chapter Eighth we reach the eating-houses, as restaurants were then unpretendingly called. Thompson had just opened his afterwards famous ice-cream saloon at 171 Broadway, which for a long time ladies did not dare to visit notwithstanding the temptations in the windows. Downing, a negro, had an oyster cellar at 5 Broad Street, which was a great resort. Here at luncheon time could always be met one or another of the notabilities of the city, among them Jacob Barker, Fitz-Greene Halleck, and John Jacob Astor. Windust had a saloon in a basement on Park Row, near the Park Theater, which was a great rendezvous for actors and literary people. Edmund Kean, J. B. Booth, Tyrone Power, Harry Placide, Park Benjamin, George P. Morris, N. P. Willis, and M'Donald Clarke, were among

*Last Days of Knickerbocker Life in New York. By Abram C. Dayton. George W. Harlan. $1.25.

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the choice spirits who used to frequent its snug and cosy alcoves. Delmonico was just beginning, on William Street, that career which was afterwards to expand so grandly on Fifth Avenue.

Wandering up Broadway and the Bowery, Mr. Dayton turns aside to one and another place of interest and stops to point out the veritable or typical characters of the period. There was St. John's Park, toward the North River, with its aristocratic homes; Vauxhall Garden, on Fourth Avenue, a favorite pleasure resort with the masses; and the Apollo Ball Room, where New York assemblies tripped "the light fantastic toe." Among individuals was M'Donald Clarke, known as the "mad poet," with his shabby genteel dress, Byronic shirt collar, and general air of a meditative lounger. There was a "Gingerbread Man," a harmless fool, who visibly ate nothing but gingerbread, which he carried about in the pockets of his swallow-tail coat in inexhaustible quantities. There was a "Lime-Kiln Man," own brother in oddity to the foregoing, tall, gaunt, glum, and bespattered with white. Dandy Cox was a good-looking mulatto, who dealt in second-hand clothing, and generally drove about town in a two-wheeled Stanhope, advertising his trade by means of his own person. Then there were Broadway belles in coal-scuttle bonnets, and Bowery "b'hoys," in red-flannel shirts, black frock coats with skirts coming below the knees, and tall silk hats well pitched to the fore; Mr. Dayton's portrait of the latter, with their tawdry finery and swaggering gait, being done to the life.

Mr. Dayton's fifteenth chapter—nearly the last—takes us up Third Avenue, and so out of town, to "Cato's," "Hazard's," and "Red House," all famous sporting resorts half a century ago; and thence over the Bloomingdale Road to the end of Manhattan Island; fast horses and young bloods passing us in swift procession as we go. And here, in the picturesque company of turfmen, publicans, and men about town with little to do and no end of time to do it in, our Knickerbocker days come to an end. We have had, to say the least, an afternoon's entertainment with Mr. Dayton, and shall remember his poetic face and gossipy talk with pleasure for some time to come.

Darwin's Home.

Down, where he lived and died, is a hamlet, rather than a village, in Kent, some fifteen miles to the southeast of London, about half an hour's walk from the station of Orpington, on the South Eastern Railroad. The district is purely agricultural, thinly peopled, not unbeautiful in a quiet way. It is a plateau of chalk, some 400 feet above sea level, interrupted by those wavy hollows which characterize our chalk country, and with beech woods here and there on the slopes—a country eminently English in its scenery no less than its people. His dwelling stands less than half a mile from the village, a plain but comfortable brick house in a few acres of pleasure-ground—a pleasantly old-fashioned air about it, with a sense of peace and silence. A little way off are the greenhouses, where he kept the plants on which he experimented. Those who have read his book on insectivorous plants will remember its account of the sundews, with which so many experiments were tried; there were whole ranges of pots of them in these houses. —*English Letter to the New York Evening Post.*

THE LITERATURE OF ANGLING.*

IT need be no secret that this semi-centenarian "practitioner in the art of angling" whose collection of books on fishes and fishing is here catalogued for his convenience and the pleasure of his friends, is none other than Mr. John Bartlett, of Cambridge, of the Boston house of Little, Brown & Co.; everywhere known by his *Dictionary of Familiar Quotations*, and lately re-commended to a grateful public by his *Shakespeare Phrase Book*. Mr. Bartlett, it seems, is not only an angler, but the owner of an angler's library. He thus furnishes another illustration of the way in which literature and angling have always gone together. One of the earliest of English printed books was the curious treatise by Lady Juliana Berners, which Wynken de Worde issued at Westminster in 1496. Of that rarity Mr. Bartlett is not so fortunate as to own an original copy, though he has it in the two fac-simile reproductions by Harding and Wright, 1810, and Elliot Stock, 1880.

The one English book, of course, which stands first on the angler's shelves is good old Izaak Walton's *The Compleat Angler, or the Contemplative Man's Recreation. Being a Discourse of Fish and Fishing, not unworthy the Perusal of most Anglers.* This delightful specimen of seventeenth century good humor Mr. Bartlett possesses in no less than fifty-five forms, beginning with four out of the five original editions, and running down through all the notable reproductions, English and American, to Elliot Stock's fac-simile of the first edition, 1876. F. Warne & Co.'s illustrated edition of 1878, with notes by Davies, we do not find.

Among Mr. Bartlett's other treasures are the *Art of Angling*, printed for private circulation, by D. Lewis, London, 1819, of which but one other copy is known; a *Compleat and Experienced Angler*, London, about 1712, commended in the preface as containing "curiosities and secrets that never were in print in any book of angling whatever," a work of which no trace is to be found elsewhere; a quaint old Latin folio, by Rondelet, London, 1553, remarkable for its bold and accurate wood-cuts; Col. Robert Venables's *The Experienced Angler*, London, 1662, which Izaak Walton himself called an epitome of the subject; Christopher North's *Encyclopædia Britannica* article on "Angling," whose genial author "was held to be the best fly-fisher north of Tweed;" and Richard Franck's *Northern Memoirs*, of which only four other copies are known, including the Grenville copy in the British Museum. A new edition of this work, limited to 250 copies, and edited by Sir Walter Scott, was published in 1821. Mr. Bartlett has one of these. There is also a copy of Du Monceau and De la Marre's *Traité Générale*, etc., four volumes in three, royal folio, Paris, 1769–82, one of the most magnificent works in any language, with 250 fine copperplates; and one of Belloni's treatise *De Aquatibus*, etc., containing William Penn's autograph. Of the thirteen editions of Thomas Best's *Concise Treatise on the Art of Angling* Mr. Bartlett has collected eleven; and there are "Garlands," "Guides," "Reports," and "Song Books" by scores. Limited editions and large paper copies are also numerously represented. We miss Rev. W. C. Prime's *The Old House by the River*, which contains several of the most charming piscatorial sketches in the language; Mr. Charles Lanman's *Recollections*, which has one or two germane chapters; Holdsworth's *Deep Sea Fishing*, an English work, out of print here, we believe; and the angling sections in such compendiums as the *Boy's Treasury of Sports* and Stonehenge's *British Sports*. The collection as a whole, however, is not only large, comprising as it does some 600 titles, but approaches completeness, and the catalogue is a model of the best University Press typography. Our congratulations to our friend the "practitioner" upon his "collections" in both senses. May his "lines" continue to fall in pleasant places!

* Catalogue of Books on Angling, including Ichthyology, Pisciculture, Fisheries, and Fishing Laws. From the Library of a Practitioner of more than Fifty Years' Experience in the Art of Angling. Cambridge: 1882.

THE BATTLE OF WATERLOO.*

THIS is a fresh and vivid history of the Great Battle. More men have often fought together, and sometimes as fiercely, and both Bonaparte and Wellington often ordered battles with keener genius; yet Waterloo stands first in the scope and rapidity of the decision which it enforced on European affairs. Quartre Bras and Ligny, though bloody fields, were yet mere affairs of outposts. Neither of the three great nations who took part in it, France, Prussia, and England, has any cause to be ashamed of the story. France fell indeed at Waterloo, but she seldom showed more grandly than on that tremendous day.

The story is old and grave; but upon the whole it has never been as well told as in this book. The reasons are new materials, a judicial temper, patient industry, and a standpoint free from the passions which were once alive to disturb the historian's pen. This is an honest book. The writer belongs, though on a lower plane of intel-

* Quatre Bras, Ligny and Waterloo. A Narrative of the Campaign in Belgium in 1815. By Dorsey Gardner. Boston: Houghton, Mifflin & Co. $5.00.

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lectual grasp, to the family of Kinglake and Napier. Yet the elements of the book are curiously mixed of good and bad. The author's list and analysis of the Waterloo histories is valuable; he has wisely put into foot-notes all incidents and comments that might retard or cloud the progress of the narrative; his analysis and arrangements of the struggle are as plain as they could be made; yet his maps are few and meager, and his full quotations from writers like Walter Scott, Victor Hugo, and Thiers, picturesque as they generally are, put us to asking whether he could not have used his space more profitably either with verified statistics or with the events of battle, abundance of which were at hand. In the case of Thiers, to be sure, this process of quotation allows Mr. Gardner so sharply, and sometimes so grotesquely, to disprove him from the documents, that we owe him thanks. How much of the eighty pages of the closing chapter on Waterloo poetry, as that chapter is written, has to do with Waterloo, it is not quite easy to discover. That poetry, Byron's excepted, runs very thin, yet Mr. Gardner's notes give us curious bits of gossip. Not every one knows that Macaulay wrote a child's poem on Waterloo which his executors would not allow to see the light, or that Sir Walter Scott was soundly rated by all the wits for his endeavor in the same direction. Tom Moore called it *Walterloo*, and Lord Erskine wrote of it:

> Of all who fell by sabre or by shot
> Not one fell half so flat as Walter Scott.

Scott wrote history besides, but Mr. Gardner shows that the Flemish peasant, Lacoste, whom Scott follows (and Thiers also) as Napoleon's pretended guide on the day of battle, was hid all day in a cellar ten miles away, and was simply a liar. Much of the Waterloo anecdote rests on no better foundation. It is in this separating fact from myth that Mr. Gardner lays us under obligation. But when the myth is gone the fact is often startling and significant.

Napoleon's campaign against Wellington was the magnificent spring of a tiger around whom the hunters are gathering. No one of his enterprises was better planned, and the beginnings were executed by the masterhand of Marengo and Austerlitz. It is now brought out and proved that his bodily ailments marred his endeavor. The secret of his shortcomings at Ligny and Waterloo was that he was a sick man in pain. His blow was weaker than his plan. Wellington, too, was out of sorts at Waterloo, but for other reasons. He missed his old Peninsula army, now gone to America, and many of his troops were raw and badly equipped. He did not take to his work with the old ardor; was late in movement; his Flemish allies were not disposed to fight, and, as he foresaw, ran away in battle. He had some good troops, but the English were less than 25,000. Napoleon's troops were lately organized and needed the cement of common service. Many were veterans, and despite a lurking treachery in some, most were resolute and in high spirits. Upon the whole the combatants were well matched and the French had the advantage of the offensive. The old problem as to Grouchy is well stated by Mr. Gardner, and it lies in our mind from this new showing that with Grouchy at Waterloo the result would have been an English retreat. As against Europe it was never on the cards for the returned Emperor to win.

Waterloo was the shambles of war. It was downright take and give for ten hours and more. Broken and hilly ground, parks of trees, a few farm-houses, a narrow battle-line some two miles and a half long, and strongly held on both sides, magnificent cavalry charges in stroke and counter-stroke; artillery everywhere, the French outmatching, English pluck against French dash, flame of burning houses and a pandemonium of rage and death, yet brilliant with the panoply of war between men never outmatched in soldiership, man in his grandest and meanest aspects — such was Waterloo.

One word of Wellington. History will write him down a great captain; but gradually the world is coming to know from an array of facts reaching from the Peninsula to India that he was a cold, heartless, selfish, ungenerous man; a man of command, but not of inspiration. Mr. Gardner's notes on the Duke's treatment of his army after Waterloo show it.

THE GRAPHIC ARTS.*

OF this excellent book several things press forward to be said all at once:

First, it is an American edition, in cheap form, from advance sheets, and without illustrations, of the grand *édition de luxe* in which the work first appears in England. The text is reprinted verbatim, so that the reader is continually directed to illustrative matter which he cannot find, and will deplore those limitations of his pocket which compel him to sit, Lazarus-like, at a sort of second table, while his pecuniary betters fare sumptuously on large paper and costly prints in line and color.

Second, it echoes as its keynote this fine strain from a speech of Prince Leopold, true son of his father, at Nottingham, England, a year ago:

> There is a great advantage in thorough technical training which must not be overlooked. When a man learns anything thoroughly it teaches him to respect what he learns. It teaches him to delight in his task for its own sake, and not for the sake of pay or reward. The happiness of our lives depends less on the actual value of the work which we do than on the spirit in which we do it. If a man tries to do the simplest and humblest work as well as he possibly can, he will be interested in it; he will be proud of it. But if, on the other hand, he only thinks of what he can get by his work, then the highest work will soon become wearisome.

Third, the book is dedicated to Robert Browning — a painter's dedication to a poet —

> as an expression of a desire that the graphic arts should be better understood by men of high literary culture than they have generally been hitherto, and also that those concerned in them should look to literature with more sympathy and understanding. It would not have occurred to me [says Mr. Hamerton] to dedicate this book to Scott, Wordsworth, or Byron, if I had written in their day, because they lived outside of the graphic arts just as an illiterate artist may live outside of literature; but Browning is not an outsider, and it is pleasant to think of a man who by sympathy and knowledge is one of ourselves, one of the artistic fraternity, as it were, and yet at the same time a poet of great power and a thinker whose influence is steadily increasing.

By the graphic arts Mr. Hamerton means drawing, of course, pure and simple, with pen and pencil, chalk and charcoal; color painting in water and oil; pastel and fresco; tapestry painting; wood and steel engraving; etching, aquatint, and mezzotint; and finally lithography, which to say the least he rescues from contempt.

> The object of the present volume [its author says] is to show as truly as possible the different kinds of usefulness which belong to the different graphic arts, without unduly extolling or depreciating any of them. For my part [he continues], I love them all, and each of them has in my eyes its own dignity, derived from association with the labors of great men. The more we know of what they have done in these arts, the more the arts themselves become honourable in our estimation. It will be found, too, that they throw light upon each other, and that there are many close analogies, not suspected at first, between processes apparently very different.

From such starting points as these the discussion proceeds along theoretical and practical lines, through twenty-eight chapters and five hundred pages. What the arts named severally are, their independent positions and mutual relations, the conditions of successful workmanship, and technical details in full are, largely speaking, the topics successively treated. Mr. Hamerton writes here and there as an essayist considering an ideal, but generally as a painter might talk in his studio, instructing his pupils. His taste is catholic, his mind well open, his learning abundant, his skill self-evident. He is a workman in a dress-coat and white necktie; he is the professor with coat off, sleeves rolled up, and tools in hand. He analyzes, measures, and compares methods; he goes to the old masters for illustrations; and to modern artists and their work for examination, criticism, and remark. His pages are crowded with practical information. Here, for example, is a good word for canvas as a back for work in oil:

> although it does not last forever, it can be intentionally destroyed when it has become rotten, without the slightest injury to the picture, which is then mounted on a fresh canvas and begins a new lease of existence.

Sir John Gilbert, we are told, "paints his backgrounds first, up to their full force"; and he advocates this method

*The Graphic Arts. By Philip Gilbert Hamerton. Roberts Brothers. $2.00.

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because it compels the artist to paint the figures with all the force he can; whereas if the figures are painted first on a white background, it is most likely they will have to be gone over again to keep the background in its place, or else the background will be painted weakly, on purpose to prevent it from coming before the figures.

Here is a nice distinction:

Although paper for water-colour may be what is called white it should not be chilly; it may have the whiteness of newly-cut ivory, but not that of snow under a grey sky.

Mr. Hamerton's book is of and for the present day; it is historical only in its references; it is distinctively a *hand*-book, leading to manual practice and guiding therein. Art students should read it, and all young artists should master it, while every intelligent mind will find in it only what is instructive and nothing that is not interesting.

Accomplishments, versatility, refinement, poetic feeling, artistic knowledge and experience, and an affable and communicative disposition — these are what the book stands for.

CRUIKSHANK AND HIS WORKS.*

CRUIKSHANK was as odd as his name. His personality was almost like one of his caricatures; his life might have been sketched into a cartoon. Look at him in Maclise's drawing, which is the frontispiece of Mr. Jerrold's first volume, perched up as he is on a barrel, cross-legged, his hat on his knee, his sketching block on his hat, his pencil in his hand, his head cocked over to the right, his eyes looking out at their corners, and his pipe and mug of beer on the likewise cross-legged table at his side. This pipe-and-beer picture belongs to Cruikshank's first "epoch," for in his second, which covered the last thirty years of his life, or nearly one third of the whole, he became an ardent-spirited teetotaller, set up for himself as a temperance reformer and lecturer, and put his talents as a draughtsman into the service. Fully half of Mr. Jerrold's second volume is devoted to this part of his subject, and Cruikshank's principles, practice, and performance as a total abstainer and an agent of reform are exhibited in a way that is always impressive, often amusing, and sometimes pathetic.

I can remember [says the author], in the first year of his abstinence, meeting him at a ball given in Fitzroy Square, by Mr. Joshua Mayhew, the father of Horace and the Brothers Mayhew. He danced and was light-hearted with the youngest; but when at supper the wine began to circulate, he stole round to the head of the table, and, laying his hand upon the shoulder of the venerable host (who was a very haughty and quick-tempered old gentleman), said, in a deep, warning voice, "Sir, you are a dangerous man." . . . The company, knowing the hot temper of their host, expected an explosion of rage; but it was staunched by Horace Mayhew, who burst into a hearty laugh, and told his father to go on, for "it was only dear old George."

Cruikshank was very proud of his vigor in his old age, and attributed it all to his temperance.

It was poor Gillray's fate which finally brought Cruikshank to his temperance senses, and made such a revolution in his habits of life. Gillray was a gifted brother caricaturist, a professional ancestor, rather, who went down to a drunkard's grave. Some of Cruikshank's most noted drawings after this, such as "The Bottle," "The Gin Shop," and "The Triumphs of Bacchus," had for their object to impress the popular mind with the evils of intemperance and the horrors of the drunkard's end. His "Triumphs of Bacchus" was an immense tableau of the pencil, larger than thirteen feet by seven, which it took him a year and a half to produce, and which is a wonder-piece for its variety of incident and expression. Yet it never "took." In work of this description Cruikshank's genius showed much like that of Gustave Doré.

George Cruikshank was born in London in 1792, and died in 1878. This long life of eighty-six years was uncommonly industrious, laborious, and productive. His early inclination was toward the stage, and at times he was "stage-struck" even to the end. But he was "cradled in caricature," as he said, and a caricaturist he became. His name will go down with those of Hogarth, Rowlandson, Gillray, Leech, and others that remain to be added. His first pencilling is dated 1799, when he was in his seventh year: "it may be said that his baby fingers played with the graving tool." When he was yet a boy he was illustrating children's penny books and drawing comic valentines, and before he was out of his teens his life-work was fairly begun.

In twenty-seven pages at the end of his second volume Mr. Jerrold gives a list of the works illustrated by Cruikshank during his nearly threescore and ten productive years. It is a remarkable list. Periodicals of all sorts, Pierce Egan's *Life in London* — forerunner of the famous *Bell's Life*, Fairburn's somewhat similar *Life in Paris*, Watts's *Divine and Moral Songs*, Grimm's *Popular German Tales* and *Fairy Stories*, a *Punch and Judy*, *Robinson Crusoe*, *Don Quixote*, The Waverley Novels, *Oliver Twist*, several of Harrison Ainsworth's works, Smedley's capital *Frank Fairlegh*, *Uncle Tom's Cabin*, Mr. Lowell's *Biglow Papers*, and Shakespeare were among the works he enlivened with his whimsical touch — upwards of a hundred and thirty in all, and many of the titles representing several volumes. Some eighty wood-cut reproductions of Cruikshank's drawings are scattered through Mr. Jerrold's volumes, either as vignettes or tail-pieces, or as full-page illustrations.

The characteristics of Cruikshank's work were good nature, moral purpose, invention, humor, gentleness, generally delicacy, occasionally only coarseness or vulgarity, subdued extravagance, a quiet sense of fun, and now and then pathos and the tenderer feelings. He was himself with his pencil, queer, droll, kindly, affectionate, impulsive, uncertain, uneven, old-fashioned. He had his weaknesses and faults, as who has not? but warmer friends had never any man. Thackeray loved him and admired him, and Ruskin, in the Appendix to *Modern Painters*, has not hesitated to say that "taken all in all, the works of Cruikshank have the most sterling value of any belonging to this class in England."

Mr. Jerrold's two volumes are loosely printed and might easily have been made one. They are affectionately written, but not without a discriminative and critical spirit. They are indexed and attractively bound, and bear a device and an autograph of Cruikshank on the cover.

* The Life of George Cruikshank. By Blanchard Jerrold. In Two Epochs. With numerous illustrations. Two volumes. Scribner & Welford. $7.50.

LALOR'S CYCLOPÆDIA OF POLITICAL SCIENCE.*

NO more hopeful sign for the healthy condition of public opinion exists than the steadily increasing demand for information and studies in the department of political science. Indeed, it is the highest evidence that our people are becoming better fitted to discuss and judge of public measures. The reception of important works on constitutional history and political economy has been such as to show the existence of a widening circle of readers. And this first American cyclopædia of political science deserves, and we believe will receive, a warm welcome.

The plan of the work, in order to commend it to the necessary number of readers, is of course ambitious, but, considering the difficulties, is carried out with considerable success. In all such works the danger of padding is very great for the sake of getting the prestige of eminent writers. Some glaring instances of this process occur in the articles on "Brahmanism and Buddhism" (8 pages, Barthélemy Saint-Hilaire), "Churches" (13 pages, Michel Nicolas), "Councils" (7 pages, Pautet and Humann), "Crusades" (Henri Thiers), "Dictator" (C. Duvernois). These and several other articles bear very slightly on the subjects of political science, and give rise to the conviction that too many French writers were employed without the exercise of a sufficiently wise and strong editorial supervision over the subjects. To be useful and successful the topics in such a work must be wisely selected, and then, above all, assigned to the most experienced writers. That this plan has been followed in a great many cases we are glad to state, especially where the writers are American. Indeed, the articles by our own countrymen

* Cyclopædia of Political Science, Political Economy, and of the Political History of the United States. Edited by John J. Lalor. Vol. I. Abdication — Duty. Chicago: Rand, McNally & Co., 1881. $7.00

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are vastly more practical and instructive than the philosophical discussions of the French contributors. This can be seen in the papers on the "American Merchant Marine" (David A. Wells), "Banking in the United States" (John J. Knox), "Banks" (Edward Atkinson), "Conseils des Prud'hommes" (Jos. D. Weeks), Chinese "Immigration" (Henry George), "Coinage" (Horatio Burchard). The articles by the lamented Cliffe Leslie on "Cost of Production" and "Definitions in Political Economy" show the tendency to mental quibbling which marked his attacks on the English Orthodox School. The important subject in our political history of "Decentralization" ought not to be assigned to a foreigner, although he be the distinguished French statistician, Maurice Block. The article on "Alloyage," being written also by a foreigner, does not mention the proportion of alloy in our own coins, and says nothing of the act of 1837. "Deposits," one of the three functions of banking, is denied the dignity of separate treatment, although almost all the difficulties of modern banking are connected with this and the function of discount. Indeed, the connection of these two, so important in their influence on reserves, is overlooked. The very brief article by Edward Atkinson is the only one which hints at the question. Mr. Porter, in his excellent paper on "Debts," made a mistake in saying that the resumption of specie payments has taken the legal tenders "out of the domain of practical politics." The paper on "Divorce" labors with French laws again, and has nothing to say about Illinois; nor does the writer on "Duelling" give a word to its practice in the South where its social and economical effects have been so important.

The selection of writers seems to imply that the editor has drawn too largely on the French, and omitted some of our own ablest contributors. We find nothing from Simon Newcomb, Prof. Sumner, Gen. Walker, Prof. Perry, and other well-known economists. Perhaps, however, they may appear in the coming volumes.

McGarvey's Lands of the Bible.

In Professor J. W. McGarvey's *Lands of the Bible* we have a novelty. Most books relating to the Holy Land are itineraries of travelers; others are systematic treatises upon sacred places by non-observers; but here is a survey of the whole land first, occupying the greater portion of the volume, and then at the end the journal showing where the tourist really went and what he actually saw. Its author is a Disciple—a member of that branch of the Church to which our late beloved President belonged, and a professor in the "College of the Bible" at Lexington, Ky., whatever that may be. As might be expected, therefore, water, baptism, and a preference for immersion are not kept out of sight. Nor is the secret history of the volume concealed—friends subscribing expenses in view of reimbursement from the profits of this publication. The professor, while much given to rambling, is neither original nor scholarly. He has glanced superficially over nearly the entire area of Palestine, and attempted to give a summary of its topography, climate, productions, agriculture; of its people, with their customs, education, and religions; and of the agreement between Land and Book. By far the greater portion of this matter is derived from the labors of others, and is in most cases acknowledged; yet he uniformly writes as if describing from personal observation. Of course, a great mass of facts brought together in such a comprehensive manner is not destitute of value. If its compiler, for example, were to go the round of all the orchards in Kentucky, plucking something from every tree, in the end he would have a quantity of fruit to sell: there might be some specks, but if he were an ordinary hand at picking the average would be sound. So, what he has gathered from all sources respecting Palestine has more or less worth; and the amount is large. It is well adapted for learners, or such as care to inform themselves without making the effort required by study. Beyond this class it possesses little of interest; for Professor McGarvey made no researches on the ground, and makes no pretense of presenting new results from extraordinary explorations. But he is not saved from many mistakes by good judgment or thorough scholarship. In what way, pray, was the history of Napoleon III, with the tragic fate of his son, a fulfillment of the imprecation by Ashmanazer, king of the Sidonians, on the man who should disturb his funeral couch, when the sarcophagus on its discovery was found to have been rifled long since of every trace of royal dust (p. 127)? After describing and illustrating an ordinary Jewish sepulcher with loculi running at right angles into the rock from all sides of the chamber, he remarks that when the body of Jesus was laid away in the new tomb it was not placed in one of these loculi, seeing we are told an angel stood on guard at the head and another at the foot of the place where the risen One had lain (p. 129). Naturally not, in a sepulcher such as he describes; but there was another sort of Jewish sepulcher, such as he does not describe, namely, one in which the sarcophagi were cut lengthwise in the rock, parallel with the walls of the chamber, each under an arch and having an alcove beyond. It was in one of these that our Lord was laid, or under the alcove beyond, most remarkably bearing out the statement as to the two watchers, one at the head and one at the foot. The fabulous fires that drove away the workmen of Julian the emperor, when attempting to rebuild the temple at Jerusalem, are ascribed to the explosion of gases, which had accumulated in the ruins, by the admission of fresh air! (p. 157.) He awards the credit of pointing out the knoll a short distance east of the Damascus gate as the site of Golgotha, to Lieutenant Conder, instead of to one of our own countrymen, Fisher Howe (p. 175). We should like to see Jewish authority for the statement that the mysterious rock beneath the *Kubbet es-Sakhrah* is regarded by the Jews as the rock which Jacob used for a pillow when he saw the vision of the ladder, and which he called Bethel, the House of God (p. 183). He identifies *Wâdy Kelt* with the brook Cherith, on the ground that it is the only brook "before Jordan" suitable for the concealment of Elijah; whereas, if he be at all acquainted with the Hebrew language he must know that *Wâdy Kelt* lies "behind Jordan" (p. 234). Professor McGarvey argues for the accuracy of the Bible in speaking of the prophet Amos as a gatherer of sycamore fruit, from the fact that "the sycamore of other countries bears no fruit at all" (p. 379). On the contrary, the sycamore flourishes very abundantly in Egypt, and is there more extensively used for food among the lower classes of people than in Palestine. Etc., etc., etc.; all of which serve as specimens of what space fails us further to note. [J. B. Lippincott & Co. $3.00.]

Historical Outline of the English Constitution for Beginners. By David Watson Rannie. Charles Scribner's Sons. $1.00.

It would be difficult to know for what class of readers this little book is intended. Constitutional history is a serious study, implying a previous grasp of the course of political events, and demanding of the reader a positive determination to get below the surface of merely entertaining history to search for causes. In the nature of things it cannot be entertaining to beginners, for some considerable previous knowledge is demanded of its students. It is like asking boys to go into the Maine woods as lumbermen, and offering them hatchets as easier to manage than axes in hewing down big and tall trees. Would it not be wiser to advise the boys to bide their time, and for the present grow a little stronger in pursuits better adapted to their strength? Indeed, this book seems to indicate the extent to which publishers and writers find it necessary to answer the demands for brief compends in this busy age. But in the interests of sound scholarship, and with hostility to cramming tendencies, it seems that a book less comprehensive and detailed than Taswell-Langmead's is scarcely needed. In justice to Mr. Rannie, however, it ought to be said that his purpose is very well carried out, and that his statements are as clear as such brief expressions could well be.

Myth and Science. By Tito Vignoli. D. Appleton & Co. $1.50.

This essay constitutes the 40th volume of the International Scientific Series. It is written wholly from the standpoint of Darwinian evolution in science and positivism in philosophy. The object is to show that all conscious thought; even in animals, tends to personify objects; and that human thought always tends to attribute objective reality to ideas. These universal tendencies are the origin of myth in all nations, savage or civilized. But reason de-personifies the abstraction, and thus produces science. Vignoli is a clear calm thinker and writer; acute in his observation of facts; ingenious in his bending of them to support the main doctrines of his school; and sublimely cool in ignoring the deeper questions of philosophy which that school dismiss from consideration. The essay is very interesting in its detail of simple experiments and observations; but as to its arguments and conclusions we should enter a demurrer; grant all his facts, and it does not destroy the reality of metaphysically *a priori* truths, nor of the doctrines of Christian theism. He gives us the mode in which the ideas first enter the field of consciousness; but not their origin or basis.

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The Literary World.

BOSTON, MAY 20, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

3d Fisherman. Master, I marvel how the fishes live in the sea.

1st Fisherman. Why, as men do a-land: the great ones eat up the little ones. SHAKESPEARE: *Pericles*, ii. 1.

☞ "*Literature*," a monthly magazine of literary criticism and news, formerly *The Wyoming Literary Monthly*, published at Buffalo, N. Y., and edited by C. Wells Moulton, has been merged in the *Literary World*, which acquires its good-will and subscription list. The publication of *Literature* ceased with its May number. The *Literary World* presents its respects to the subscribers to *Literature*, whom it addresses directly for the first time in its present issue, and hopes to be able to render them a useful and acceptable service as a journal of literary information.

Longfellow Memorial Association.

[CIRCULAR.]

The death of the Poet Longfellow has taken from the world one upon whom the affections of all English-speaking people unite. To provide some lasting memorial which shall testify to future generations the tender respect in which his contemporaries hold that pure and gentle life is the purpose for which the Longfellow Memorial Association has been formed. From his early manhood Mr. Longfellow lived in Cambridge, Massachusetts, in a house already famous as for a time the home of Washington. This venerable house stands facing the Charles River, the poet's favorite view, towards which looked the windows of his study, and of which he wrote:

". . . . long years of mingled feeling
Half in rest and half in strife,
I have seen thy waters stealing
Onward, like the stream of life."

The Association hopes to raise enough money to secure that part of Mr. Longfellow's grounds which lies between the house and the river, there to erect an enduring memorial to Mr. Longfellow, and to keep the spot, doubly rich in associations, forever open to the people. It is also included within the plans of the Association to provide for the permanent preservation of the house, should it ever pass out of the possession of the family of Mr. Longfellow. In order to accomplish this, or to erect some other public and appropriate memorial near the scenes of the poet's life, this Association calls for a National Subscription. It asks for contributions of one dollar each, for which a certificate of Honorary Membership in the Association will be given. Contributions should be sent to John Bartlett, treasurer, post-office box 1590, Boston, Mass.

The officers of the Association are:

President — James Russell Lowell.

Vice-Presidents — Oliver Wendell Holmes, John G. Whittier, Charles W. Eliot, Charles Deane, William Dean Howells.

Secretary — Arthur Gilman.

Treasurer — John Bartlett, post-office box 1590, Boston, Mass.

THE LONGFELLOW MEMORIAL.

THE Longfellow Memorial Association is now fairly organized, and it may be accepted as a fact that a well directed and earnest effort will be made to secure some permanent landmark in Cambridge to be associated with his name. The effort is certain to meet with a measure of success. In the case of Emerson the result might be different, for Emerson held no very large place in the popular heart, strong as had become his hold on thinking minds both in America and England; but the name of Longfellow touches the feelings of the very school children all over the land, and it would not be surprising if the above proposal from the Memorial Association should meet the response of a great national subscription. And yet if the contrary should prove true it should not be a disappointment. The incompleteness of the Washington Monument and the experience encountered so far with regard to a Garfield memorial illustrate the fact that the most suitable and moving objects sometimes fail to force their appeal.

The plan of a Longfellow Memorial gives new interest to the question of what constitutes the most appropriate memorials of great men. The appropriateness differs of course in different cases. A monument to Washington, tall, shapely, and imposing, is certainly in keeping with the conditions of the subject. A similar monument to Emerson would be out of place. A statue to Garfield, of heroic size, would be in proportion and harmony with the ideas desired to commemorate; but we are strongly of the opinion that in a statue to Longfellow there would be even to the common apprehension something of an incongruity.

It might be difficult to put into words the precise moral and intellectual suggestions of the statue as a commemorative instrument, or to define the peculiar traits in Longfellow which call for a different embodiment and representation; but the fact of the incongruity, we think, remains. One point that might be mentioned is publicity. The statue, by its mere visibility, belongs eminently to men who have lived public lives, who have stood out personally and in their careers before the eyes of the world; to rulers, statesmen, generals, and men of affairs and action. Now Longfellow was the scholar, the man of books and thought, a man whose feet followed the shady path, who shunned the public gaze, whose life ran like the river through the meadow before his windows, hidden from the sight of passers-by, but serving as it runs. And the commemoration of him which would most genuinely represent him, the commemoration which we may be sure he would himself choose — if indeed, were he living, he would allow any to be thought of at all, would be some living spring of lofty and inspiring influence which might long continue the gentle and blessed work which he lived his life to do.

A public library building for the city in which he so long had his home, a Longfellow Professorship of English Poetry in the College of which for so many years he was so conspicuous an ornament, an endowment of what is known as the "Harvard Annex" under the name of the Longfellow College for Women — these and like these, it seems to us, would be among the more suitable forms of a Longfellow Memorial. The preservation of the Longfellow house, if that were possible, as a sort of Cambridge Mount Vernon, would not be out of character; but the erection of a statue in the open air we trust will not be seriously thought of.

☞ J. R. Osgood & Co.'s new novel, *A Reverend Idol*, has at least the merit of audacity. Its utilization of the person and position of a very distinguished American clergyman is palpable from the very first pages. It is certainly a new penalty of popularity thus to serve as a mark for the ambitious shafts of feminine archers. For of course a woman wrote the book. But which woman? Is it Miss McLean venturing among "Cape Cod Folks" again?

SOME RECENT PLAGIARISMS.

PLAGIARISM is about as old as literature. The younger Greek writers stole from their elders and betters. The Romans stole from the Greeks. The early moderns have stolen from both Greeks and Romans, and our contemporaries seem to be stealing wherever they can find what is to their purpose. Shakespeare's preserves have enriched a thousand poachers. Swift borrowed his Gulliver from Bergerac, a French satirist of the 17th century, who in turn got his idea from Lucian. Sterne drew on Rabelais, and Bulwer on Sterne. Poe did his best to put Longfellow in the stocks for plagiarism, and we all know how Byron, Shelley, and Keats have furnished outfits for some living poets of England. And now, while Mr. Bob Ingersoll's reward of $2,000 is waiting for anybody who will prove him a plagiarist according to the indictment of the Fort Wayne [Ind.] *Gazette*, we note as a matter of history a few other recent instances of the vice.

One of the most conspicuous, we regret to say, has been found in Mr. Thomas Hardy's *Laodicean* as compared with an article by Mr. Charles Apperley in the *Quarterly Review*, vol. XLIX, pp. 381, 382. One illustration is as follows:

A LAODICEAN.	QUARTERLY REVIEW.
He was the star, as I may say, of fashion forty years ago. . . . I can seem to see now the exact style of his clothes; it was always of a very light colour — a neat white hat, white trousers, white silk handkerchief; ay, and his handsome face, as white as his clothes with keeping late hours. There was nothing black about him but his hair and his eyes — he wore no beard at that time — and they were black indeed. The like of his style of coming on the race-course was never seen there before nor since. He drove his barouche himself; and it was always drawn by four beautiful white horses, and two outriders on matches to 'em, rode in harness bridles. In his rear was a saddle-horse groom leading a thoroughbred hack, and at the rubbing-post was another groom — all in splendid liveries — waiting with another hack. What a 'stablishment he kept up at that time! I can mind him, sir, with thirty race-horses in training at once, seventeen coach-horses, twelve hunters at his box t' other side of London, four chargers at Budmouth, and ever so many hacks.	The star of the race-course of modern times was the late Colonel Mellish. . . . We remember even the style of his dress, peculiar for its lightness of hue — his neat white hat, white trousers, white silk stockings, aye, and we may add his white but handsome face. There was nothing black about him but his hair and his moustachios, which he wore by virtue of his commission, and which to *him* were an ornament. The like of his style of coming on the race-course at Newmarket was never witnessed there before him, nor since. He drove his barouche himself, drawn by four beautiful *white* horses, with two out-riders on matches to them, ridden in harness bridles. In his rear was a saddle-horse groom, leading a thoroughbred hack, and at the rubbing-post on the heath was another groom — all in crimson liveries — waiting with a second hack. But we marvel when we think of his establishment. We remember him with thirty-eight race-horses in training; seventeen coach-horses, twelve hunters in Leicestershire, four chargers at Brighton, and not a few hacks!

There has lately appeared in England a work on *Egypt Political, Financial, and Strategical*, by Griffin W. Vyse, in which Mr. Stanley Poole's well-known work is used after the following fashion:

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Vyse.	Poole.
About seventy miles up the Libyan Hills open, and we enter a pear-shaped hollow in the plateau, the Fayiûm, or Lake District, the most fertile of all the rich soil of Egypt, watered by a long canal or branch of the Nile adapted for canal uses, called the Bahr Yûsûf, which runs from near Asyût for 207 miles to the Fayiûm, where it spreads out into a network of canals and fills the large Horn Lake (Birket-el-Karu). The chief city of the Fayiûm is the Medînet-el-Fayiûm, which contains 9,000 out of the 35,000 inhabitants of the districts, and stands near the ruins of the ancient Crocodilopolis, capital of the home of Arsinoë.	About seventy miles up, the Libyan hills open and we enter a pear-shaped hollow in the plateau, the Fayyûm, or Lake District, the most fertile part of all the rich soil of Egypt, watered by a long canal, or branch of the Nile adapted for canal uses, called the Bahr Yûsuf, which runs from near Asyût for 207 miles to the Fayyûm, where it spreads out into a network of canals and fills the large Horn Lake (Birket-el-Karn). The chief city of the Fayyûm is the Medînet-el-Fayyûm, which contains 9000 out of the 35,000 inhabitants of the district, and stands near the ruins of the ancient Crocodilopolis, capital of the home of Arsinoë.

We have just had occasion to speak warmly of the interesting qualities of Mr. Lansdell's *Through Siberia*, but laying his work alongside of Mr. Thomas W. Knox's *Over and Through Asia*, published in 1870, one may find such a similitude as this:

Through Siberia.	Over and Through Asia.
The markets of Irkutsk are well supplied. Fish and game are plentiful. Beef is abundant and good, and costs about 2d. a pound. Pork, veal, and mutton are also cheap, especially in winter, when everything that can be frozen succumbs to the frost. Frozen chickens, partridges and other game are often thrown together in heaps like bricks or firewood. Butchers' meat defies the knife, and some of the salesmen place their animals in fantastic positions before freezing them. Frozen fish are piled in stacks, and milk is offered for sale in cakes or bricks. A stick or string is generally congealed into a corner of the mass to facilitate carrying, so that a wayfarer can swing a quart of milk at his side or wrap it in his handkerchief at discretion.	Everything that could be frozen had succumbed to the frost. There were frozen chickens, partridges and other game thrown in heaps, like bricks or stove wood. Beef, pork and mutton were alike solid, and some of the venders had placed their animals in fantastic positions before freezing them. In one place I saw a calf standing as if ready to walk away. His skin remained, and at first sight I thought him alive, but was undeceived when a man overturned the unresisting beast. Frozen fish were piled carelessly in various places, and milk was offered for sale in cakes or bricks. A stick or string was generally frozen into the mass to facilitate carrying. One could swing a quart of milk at his side or wrap it in his kerchief at discretion.

The above examples are all taken from English writers; but the one remaining is supplied by Mr. Richard Henry Stoddard. In 1879 Mr. Stoddard published a memoir of Poe which, on being compared with a life of Poe by E. L. Didier published in 1876, yields the following illustrative extracts, not consecutive, but representing different pages:

E. L. Didier.	R. H. Stoddard.
About the middle of the last century, the Poe family emigrated to America, and settled in Pennsylvania, where David grew to manhood, and married the beautiful Miss Cairns.	John and Jane Poe emigrated to America about the middle of the last century, and settled in Pennsylvania, where their son David grew up to manhood, and married a Miss Cairnes.
On the 17th of September, 1779, David Poe was appointed by the Governor and Council of Maryland, Assistant Deputy Quartermaster for Baltimore. . . . frequently, when the State funds were exhausted, he made advances from his personal means.	On the 17th of September, 1779, he (David Poe) was appointed Assistant Deputy Quartermaster for Baltimore, by the Governor and Council of Maryland. . . . . when the State funds were exhausted, he embarrassed himself by drawing upon his private means.
In the year 1818 the Allans returned to Richmond, accompanied by Edgar. A few weeks after their return, Mr. Allan placed Edgar Poe in the Academy of Prof. Joseph H. Clarke, of Trinity College, Dublin; the latter asked Edgar about his Latin. He said he had studied the grammar as far as the regular verbs. He declined penna, domus, fructus, and res. Prof. Clarke, then, asked him whether he could decline the adjective bonus . . . . and was struck by the way he did it: he said bonus, a good man; bona, a good woman; bonum, a good thing. He was five years in Prof Clarke's school, during that time he read Ovid, Cæsar, Virgil, Cicero, and Horace . . and Xenophon and Homer. He showed a much stronger taste for . . . poetry . . . than prose; had no love for mathematics but his poetical compositions were the best in the school. As a scholar, he was ambitious to excel, and although not conspicuously studious, he always acquitted himself well in his classes.	The Allans returned to America in the summer of 1818. There was at that time in Richmond an academy of repute kept by Mr. Joseph H. Clarke, a graduate of Trinity College, Dublin, in whose charge he (Edgar) was placed in Sept. of that year. The boy was questioned in regard to his Latin. He had studied in the grammar as far as the irregular verbs, he said, and he declined penna, domus, fructus, and res. He was then asked if he could decline the adjective bonus, and he did so in a way that struck his future master, i. e., bonus, a good man; bona, a good woman; bonum, a good thing. He was in the school five years. He read Ovid, Cæsar, Virgil, Cicero, and Horace, and Xenophon, and Homer; he preferred the poets to the prose writers, but was averse from mathematics. He was ambitious to excel as a scholar, and acquitted himself well in his classes, though he was not conspicuously studious. His poetical compositions were superior to those of his school-fellows.
When he (Edgar) was ten years old, says Prof. Clarke, Mr. Allan came to me one day with a manuscript volume of verses, which he said Edgar had written, and which the little fellow wanted to have published. He asked my advice upon the subject. I told him that Edgar possessed a great deal of self-esteem, and that it would be very injurious to the boy to allow him to be talked about as the author of a printed book at his age. . . . The verses consisted chiefly of pieces addressed to the different little girls in Richmond who had from time to time engaged his youthful affections.	Mr. Allan brought one day a manuscript volume [of Edgar's verses] to his master, and asked his advice in the matter of printing them. He was told that the lad possessed a good deal of self-esteem, and that it would be very injurious to him to be talked about as the author of a printed book at his age. . . . The manuscript volume is said to have consisted chiefly of pieces addressed to different little girls in Richmond who had from time to time engaged his childish affections.

This sort of thing is probably all the while going on, and only now and then comes to the surface. Unconscious plagiarisms there certainly are, and they will be judged indulgently; but writers who borrow the language of others — as often they must and will — cannot be too careful in making public acknowledgment of their indebtedness. Quotation marks and foot-notes are always practicable and do not materially add to the printer's bill.

Middy Morgan.

One of the most striking figures in the world of New York journalism is that of Miss Mary Morgan, the reporter of the live-stock markets for the *Times*, and better known as "Middy Morgan." She is a tall, plain, raw-boned woman, just fifty years old, simple in her dress, and having the appearance of a Western farmer's wife. She has had a varied experience. She comes of a good family and was born in Ireland. As soon as she could walk she took to riding on horseback and gradually acquired a knowledge of horseflesh that proved useful to her when, as a member of Victor Emmanuel's staff, she was intrusted with the duty of buying the horses for his army. She is an excellent Italian, French, and German scholar, and in many ways an accomplished woman. Her tastes take her among horses and cattle, and she seldom misses a race that is worth seeing in the vicinity of New York. About fifteen years ago she came to this country with a letter of introduction to Horace Greeley. She wanted employment on the *Tribune*, and partly in jest she was sent to Saratoga, where the races had just begun. Her account of the proceedings was accepted instead of that from the regular reporter. She afterwards became connected with the *Times*, and for ten years past has furnished the reports of the cattle markets for its columns. At five o'clock in the morning she may be seen in her odd costume stalking about among the drovers at the live-stock yards in Jersey City or in Sixteenth Street looking at the cattle and sheep and hogs that have come from the West and making up her report for the day. She is as good a judge of a steer as can be found; can tell you the weight of a horned creature at a glance, and is an expert in all matters relating to cows, calves, sheep and pigs, as well as horses. The occupation may seem a queer one for a woman, but Miss Morgan is highly respected by all who know her, and she has accumulated a handsome competency by her connection with the *Times* and the *Herald*, to both of which journals she furnishes reports of the live-stock markets. — "*Delta's*" *New York letter to the Boston Transcript.*

EMERSON.

I.

Death comes and goes with wings that make no sound;
  One after one the golden lamps go out;
And still the watchman, on his lonely round,
  Cries "All is well"; he sees no fear or doubt.

One after one they leave us empty thrones
  And pass into the skies, these godlike men;
The world, with tears and poor memorial stones,
  Marks where the eternal silence reigns again.

Thrice happy world! Think what their hands have wrought,
  With what high aims and "sad sincerity"!
Who moulded here the sovereign forms of thought,
  And oracled of better things to be;

Whose lives were windows between earth and sky
  Ne'er to be closed, but widened more and more,
Through which the light fell, from that Light on high,
  On many a spot made happier than before;

Whose souls, like those strange instruments of air
  That throb responsive to a viewless hand,
Caught fragments of the voices unaware
  That wander in the undiscovered land.

And "All is well" is what the watchman saith;
  And God within the shadow works His will;
Hear ye His words: "O ye of little faith,
  Ths light shines on, the music is not still."

S. V. Cole.

II.

Beside the ocean, wandering on the shore,
  I seek no *measure* of the infinite sea;
  Beneath the solemn stars that speak to me
I may not care to *reason out* their lore;
Among the mountains, whose bright summits o'er
  The flush of morning brightens, there may be
  Only a sense of *might* and *mystery;*
And yet, a thrill of infinite life they pour
Through all my being, and uplift me high
  Above my little self and weary days.
  So in thy presence, Emerson, I hear
A sea-voice sounding 'neath a boundless sky,
  While mountainous thoughts tower o'er life's common ways,
  And in thy sky the stars of truth appear.

Boston, May 5, 1882. M. J. Savage.

III.

Position in Literature as Defined by Himself.

In considering the relation of Emerson to the world of letters, in which he has long held a prominent place, we are not much assisted by the public expression of his own estimate of himself. Other great writers have given utterance to their aspirations or defined their position so often that we know what they thought of it; Milton and Dante did this, though not so frequently as Goethe, — and even Shakespeare, in his Sonnets, gives a clue to what he thought of Shakespeare. But Emerson, with that superb modesty which must not be mistaken for self-forgetfulness, has seldom put on record, except by parables and inferences, his verdict on himself. It has happened to me once or twice, however, — in an intimate acquaintance of nearly thirty years — to hear him speak on this point; and now there can be no reason for withholding what he said.

In July, 1856, I spent a Sunday afternoon with Mr. Emerson, and he read me several of his poems which had not been published, — among them the "Rommany Girl," his translations from the Persian, "The Days," and many lines from

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the original poem of "Saadi," which were omitted at its first publication in the *Dial*, and in the volume of verse published in 1847. When I told him that poem had always been admired by me, and expressed my pleasure at the new passages, he said that he liked it very well himself. He printed many of these verses afterward in the *Atlantic;* but in 1856 he told me that he should soon publish a new edition of the volume of 1847, making only a few changes; but by and by would add and take away, and make a new volume, unlike the old. This purpose was carried out in 1876, — he, having in the meantime, published the *May-Day* volume of new verses in 1867.

I took occasion at this reading of his poems in 1856, to express my own sense of obligation to him for his books — using the language of gratitude and admiration which came naturally to the lips of a young man whose deepest experiences in life had connected themselves with his writings, which I had read so often that I almost knew them by heart. He did not refuse my tribute of praise, as he so often did in such cases — but listened courteously, and said, in substance: "that he had been a *locum tenens* in literature, holding the post until others should come up who could better say and sing what he had been prompted to say; that he found the field unoccupied, when he began to write, but hoped to leave it in the hands of the more gifted." In later years he once said to me "that he could do some things well and many ill, but that one thing he knew as well as any man — what a good verse is." He urged me, and no doubt others of his friends, to write verses; and the three pieces of mine to which he gave undeserved honor by printing them in *Parnassus* were written either at his suggestion, or in connection with events that had passed under his friendly eye.

On the 20th of October, 1878, I called on Mr. Emerson to inquire if he would contribute a verse or two for the *Masque of Poets*, which my friend Mr. Niles was then publishing. He had looked over the proof-sheets, that Mr. Alcott had left with him two days before, but found nothing that much interested him. He could contribute nothing to the volume, — indeed, he said, — "It has been settled that I cannot write poetry." I said, "Is that decided?" He smiled, and said it was. I told him that Bret Harte had some verses in the magazine on his table, — upon which he took it up, found "The Spelling-Bee at Angel's," and asked me to leave the number for him to look over in the morning. I said that Harte's comic verses were good, but his serious poetry left no impression. Mr. Emerson demurred, and cited Harte's poem on the burning of Chicago, which he thought melodious and poetical. I asked if it was anything more than *well said;* and he replied, "It takes a poet to say things well." Of his own verses he said again: "It has been decided that I cannot write poetry." I answered, "It has not been so reported to me; I heard that you could not write anything else." He smiled, as if the reply gave him pleasure, and said: "I suppose everybody who writes verses at all has this experience — you must have had it — that they sometimes write lucky verses, which seem excellent to themselves, however they may appear to others, — they are so good that they do not get finished." He then went on to say that he had some poems of that kind which he had never been willing to print. I spoke of his "Boston," read in that city in December, 1873; he said it had been written for another purpose during our civil war (as I understood) and was longer than as now printed, — so that he omitted portions when he went over it in 1873 for the centennial Tea Party of the Massachusetts Historical Society. When I requested an autograph of one of his poems to be engraved with his portrait in *Scribner's Magazine*, and told him that Mr. Gilder had suggested "Forbearance," he did not recognize his verses by that name. But when I recited the first line,

> Hast thou named all the birds without a gun?

he smiled and said that poem had pleased more that one person — naming, in particular, E. H. (a silent scholar), whose opinion Mr. Emerson thought "was worth a great deal because he never said anything." I proposed "The Days" for the autograph poem. He thought "Forbearance" not very suitable to face his own portrait, nor for that purpose did he like "The Days" entirely. A month after he wrote for me a stanza from "The Two Rivers." When I showed him the stanza beginning

> Musketaquit, a goblin strong,
> Of shard and flint makes jewels gay,

he said, "Ellen wants to have the place remembered where she was born."

He said, "I have reached an age (75 years) when I no longer remember what I have written;" and added that when they wrote to him from London, not long before, proposing that he should send over something to be published there, similar to *Representative Men*, he looked over that book, and found it was all new to him. "I was amused in reading the pages; it seemed to me that something was omitted here — and here — and here," — touching his hand at intervals on the table by which he was sitting. This was his way of indicating that he noticed the want of connection in his essays, which others have often mentioned. I told him "that the world was made up in that way — of atoms that could not touch each other anywhere — and that however closely he might write, he could not expect to do better than the Person who made the world." He smiled, but said nothing. A year later (1879), I was a listener when a friend read in his presence some remarks made by Mr. Emerson in conversation, during a visit to California in 1871 — among others this on immortality: "There is hope of a world in which we may see things but once, and then pass on to something new — and not be seeing and doing the same things again and again." Mr. Emerson listened with some apparent disfavor to these quotations from himself, but said little, and nothing on this point.

F. B. SANBORN.

Concord, May 17, 1882.

"Via Solitaria."

. . . The *Cambridge Tribune* asserts that it has good evidence that the poem with this title which was at first attributed to Longfellow, but afterwards claimed by a Western man, really belongs to the former; but I shall not believe it until the evidence is published. When the poem first appeared, and my wife read it aloud to me, I said, "That does not sound like Longfellow, and I wonder if it can be his." On looking over it afterwards, the question was settled to my mind by the single word "lake" in the line "No more for me yon lake rejoices." If Longfellow had written it, the "lake" would have been Charles River. He was always true to the local landscape. There is much else in the poem which, as I told my wife, does not seem like Longfellow, but that one word is enough — is it not?

Cambridge, May 10. R.

The Longfellow authorship of the poem referred to above may be repudiated with confidence. [ED.]

CAMPAIGNS OF THE CIVIL WAR.

II.

From Fort Henry to Corinth.*

THOSE who knew this author, General Force, in the Civil War, were anticipating a rich literary treat when they saw his name connected with Scribner's proposed histories. Like his father, who collected from all lands and sources a most extensive library, he was also of a literary turn, and always found time, even amid the absorbing labors of his military service, to keep up his varied reading. So that with reason his friends, to use his own words, "anticipated that he would" give descriptions which impart animation to the sedate statements of official reports.

But there is something strange about the production as a whole. It seems like an extensive cabinet of minerals, where there are plenty of gems and precious stones, scattered with little system or order, and a great abundance of the commonest and roughest specimens. The preface exhibits the extensive search and the fragmentary collection, and it may be believed that all essential material is here for a complete and delightful work. Yet the material is thrown together much as a celebrated French author used to prepare for his manuscripts. He wrote down what happened to occur to him, in his walks, in his hours of meditation, or in his visits to public libraries, on little slips of paper. These slips he threw into a common receptacle, to be arranged, classified, and numbered afterward. Somewhat after this manner General Force must have performed his antecedent work, and with great fidelity. In his "Preliminary" chapter he desired apparently to so start the reader on the track of the essential facts that there would be nothing wanting to a complete knowledge of the military situation, and nothing lacking in his acquaintance with the leading characters when he should come to General Grant's first important success at Fort Henry. But the mass of matter is too great for his handling. Had he been contented with giving a few plain statements illustrated by a few incidents — had he given us some general knowledge of the extensive field of operations, with a good map, we would have come quickly to Fort Henry without loss of interest. As it is, it is really a hard study to master the "Preliminary" chapter, and one can hardly tell what Logan, Blair, Fremont, Curtis, Siegel, Pope, Price, McCulloch, Van Dorn and a host of other actors had done. Collateral reading becomes necessary.

After finishing the chapter on Fort Henry one wishes that the author had begun there. The reader, it is true, feels that this is true history, yet longs for more graphic delineation.

* From Fort Henry to Corinth. By the Hon. M. F. Force. Charles Scribner's Sons. $1.00.

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The author states plain facts in the order of their occurrence, but there is little comment and almost no effort at criticism. The next chapter, on Fort Donelson, begins by laying out the work almost as well as Carlyle would have done it. Here the Cumberland and the Tennessee are only twelve miles apart. Fort Henry was on the former and Fort Donelson near the latter. The various creeks flowing into the Tennessee, the bend in the river, the broken and rough character of the country, the position and size of the batteries and the intrenchments, these are clearly enough presented, and the several combats which take place from the arrival of Grant till the surrender afford the grounds of an intrinsic and well sustained interest; but even here we are often confused with unimportant details, and with the mention of so many unfamiliar names that we sometimes cannot quite tell on which side of the conflict we are. For example:

> Maney's guns hurled shrapnel into their faces. To Morrison's right and to Haynie's left the long line of rifle pits was a line of musketry, and from projecting points the batteries sent their fire. Morrison was killed. The regiments recalled, fell back in order out of fire.

Then follows a description of the "dead leaves inflamed" and the helpless wounded lying on the hillside burned to death; "Colonel Heiman's men, leaping over their works, were able to save some." A single remark here would have brought out the fact that these Confederate soldiers under Colonel Heiman were heroic and humane. They exposed their lives to rescue their foes from the burning.

Pope's work in the vicinity of Island Number Ten entitles that officer to great credit, and General Force succeeds in making it so appear. There are so very many details of what the numerous regiments and batteries did, details which do not appear very important, that the reader is apt to lose the thread of the story, and find himself forced to go back for it again and again. Still it is important to please the officers engaged in these arduous operations. One does not object to this notice where there is space for it, but the work of every regimental and battery commander in a large army in many battles cannot be crowded into a book of two hundred pages.

The battle of Shiloh is a study. There is much in the author's account to commend. He works it out by divisions, locating each as clearly as he can, and telling successively what each did or failed to do. The author should have stood more at the center and maneuvered the army as a whole. Other writers, as Badeau and Draper, do this with effect. Here again the numerous actors will be likely to thank the author for his faithful mention of the part each bore in this important and great battle.

A chapter on Corinth closes the volume. Halleck's inability to maneuver a field force effectively appears, and we are vexed to see Grant, our hero of Henry, Donelson and Shiloh, shelved, and to follow the slow and safe operations of the enlarged force under Halleck's eye; while more men die of sickness than would have fallen in a bold and decisive advance. Time was frittered away, but the army was being prepared for its true leader. Halleck went to Washington. Grant, still humiliated, had but a fragment allowed him of this grand army which Halleck commanded. Yet little by little Grant learned the lessons of discipline and went on from Corinth, from victory to victory, to the close of the rebellion.

BIBLIOGRAPHICAL DICTIONARIES.

WE seldom have the opportunity of placing together three works which we can commend so unreservedly and so earnestly as these. Each has a special field and an eminent importance of its own, and each is fitted to be useful to a degree which will make the student wonder how he ever got along without it before. We particularly felicitate Lockwood, Brooks & Co. on their enterprise in procuring an edition of their own of the great Halkett and Laing *Dictionary of Anonymous and Pseudonymous Literature*,[1] one of the most laborious, faithful, and important bibliographical works of the time. Its aim is to give in one single comprehensive alphabet a list of the titles of all British books that have been published anonymously or under pseudonyms with the names of their authors. Mr. Halkett's contributions to the work embody the researches of twenty years, and it is certainly an incidental mark of the dimensions of the task that both he and his successor, the Rev. John Laing, librarian of New College, Edinburgh, should have died before its completion. An insight to its curious values is afforded in these words of M. Philarète Chasles, quoted in the preface from the *Revue des deux Mondes:*

> In the whole history of literature there is not a more fastastical group of whimsicalities than that of the English pseudonyms which abound between 1688 and 1800; nor is there any subject so new and unexplored, and yet so little explained. During that time some hundreds of writers, among whom I shall only take certain notabilities, deliberately renounced the lustre of their own names, and sacrificed their vanity to their interest or passion. If they concealed their names and disguised their hand, it was to carry out their work better. One wishes to destroy an ancient reputation which is in his way; another wants to popularize sentiments which he considers useful; others to glorify the national vanity; the greater part to make their fortunes. There are the innocent and honest, as Defoe; the violent and imprudent, like Chatterton; the foolish, like Ireland; the unskilful and the calumniators like Landor; and lastly, the expert, like the Scotchman Macpherson, who deceived an entire generation of Europe and America.

The catalogue when complete will comprise about 20,000 titles, and will extend to three volumes. It will include the works of foreigners translated into English. Where there is doubt as to authorship, the several supposed authors are all named, with the authorities for each, and the editors state their preferences. The first volume is a handsome large octavo of 870 pages, very generously printed and bound, and containing titles from A B C, which was the name of a "holy alphabet" by James Canceller, published in London in 1626, to [An] *Eye upon the Scottish Established Church*, etc., by "a Free Church Minister" [David C. A. Agnew], Edinburgh, 1853. The usefulness of this work is hardly to be stated in words, and it will be indispensable to all libraries, the price to which is placed at $8.75. Collectors will be glad to know that 50 copies are being printed on large paper, 4to, at £3 3s.

[1] A Dictionary of the Anonymous and Pseudonymous Literature of Great Britain. By the late Samuel Halkett and the late John Laing. Vol. I. Lockwood, Brooks & Co. $10.50.

A much less imposing work, but one quite as serviceable to a different class of students, in a different way, is Professor Adams's *Manual of Historical Literature;*[2] which may be described as a collection of short book-notices, the subjects of which are exclusively historical works in English and in the leading languages of modern Europe, arranged under a careful system of classification. There is a general introduction on the study of history; and then follow "Universal Histories," "Histories of Antiquity," "Histories of Greece," "Italy," "England," etc., etc., by chapters, each chapter being minutely subdivided, and titles being given in full, with a description and an opinion of each work. The prices might well have been added. Of course the author would not claim to have personally examined all the works named, many hundreds in number; what he has done is rather to state reputations, and this is done intelligently, fairly, and helpfully. He sits as a judge as the long procession passes before him, and delivers his opinion on each individual, made up from testimony well sifted. The process is out of sight; the results only are placed on record. Besides this, the substance of the work, there are suggestions to readers in each general department; and a full table of contents and index to match open at each end of the volume an easy door of access to the interior. The plan is admirable both in the general and in details; and is as admirably executed. A few misprints, and the few points of judgment to which we should take exception, do not stand for a moment against the prevailing and striking excellences of the work.

Trübner's *Catalogue of Dictionaries and Grammars*[3] has a slightly "shoppy" look, but is not by any means to be put aside into the category of a mere bookseller's trade list. It will be found on examination to be an honest and painstaking piece of work, embracing publications in all the principal languages of the world, and naming in its 170 pages some 3,000 titles. First published in 1872, it is now greatly enlarged and improved. We notice omissions, and, singularly enough *Worcester's Dictionary* is one of them. We do not find Mitchell's edition of Davies's *Hebrew and Chaldee Lexicon* [Andover, Mass., Draper, 1879], nor Kwong Ki Chiu's *Dictionary of English Phrases* [A. S. Barnes & Co., 1881]. But such a work is to be measured by what it does, and that is a great deal.

No library can be called thoroughly furnished where reference shelves are without either of the three works named in this article.

[2] A Manual of Historical Literature. By Charles Kendall Adams. Harper & Brothers. $2.50.

[3] Trübner's Catalogue of Dictionaries and Grammars of the Principal Languages and Dialects of the World. 2d edition, enlarged and revised. London: Trübner & Co.

— From the *Academy's* account of the second Sunderland sale we select the following interesting particulars of rarities and prices: vol. i of the *Chroniques de St. Denys*, 1466, the first book printed in France, £27 10s.; a set complete of the same work, 1493, £116; an Aldine *Cicero*, 1560–65, £35 10s.; a *Ciceronis Rhetorica*, 1470, on vellum, £80; a *Ciceronis De Officiis*, Fust & Schoeffer, 1465, the first printed classic, £100; an Elzevir edition of the same, 1677, of fine size and condition, £120; an imperfect *Clementine Constitutions*, Fust & Schoeffer, on vellum, 1460, £240; the palimpsest Greek codex lately described by Professor Mahaffy, £51; a MS. of

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Dante's *Inferno* of the 15th century, with an accompanying anonymous commentary, £101; and a *Durandi Rationale*, on vellum, Fust & Schoeffer, 1459, £790.

FICTION.

An Echo of Passion. By George Parsons Lathrop. [Houghton, Mifflin & Co. $1.25.]

The Romance of a Mummy. From the French of Gautier by Augusta M'C. Wright. [J. B. Lippincott & Co. $1.25.]

Castle and Town. By Frances Mary Peard. [J. B. Lippincott & Co. $1.25.]

Mr. Lathrop is certainly becoming a facile writer of fiction. An *Echo of Passion* is his second novel of the season. Most readers will probably prefer it to *In the Distance*, as being the simpler, shorter story of the two. We can hardly say sweeter, since it relates to a marital unpleasantness, which however leads to nothing more serious than a suggestion of elopement from a married man to a widow. The widow is mistress of herself and of the situation, and sends her too ardent lover back to his true wife — let us hope a wiser man. Mr. Lathrop's object in sounding this "echo of passion" through his silver trumpet is evidently to warn young husbands and wives — and some that are older — of the dangers that hover around them; to impress the wives with the fatuity of petulance and sulkiness, and to warn the husbands not to give place for a moment to the fancies of other days. Mrs. Anice Eulow, the seductive widow in the present instance, meant no harm; she was chiefly thoughtless, perhaps herself under a spell; and recovered her perpendicular in time to keep both herself and her old admirer from going over the precipice together. We have no doubt that their experience will point a moral to the secret consciousness of many readers. Mr. Lathrop's code of ethics and proprieties is very high; the morality of the book is lofty; and as a literary performance it is very neatly and carefully done.

Gautier's *Romance of a Mummy* is not open to the objections that may properly be brought against other of his writings. In fact it is strictly Biblical! The "Mummy" whose "romance" it relates was once the queen of the Pharaoh of the Exodus, and Moses and Aaron, the Ten Plagues, and the tragedy of the Red Sea come in to enliven the closing pages. Think of that for Gautier! The book first relates most graphically the finding of the mummy by an English nobleman in a tomb near the Nile, and then the personal history of the mummy as deciphered from a papyrus roll that lay under its arm. The Egyptology is intricate and brilliant, the romance is rather insipid, the figure of Pharaoh is almost monstrously grotesque. He is like a giant in a fairy tale.

Novels of German life by English writers are not so common but that Miss Peard's *Castle and Town* has at least the interest of novelty. It deals with the relationships and fortunes of two Bavarian families in Lauterthal; the Von Tellenbachs, aristocratic, proud, and poor, who inhabit the old castle, and the Meyers, plebeian, sensible, and prosperous, who carry on the great iron works below. To marry Rudolf Von Tellenbach to Wanda Meyer, and so to reconcile "town" and "castle," is the object. There is nothing very novel in this, but the motive is pleasantly developed, and plenty of incident and description help to hold the reader's attention. A captivating horse, Miranda, plays a useful part in bringing matters to the proper conclusion.

NOTES ON FOREIGN BOOKS.

English.

Mr. Walter Coote's *Wanderings South and East* touch at Australia, New Zealand, the Fiji and Sandwich Islands, the islands of Western Polynesia, China, Japan, and Spanish America. There are maps and engravings. [Sampson Low.]

Mr. Antonio Gallenga, in his *Summer Tour in Russia*, describes the flat, monotonous, desolate interior of that country, the rivers, the coast along the Black Sea, and such cities as St. Petersburg, Moscow, and Nijni Novgorod; taking leave of it all with a general feeling of goodwill which his reader will share. [Chapman & Hall.]

The second volume is out of the *Journal of Hellenic Studies*. Its two parts, for April and October, 1881, contain 26 articles, 21 of which belong to the department of archæology. The leading paper is Professor Jebb's discussion of "Homeric and Hellenic Ilium." [Macmillan.]

Part VII of *The Zoölogy of the Voyage of the Challenger* consists of the "Report on Corals" by H. N. Moseley, and makes by itself a volume of 248 pages, though in fact only a part of the second volume of the great series of monographs which are to embody the scientific results of that memorable expedition. It contains 32 exquisite illustrations.

E. J. Turner and E. D. A. Morshead have produced an edition of the first part of *Goethe's Faust* with an elaborate critical apparatus in English for the use of student readers. This includes outlines of each scene, copious notes, frequent literary illustrations, and translations of select passages. The edition is an excellent one — one of the best. [Rivingtons.]

French.

The first series of M. Sathas's *Documents inédits Relatifs à l'Histoire de la Grèce au Moyen-âge* relates to Venetian rule in Greece in the 15th century but furnishes little information of Greece itself. Public libraries should have it. [Paris: Maisonneuve. 20f.]

M. Anatole France has edited, with an introduction, Madame de la Fayette's memoir of *Henriette d'Angleterre*, the youngest daughter of Charles I of England, the story of whose life furnishes an animated though not very creditable picture of French court-life in the latter half of the 17th century. [Paris: Chamoray.]

M. de Beaucourt has been engaged twenty-five years, he says, on the studies for his *Histoire de Charles VII*, of which the first volume, "Le Dauphin, 1403 — 1422" has just appeared. The purpose and effect of the work are to improve the portrait of Charles VII, and set him forth as the political regenerator of his country. [Paris: Libraire de la Société Bibliographique.]

Norse.

From that graceful writer, L. Dilling, we have three elegantly printed volumes of short stories *Hverdagsmennesker* (Everyday People), written with a thorough appreciation of the poetry of common life and in every way pure and wholesome. A rich vein of humor pervades every story, and the people to whom we are introduced are attractive and entertaining. We do not hesitate to recommend them to every lover of Norse literature. Mr. Dilling is really the successor of Hans Christian Andersen, though no imitator of him. He is original, and plows his own field with his own steers. [Cammermeyer.]

The Grimm of Norway in the field of folk-lore is Asbjörnsen, to a translation of whose tales we referred in a late issue. After his harvest there is little to be gleaned by others. But Mr. Hallvard A. E. Bergh has attempted to collect the master's leavings, and in *Nye Folke-Eventyr og Sagn fra Valders og Hallingdal* has given a third volume of the fruits of his labors among the peasants of Valders and Hallingdal. Its ten "Nursery Tales and Traditions" have never before appeared in print. Mr. Bergh intends to continue his researches in other parts of Norway. [Cappelen.]

PAMPHLETS AND PERIODICALS.

— We are now regularly receiving *The Chrysanthemum*, a monthly magazine for Japan and the Far East, published at Yokohama by Meiklejohn & Co. at $3 a year. It is a modest undertaking, but is certainly an encouraging sign. The April number has nine articles or departments, including Notes and Queries on Japanese topics, Reviews, a Vocabulary of biblical, religious, moral, and ecclesiastical terms, and several original contributions.

— Mr. George Stewart, Jr., of Toronto, Canada, who has done much excellent writing about contemporary authors, has lately read a paper on *Thoreau* before the Literary and Historical Society of Quebec, of which 50 copies have been printed at the *Morning Chronicle* office in that city. But his estimate of Thoreau as "a philosopher . . . second only to Emerson in the range and scope of his powers," is subject to a large discount.

— *Harper's Monthly* will soon publish a paper by Miss Amelia B. Edwards on the recent discoveries at Dayr-el-Baharee, illustrated by photographs; and the same accomplished Egyptologist will soon print in *Knowledge*, a new English periodical, a serial account of "Rameses II, the Oppression, and the Exodus."

— The portrait of Longfellow accompanying Mr. Curtis's paper in the June *Harper*, is by far the finest engraved portrait of the poet we have yet seen. As a likeness it is singularly truthful to the best traits of its subject, and its technical merits are very remarkable.

— A useful account of *Educational Journalism* has been published by C. W. Bardeen, of Syracuse, N. Y. It names some sixty journals devoted to the science and practice of education, in this country and England, with many particulars of their histories.

— M. Alphonse Daudet is continuing his "Histoire de mes Livres" in the *Nouvelle Revue* of Paris. *Le Petit Chose* and *Robert Helmont* are the works treated in his latest chapter. The first he makes out to be considerably autobiographical.

— A *Guide du Librairie — Antiquaire et du Bibliophile* is projected in Paris by MM. de Beauchamps and Rouveyre, for the discussion of tastes in books, fluctuations in values, bindings, and other matters of interest to collectors.

— The best thing in the last number of the *Magazine of American History* is *not* the steel portrait of Longfellow, though the engraving is good as such. The photograph on which it is based was an unfortunate selection.

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—A paper on Mr. Browning's Love Poetry by Mr. Arthur Sidgwick, read before a late meeting of the Browning Society, appears in the May number of the English *Journal of Education*.

—The *Antiquary*, of which Mr. J. W. Bouton is the agent for the United States, is publishing a valuable series of historical articles upon Church, popular, and national festivals.

—A *Girton Review* has been started at Cambridge, England, for the record of the doings of under-girl-graduates in England and America.

Faber's Mind of Mencius.

The most noted of the ancient Chinese sages next to Confucius, and now more generally studied by old and young in the schools than even he, is Mencius (Mǎng-tsze), who flourished in the first half of the 4th century B.C. In the century following the death of Confucius heretical opinions began to divide his disciples, attended by the reappearance of superstition and a general corruption of morals, which made void the teaching of the Master. This led Mencius, who was his ardent follower, to champion the cause of orthodoxy, which he did with great skill and success. Confucius was the apostle of humanity. Like Socrates he kept aloof from abstruse speculations, and held that man, individually, socially, and politically, was the highest of all studies. Mencius followed the same line of thought, explaining and amplifying the utterances of the sage and of the other ancient worthies who had preceded him. He taught by dialogue and narrative, and displayed much acuteness in meeting the arguments of other philosophers. His sayings were recorded by his pupils, but little regard was had to order of topics, so that it has been hitherto difficult to get a clear general idea of his teachings. In order to facilitate this, Rev. E. Faber, a German missionary who has for many years resided among the Chinese, and devoted himself to the study of their ancient literature, has made a new translation of the works of Mencius, re-arranging them according to subjects. He has added quotations from a native commentary and extended explanations of his own. This work, translated from the German by Rev. A. B. Hutchinson, also a missionary in China, is the book before us. We have not space to give even a list of all the topics that it contains, but, to characterize it by a word, it is moral philosophy applied to the conduct of life in all its relations. These may be arranged under three general heads—man as an individual, as a social being, and as a member of the state. Under the first head are discussed the elements of moral science, including the essential nature of man, his virtues and corresponding duties. Mencius held, in opposition to some of the philosophers of the time, that man is essentially good, and that to ensure the performance of every duty it is only needful to draw out and strengthen his original disposition. The neglect of education results in dwarfing these qualities, and in admitting evil to the soul through the senses. On this theory men differ quantitatively rather than qualitatively. Under man as a social being, Mencius applies the science to the lives of four types of persons: the scholar, the great man, the sage, and the holy man. He also reviews in turn the relations of father and son, older and younger brothers, friends, man and wife, sovereign and ministers; and points out the duties belonging to each. Under the third head is treated political economy proper, and such subjects are discussed as production, commerce, taxes, national education, defenses, etc. Mencius cannot be charged with servility to the great, for he says that the people are the most important element in the state, the ministers second, and the sovereign last. In his ideal state the ruler is indeed the shepherd of his subjects, caring for their needs, and treating them "like a wound." It is difficult to give a concise view of the short pithy observations of Mencius. His homely style, his independence of thought, his contempt for shallow and unpractical speculations, remind us at every turn of Socrates. Considering the age in which he lived, one cannot but be struck by the acuteness of his philosophical insight and the purity of his ethics. We commend these dialogues of Mencius as excellent reading for students of moral and political science. [Houghton, Mifflin & Co. $3.50.]

Collections of English Sonnets.

Mr. Caine's is at least the tenth selection of English sonnets made within the present century. Henderson's *Petracha* (1803) was chiefly distinguished by the homage which it paid to mediocrity; two sonnets by Shakspere and one by Milton were included, while Langhorne, Polwhele, Mary Robinson, and Charlotte Smith occupied some scores of pages. *Petracha* was followed by Capel Lofft's *Laura* (1813–14), a remarkable anthology in five volumes, and in six languages—English, Italian, Spanish, Portuguese, French, and German. After a considerable interval came Dyce's exquisite 16mo *Specimens of English Sonnets* (1833), in which Wordsworth was much interested, assisting the editor with his advice, and with a liberal contribution from his volumes of the preceding year. Mr. Housman quickly succeeded—his Preface is dated 1835—and for the first time the English sonnet is represented with some approach to adequacy in his "Collection." It is worth noting that the volume gives "The Polish Insurrection," by Alfred Tennyson, a "powerful and extraordinary writer," whose genius, we are told, has been elaborately and ably analysed in the *Westminster Review*. From "The Polish Insurrection" to "Montenegro" the interval of time is wide; but the same loyal passion for freedom characterises both poems. *The Book of the Sonnet* (1867)—two volumes—edited by Leigh Hunt and Samuel Adams Lee, is chiefly valuable because it includes a collection of American sonnets, and is prefaced by an elaborate essay from Leigh Hunt. All these collections may be looked on as preparatory to Mr. Main's great *Treasury of English Sonnets* (1880), a volume certainly not designed for what Americans call the vest-pocket series, but which was rightly conceived and excellently executed so as to fill a place in the library of the student of English poetry which had never been adequately filled before; nor is it likely that Mr. Main's volume can be supplanted by any younger rival for half a century. Happy are the possessors of the beautiful quarto; but the octavo was of ungraceful bulk; and, since one likes to sip one's poetry in the open air, some daintier flagon is to be desired. This may be had in Mr. Dennis's delightful *English Sonnets*, the first edition of which preceded the great "Treasury," or in Mr. Waddington's *English Sonnets by Poets of the Past*, which bears the date of the present year. A new field was found by Mr. W. Davenport Adams when, in the second book of *Latter-Day Lyrics*, he gave a selection of fifty sonnets from contemporary makers of verse. Upon this field Mr. Waddington presently entered in *English Sonnets by Living Writers*, the earlier of his two volumes. Last comes Mr. Caine, whose object is to represent in a single volume the writers of both the present and the past.—*Edward Dowden, in the Academy.*

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

"The Two Noble Kinsmen."—A correspondent in this city wants to know whether there is "a cheap annotated edition" of *The Two Noble Kinsmen*, and also whether Shakespeare has been proved to have had a hand in the play.

The only cheap edition of the play with notes is the one edited by Rev. W. W. Skeat, and published in the "Pitt Press Series" (Cambridge, Eng.) in 1875. Macmillan & Co. are the publishers for this country, and the retail price of the book here is 90 cents. It contains an historical introduction of 24 pages, in which the authorship of the play is discussed; and about 60 pages of "critical notes," which are much like those of the "Clarendon Press" edition of Shakespeare's plays. Its plan and execution throughout closely resemble those books, though the introduction is hardly up to the average of Mr. Aldis Wright's scholarly work. If the edition does not fully satisfy the critical student, it is all that the great majority of students and readers can need.

A better one for those who want it and can afford it is Mr. Harold Littledale's, published by the new Shakspere Society in 1876. The text is a careful revision of the quarto of 1634 (the earliest edition of the play), with a collation of the other leading texts at the bottom of the page, after the manner of the "Cambridge" edition of Shakespeare. About 70 quarto pages of notes are appended, which give a summary of the comments and criticisms of preceding editors, with much fresh and valuable matter from Mr. Littledale's own hand.

In 1876 the New Shakspere Society brought out two other volumes on *The Two Noble Kinsmen*; a fac-simile reprint of the quarto of 1634, with a collation of the second edition (1679), edited, with an introductory "bibliography," by Mr. Littledale; and *A Letter on Shakspere's Authorship of The Two Noble Kinsmen*, by Wm. Spalding, M.A., with "forewords" by Mr. Furnivall, and a life of Mr. Spalding by Dr. John Hill Burton; the whole forming a quarto of about 125 pages.

These three volumes, though but a part of the issues of the New Shakspere Society for 1876, are well worth the annual guinea (six dollars in this country, including postage) which the membership costs.

That Shakespeare had something to do with *The Two Noble Kinsmen* is pretty certain; but the more carefully we study the play, the less are we inclined to believe that he wrote any large part of it. The title-page of the quarto of 1634 tells us that it is "Written by the memorable Worthies of their time; Mr. *John Fletcher*, and Mr. *William Shakspeare*." This of course does not settle the question of authorship, but it is more in favor of Shakespeare's share therein than it would have been before the publication of the folio of 1623, or during his lifetime. The internal evidence of style and metre is, however, of more importance; and this has been made the basis of a division of the play between Fletcher and Shakespeare by several critics, who agree with reasonable closeness in their conclusions. Mr. Fleay assigns to Shakespeare 1318 lines in all, and to Fletcher 1441 lines. It would be impossible for us to refer to the details of the division here. Indeed, we can only add that the great difficulty we personally find in accepting a

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division which allots to Shakespeare so large a share in the play is the *date* that must be assigned to the work. *If* Fletcher and Shakespeare wrote the play together, it is quite certain that it could not have been far from the time when they produced *Henry VIII.* in partnership, or about 1612; and no considerable portion of *The Two Noble Kinsmen* seems to us like Shakespeare's work in *Henry VIII.* or any other work of that latest period in his career as an author. The characterization appears to be in many respects unworthy of him *at that time*, though we might perhaps accept it as his if it were supposed to be some of his earlier work. Further study may modify this opinion, and we may yet decide to print the play in our edition of Shakespeare as at least having a better claim to be partly of his composition than *Titus Andronicus*.

Mr. Emerson on the Authorship of "Henry VIII."—That Fletcher and Shakespeare wrote *Henry VIII.* is now generally agreed by the critics, and the parts that belong to the respective authors are settled almost beyond dispute. It is a curious and striking illustration of Emerson's keen and critical insight that, in the chapter on Shakespeare in his *Representative Men*, he should have anticipated these results of recent investigation. After referring to Malone's discussion of the poet's share in the three Parts of *Henry VI.*, he remarks:

In *Henry VIII.* I think I see plainly the cropping out of the original rock on which his own finer stratum was laid. The first play was written by a superior thoughtful man, with a vicious ear. I can mark his lines, and know well their cadence. See Wolsey's soliloquy, and the following scene with Cromwell, where, instead of the metre of Shakespeare, whose secret is that the thought constructs the tune, so that reading for the sense will best bring out the rhythm, here the lines are constructed on a given tune, and the verse has even a trace of pulpit eloquence. But the play contains, through all its length, unmistakable traits of Shakespeare's hand, and some passages, as the account of the coronation, are like autographs. What is odd, the compliment to Queen Elizabeth is in the bad rhythm.

Emerson was wrong in assuming that the play was an old one revised and enlarged by Shakespeare; but that of course does not detract from the truth and subtlety of the main criticism. He recognizes the mannerism of Fletcher's metre, and does not err in pointing out passages that belong to him and to Shakespeare. If he had gone through the whole play minutely, no doubt he would have divided it between the two men essentially as Spedding and other recent critics have done.

So far as we are aware, this passage in Emerson attracted no special attention at the time. If anybody commented upon it, we should be glad to know it.

NEWS AND NOTES.

—We are authorized by Mr. J. Eliot Cabot, Mr. Emerson's literary executor, to say that of Mr Emerson's unpublished papers it is not decided as yet what will be used. His lectures in the University Courses at Harvard are mostly unpublished, and there are a good many other lectures never printed in their present form. The question of their use will depend on whether they contain much that is substantially different from what Mr. Emerson himself published. There are also a good many sentences in his journals that will probably see print in some form: what is not yet determined. We are requested to add that Mr. Cabot will feel much indebted to any one who will send him any letters of Mr. Emerson's, either with or without permission to publish; and that he will undertake to return all such shortly, giving in the meantime receipts for the same. Mr. Cabot's address is Brookline, Mass. In this connection we may add that the Rev. J. H. Ward is preparing a memorial volume on Emerson, somewhat after the plan of Mr. Kennedy's book about Longfellow, made up largely of personal matt er.

—There is no further light on the question who is to write the authorized biography of Longfellow. Mr. Howells and Mr. Aldrich are both off for Europe, and the *Atlantic Monthly* during Mr. Aldrich's absence will be conducted by Mr. Horace E. Scudder. Mr. A. Smith, of Houghton, Mifflin & Co., has returned to his important desk after a month's absence for refreshment at the South.

—J. B. Lippincott & Co. announce for early issue, *Brushland*, a new book by John Darby, author of *Odd Hours of a Physician*, etc. They have in press the volume of short stories which "Ouida" wrote for King Humbert's children—*Bimbi and Other Stories*, and a new translation from the pen of the indefatigable Mrs. Wister, whose last book, *From Hand to Mouth*, has only just been issued.

—Karl Knortz of Johnstown, Pa., is writing biographies of American authors for a new and revised edition of Meyer's *Konversations-Lexikon*, soon to be published by the Bibliographische Institut of Leipzig. Two essays by the same author have just been issued by Paul Frohberg of the same city under the title of *Mythologie und Civilisation der Nordamerikanischer Indianer*.

—A novelty in religious literature in press by A. D. F. Randolph & Co. is entitled *Across the Atlantic*—a daily manual of devotion for voyagers to Europe. It has a scripture and a stanza for each day, both outward and homeward bound, with a map, a miniature "log-book," and blank pages interleaved, for notes and autographs. This is certainly an ingenious service of piety.

—Mr. Melvil Dui, under the name of the "Library Bureau," has succeeded to the business of the Readers' and Writers' Economy Co., and will carry on the same at 28–34 Hawley Street, Boston. The business is the manufacture of and dealing in labor-saving apparatus for readers and writers, all of whom will find it well worth their while to inquire for further particulars.

—James R. Osgood & Co.'s spring publications include *Among the Azores*, an illustrated volume of travel by L. H. Weeks, literary editor editor of the Boston *Post*; and a collection of *Essays from the Critic*, our New York contemporary.

—The price of A. C. Armstrong & Son's new edition of Napier's *Peninsular War* is $7.50 instead of $10, as stated in our notice of the work.

—The Concord School of Philosophy will open July 17 and close August 13, and among the lecturers are to be Mr. Alcott, Mr. Sanborn, Mr. Harris, President Porter of Yale, President Seelye of Amherst, Dr. Mulford, Mrs. Howe, Mrs. Cheney, Miss Peabody, and Dr. Bartol.

—*Pen Pictures of Modern Authors*, the second volume of Wm. Shepard's series on "The Literary Life" will be published next week by the Putnams. The third volume of this series will be entitled *Pen Pictures of Earlier Victorian Authors*.

—Houghton, Mifflin & Co. have in press the Rev. T. Mozley's *Reminiscences of Oriel College and the Oxford Movement*, a subject of rather growing interest as its proportions and results become more and more visible.

—James Pott will issue immediately *Apostolic Christianity*, by Rev. C. A. Row, M.A., and *Meditations on the Example of the Passion*, by Rev. Arthur C. Hall, of the Church of the Advent, Boston.

—Geo. H. Ellis has in press a new volume by Rev. Minot J. Savage, entitled *The Modern Sphinx*. Mr. Gannett's *Year of Miracle* has reached a third edition.

Great Britain.

—Hurst & Blackett have in press *The Friendships of Mary Russell Mitford, in Letters from her Literary Correspondents*, among whom were Macready, Cobbett, Douglas Jerrold, Ruskin, Tom Taylor, Barry Cornwall, Mrs. Trollope, Mrs. Hemans, Joanna Baillie, Harriet Martineau, and Miss Edgeworth.

—C. Kegan Paul & Co. will add to their Parchment Library the works of Shakespeare in twelve volumes without note or comment. The text will be that of Delius, the German commentator, with a more sparing use of punctuation marks.

—Bickers & Son of London have ready, for subscribers, an extra *édition de luxe* of *Evelyn's Diary* in four volumes, imperial 8vo, half roxburghe, with 124 illustrations, 100 of them selected portraits. The price is £7.

—Sotheran & Co. announce a reprint, in twelve thick demy octavo volumes, of the works of Samuel Richardson, the celebrated English novelist of old, author of *Clarissa Harlowe* and *Sir Charles Grandison*.

—Mr. Edward A. Freeman will embody the experiences and observations of his recent American trip in a volume. His foremost impression is said to be the English character of the American people.

—*The Great Diamonds of the World* is the title of an historical and descriptive work in press by George Bell & Sons. It is the joint work of E. W. Streeter, Joseph Hatton, and A. H. Keane.

—Ward, Locke & Co. have secured the right of reproducing in England and the United States the illustrations accompanying Didot & Co.'s new French edition of the Waverley Novels.

—Sampson Low & Co. have in press a Life of Sebastian Bach by Reginald Lane Poole, the first original work on the great German composer for English readers.

—The first volume of the life of F. D. Maurice is nearly printed, and the publishers, Macmillan & Co., hope to have the whole work ready before long.

—Since January, 1881, the Committee of the Cobden Club has circulated 730,000 publications, chiefly in support of the principles of Free Trade.

—A collection of Mathematical and Physical Papers by Sir William Thomson is soon to be issued by the Cambridge Press.

—Miss Cordery's volume on The French Revolution for the series of "Epochs of Modern History" has gone to press.

—In the London *Literary World* Mr. Peter Bayne has begun a study of Longfellow.

—Fanny Kemble's *Records of Later Life* are out in London.

The Continent.

—Mr. Edward King writes from Paris to the New York *Evening Post* of the death of Madame Balzac, widow of the great novelist, and the woman to whom he dedicated his tender little romance *Pierrette*, which occurred on Monday,

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April 10, in her mansion in the street named after her famous husband. It was in this same house that the author of *The Human Comedy* died — an odd old house, such as Dickens would have loved to describe, with crumbling walls, and windows in shabby casements, and doors tumbling from their hinges. Here Balzac lived and worked, clad in his friar's robe; and it is a pity that the nest out of which sprang so many airy creations of his charming fancy is to be swept away by the march of improvement. Next month the widow of one of the Rothschilds is to take possession of all the section, which she has purchased for an enormous sum; and the Balzac house is to be torn down to make room for some splendid palaces. Madame de Balzac had kept the work-room of her husband exactly as it was on the day of his death, and a day or two before her own fatal illness she visited it, and lingered lovingly over every smallest relic of the departed romancer. "It is the last time," she said, mournfully, as she went out; and this proved true. She never entered the room again. She was a member of the Polish aristocracy, and shared the life of Balzac for many years before her marriage with him, which occurred but six months previous to his death.

— General Meredith Read, an American resident abroad, and recently minister at Athens, is engaged on a two-volume history of *The Society of the Eighteenth Century on the Banks of the Lake of Geneva*, founded upon materials hitherto unpublished. Voltaire, Rousseau, Gibbon, Malesherbes, and Beckford will figure picturesquely in its pages, and there will be numerous illustrations.

— A volume of the *Correspondence of George Sand* has appeared in Paris. Among its contents is a letter to Liszt, whom the writer addresses as "mon bon enfant et frère."

— The Princess Marie della Rocca, the niece of the poet Heine, is about to publish another volume of gossipy material about him.

— Victor Hugo's new drama, *Torquemada*, has gone to press. It is in three acts, with a prologue entitled "In Pace."

— Von Ranke has nearly completed the third volume of his *Universal History*.

— A Life of Dean Stanley has appeared in Holland.

— Turgénieff is in poor health.

Necrology.

Moe. At Christianssand, Norway, March 27, Jörgen Moe, 71 years; Bishop of Christianssand, a poet of eminence, and a learned student of comparative mythology. His collected works were published in 1877 in two volumes, excluding stories published jointly with Asbjörnson.

Greenwell. At Clifton, England, March 29, Dora Greenwell, author of several theological works and collections of poems.

Wooldridge. In London, April 14, Mr. Harry Wooldridge, founder of the *Cornhill Magazine*.

Rice. In London, April 26, James Rice, the literary partner of Walter Besant, whose joint novels have delighted so many American readers. Their partnership began in 1871. Mr. Rice took a law degree at Cambridge in 1868, was editor and proprietor of *Once a Week* from 1868 to 1872, was afterwards London correspondent of the Toronto *Globe*, and published in 1879 a *History of the British Turf*.

Widdleton. In New York, May 2, William J. Widdleton, about 50 years; the publisher; most widely known by his editions of Poe.

NEW PUBLICATIONS.

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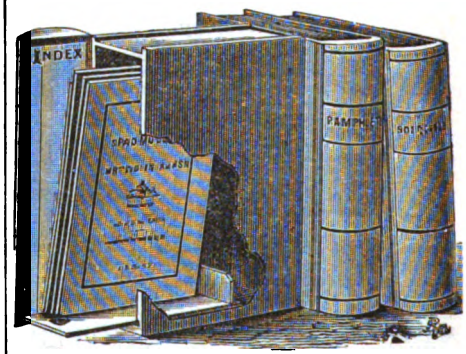

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ZOLA'S STINK-POT.*

THE caption which we have selected for this article may not be elegant, but we believe it is accurate. And we further believe that in the casé of M. Zola it is time to call a spade a spade. "Witches' cauldron" might answer as a rendering for "Pot-Bouille," but is hardly forcible enough. At the risk of offending polite ears not familiar with naval phraseology we shall therefore stick to our term.

In this nauseously offensive book M. Zola has carried the doctrine of naturalism to a logical and fitting conclusion. Having once propounded his belief, not only that all material is adapted to the use of the novelist, but that the novelist ought by preference to give his works a pathological tendency and study disease and corruption rather than health and cleanliness, he was bound to demonstrate its artistic value; and he has wrought to the full his own condemnation. In *Pot-Bouille* we have an alleged study of the French middle-class, the class upon whom the author has heretofore chiefly relied for an audience. He brings up to Paris one Octave Mouret of the depraved Macquart line and lodges him in a bourgeois apartment house whose resplendent gilt and massive adornments are simply the garnishing of a sepulcher. To quote the words that M. Zola himself uses with an oracular introduction in describing the conversation of one of his characters:

il se lâchait sur les femmes, les unes qu'une éducation de poupée corrompait ou abêtissait, les autres dont une névrose héréditaire pervertissait les sentiments et les passions, toutes tombant salement, sottement, sans envie comme sans plaisir; d'ailleurs, il ne se montrait pas plus tendre pour les hommes, des gaillards qui achevaient de gâcher l'existence, derrière l'hypocrisie de leur belle tenue; et, dans son emportement de jacobin, sonnait le glas entêté d'une classe, la décomposition et l'écroulement de la bourgeoisie, dont les étais pourris craquaient d'eux-mêmes.

With this peculiar conception of society, it is no wonder that M. Zola sees nothing but loud-mouthed foolishness in one who talks of "le soneur universel." There is not one decent character in the book; not one redeeming trait of manhood; not one pure woman; not one touch of humor; not even an innocent child. It reeks with filth. It is a veritable hot-bed of indescribable grossnesses and will besmear every one who touches it. The foulest episodes, page after page, that would disgrace the note-book of a respectable medical student, the debasing language of kitchen scullions, follow one another in detestable profusion, and there is one chapter that in absolute and downright nastiness has no parallel even in *The Practical Midwife's Handbook*. *Pot-Bouille*, as we say, sounds the depths of naturalism and, for the lesson it teaches, the world has reason to be grateful. The most devoted adherent of the realistic school must turn from it with disgust. One could ask no more damning punishment upon any false leader in literature than that he should have written this book. Worst of all, M. Zola has willfully lain down in the mud. At times he has demonstrated a talent which has even been worthy of the name of genius. In *La Conquête de Plassans* and *La Faute de l'Abbé Mouret*, yes, even in *Nana*, he revealed descriptive powers of a high order. But he has never created a character that will live, for the reason that none of his characters are real. His men and women, with a few exceptions, are simply bestial. "You have brought me Balzac again," exclaims Marie Pichon in *Pot-Bouille*, "but I don't like Balzac; he is too much like real life," and the next time her lover comes he brings her Lamartine. No one in his senses will ever accuse M. Zola of being too real. He is afflicted with moral myopia. If one prefers to observe nature from a dung-hill, very well. The pathologist has his place. But when the details of disease are tricked out by a debauched imagination, we have not fiction, but the most debased form of literature, whose production in all civilized eras has carried with it the stigma of lasting contempt. Even if M. Zola's observations were true — and they are not; and even if his books were faithful to life — which they are not; we would no more willingly apply the term art to them than to a microscopic examination of a pailful of sewage.

As to the alleged translation of this book issued in this country, it is creditable to neither maker nor publisher. Manifestly designed to gratify a prurient taste aroused by the indecent gossip of newspaper correspondents, it necessarily follows the original afar off (possibly after the emendations of M. Jules Simon in the *Gaulois*) and is as devoid of literary merit as of every other positive quality.

* Pot-Bouille. Par Emile Zola. Paris: G. Charpentier. Boston: C. Schönhof. 3f. 50c.

Pot-Bouille. By Emile Zola. Philadelphia: T. B. Peterson & Bros. $1.25.

MR. BANCROFT'S NEW WORK.*

THE Hon. George Bancroft and his life-work may well make almost a chapter by themselves in the future history of American literature. Sixty years ago, when Mr. Monroe was President of the United States and George IV was King of England; when Lord Byron was careering as lover and poet in Italy, and Shelley careening in his treacherous yacht on the Mediterranean; when Wordsworth had his reputation yet to make and Scott was in the midst of the Waverley Novels; when Irving was in London, writing *Bracebridge Hall*, and Cooper at Mamaroneck was half way between *The Spy* and *The Pioneers;* when Emerson was just out of Harvard and Longfellow just in at Bowdoin; Mr. Bancroft, fresh from his student achievements at Göttingen and Berlin and from the honors of personal acquaintance with Humboldt, and with Goethe at Jena, was fairly under way with his studies and collections for a history of the United States. He was then filling for a year the position of tutor in Greek at Harvard. Twelve years passed before the first volume of his history was ready; forty years more before a tenth volume completed the great work to the close of the Revolution. Now, at the ripe age of eighty-two, Mr. Bancroft, tall, gray, and hale, patriarch of American historians as Bryant was of American poets, launches the two volumes of a new series joining closely on to the first and extending its method to the events of 1789.

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But Mr. Madison's letters and papers are only a few straws from the field which Mr. Bancroft has gleaned in search of the materials for these volumes. The letters of the Langdon-Elwyn family of New Hampshire, of John Sullivan, of Roger Sherman, and of

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Oliver Ellsworth; of Samuel Adams, William Paterson, and Rufus King; of Robert R. Livingston, Alexander Hamilton, and John Jay; of Governor Clinton and Gouverneur Morris; all passed into or through Mr. Bancroft's hands; and the archives of the old congress itself, and of Massachusetts, Pennsylvania, and Maryland, as well as the state papers of England and France, were all opened to him without reserve to explore. Two hundred volumes of documentary materials at Paris, nine volumes of newspaper cuttings preserved by William Vaughan, a leading London merchant, and masses of original reports and records, complete the list of the more important authorities by which Mr. Bancroft has been able "to trace step by step the march of the people of the United States, from the Hartford convention of the New England States and New York in 1780, to the federal convention of 1787; and to show the origin, progress, and completion of the ordinance of 1787 for governing the North-west."

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Nearly one half of the first volume and more than one quarter of the second volume are occupied with documentary appendices, enabling the reader to see for himself in print fragments at least of the original letters, papers, and other records on which the history is based. The contents of these appendices are indexed, but not the body of the work itself.

A REVEREND IDOL.*

BOSTON'S most distinguished minister has a new distinction; he has had a novel written about him. The audacious author has had the forbearance to disguise her subject as the Rev. Kenyon Leigh, rector of St. Ancient's, New York; but the disguise is "too thin" to deceive anybody who has been familiar with Boston during the last dozen years, and the knowing reader will see through it before he has read a dozen pages of the book.

One of the earliest unmistakable revelations of Mr. Leigh's identity occurs the very day after his taking possession of his summer quarters in the house of the good widow Doane on Cape Cod. The widow is talking over her distinguished clerical guest with her other boarder, Miss Monny Rivers, and expatiating on the rumors which have reached her of the way the ladies are "after him" in New York, an announcement which the skeptical Monny, who has just had a peep at the famous minister and nothing more, receives with "a shriek of merriment."

"The idea of anybody's being after that enormous!" she exclaimed. "Any woman who wasn't a horrid giraffe would have to stand up on stilts to marry him. Or she might have a strap put through his arm to reach up and hold on by, the way they do in the horse-cars," said the girl, twisting her pocket handkerchief into a loop with a peculiarity she had of losing herself for the moment in any passing fancy. "Graceful, to come down the aisle leaning on your bridegroom this way," she said, suggesting with a single upward thrust of her white arm, the tableau of an average woman clutching at the noosed elbow of a Titan about fifteen feet high.

The Rev. Kenyon Leigh, "the great preacher of St. Ancient's," though "a most uncommonly tall, powerfully-built man," would never have been taken for a minister, even of the athletic type. Notwithstanding his immense physique, he was a man in whom intellectuality rather than animal spirits predominated, and his spiritual nature was correspondingly large and full. He was every inch a man—and there were an unusual number of inches! He was thirty-four, unmarried, and adored by women. Ecclesiastically he was a Broad Churchman. "The Puritans flocked to hear him, though he preached in a gown; and the radicals, though he preached the strait gospel." His enthusiasm of humanity made him the most accessible of men, yet no man ever kept himself more truly unspotted from the world. No wonder that this giant, this hero, this prodigy of muscular development, of pulpit eloquence, and of Christian manhood, had run away from his fashionable pursuers in the metropolis, to hide for a season in a wilderness, so to speak, on the back side of Cape Cod. And no wonder at his disgust when he found the ground preëmpted by—a woman! His first impulse was to take precipitate flight; a second thought brought him by accident into sudden acquaintance with Miss Monny Rivers on the beach. And then—ah then! All other thoughts led to one conclusion. The Rev. Kenyon Leigh was caught in meshes soft as silk but as strong as steel.

The joke of it is that at the outset Miss Monny Rivers detests him in particular as much as he detests womankind in general. The first part of the story is as amusing as it is lively in depicting the interplay of mutual prejudice and repulsion between the two. For example, Miss Monny was an artist.

On those long, solitary rambles which she took daily, she was sure to have on her arm an angular, frame-like thing, loosely wrapped in a shawl (it was her sketching apparatus, which, since Mr. Leigh's advent, Monny kept thus concealed). "What is that square bundle that you carry about so much?" he asked her bluntly one morning in the porch, as she came in glowing from her early walk, just as he was going out. "It's a mirror," shortly answered Monny, entering the house. "What do you say such things to the minister for?" asked Mrs. Doane within doors, as Mr. Leigh went beyond hearing. "To strike him dumb," laughed Monny, . . . "You should have seen his eyes," the girl went on, half laughing and half indignant. "It was a little more than he expected, and he expects a good deal in the way of idiocy in women." . . .

The first event to break down the fence between the rector of St. Ancient's and the young artist boarder is a shipwreck, in connection with which the rector plays the part of hero, carrying a line through the breakers to the stranded vessel and effecting the rescue of all hands. This performance is followed by another of a highly different but more diverting character, the minister, his eyes being opened to his fate, going to New York and bringing home two triumphs of the milliner's art as a love-gift to Miss Monny. The account of this bonnet experience is brim full of fun, and lifelike to the last degree. Next comes a Sunday service in the old Cape meeting-house, St. Ancient's rector following Miss Monny into the singing gallery, and doing his best at the bass while she presides at the organ; the whole scene being described with much relish. Thus one step leads to another, an engagement of marriage follows in due time, and the moral finally is reached and illustrated that "to a 'magnetic' minister Heaven should send his absolute affinity." "Of a pulpit genius," reasons Gen. Bingham, one of the wardens of St. Ancient's, "you should always be able to say in one and the same breath, 'he's a great preacher, and very much in love with his wife.'"

So far the story is good and pleasant; but a dark thread is interwoven with it which we do not like so well. Among the Rev. Kenyon Leigh's admirers is a Mrs. Van Cortlandt, a widow, dark, dashing, and desperate, determined on marrying the big rector herself, and to that end not hesitating to

* A Reverend Idol. A novel. James R. Osgood & Co. $1.50.

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attack Miss Monny Rivers with a disagreeable scandal, basely founded on an innocent school-girl escapade of hers, which she has grown to be heartily ashamed of, but has not had the courage to tell her lover about till his mind has been poisoned against her by her rival, and, in a horrible distrust, he for the moment has given her up. This unhappy misunderstanding almost ends in a tragedy on the tide-swept rocks, and for awhile the story comes perilously near the edge of the melodrama. The whole Van Cortlandt part of it is unpleasant, and Miss Monny's New Orleans adventure of her earlier days is both improbable and unsavory. In fact the story is nowhere very probable.

With these exceptions *A Reverend Idol* is a capital novel, fresh, bright, and interesting. It is undeniably clever, and some of the best things that have lately been written about women, ministers, art, and various social questions, may be found in its pages. Its roguishness is irresistible, and though the author has undoubtedly taken a liberty with the eminent individual whom she has sketched so vividly into her picture, she may ask to be forgiven in consideration of the temptations of the subject. Certainly no reader will think any the less of him for this laughable parody of some of the well-known annoyances of his position; and the book may help to cure them.

THE GYPSIES.*

[Mr. Charles Godfrey Leland, widely known by his pseudonym of "Hans Breitmann" and by his Dutch ballads, is a Philadelphian by birth, and almost a sexagenarian, having begun his wandering desultory life in 1824. Princeton, Heidelberg, Munich, and Paris gave him the foundations of his education, which has never been finished. He went through the motions of admission to the bar, and then fell a victim to a taste for literature. He has been by turns the journalist at home and the American abroad. There is said to be but one man left in the world who can read John Eliot's Indian Bible. Mr. Leland is not that man, but he is probably the only native pure-blooded American who can speak Romany, as the language of the gypsies is called, as if it were his mother tongue. He has published poems, travels, studies in natural history, and translations; and four writings on or about the gypsies previous to this last. The four are *The English Gypsies and Their Language*, *Anglo-Romany Ballads*, *Remarks on the Origin of the Gypsies and their Language*, and *The Origin of the Gypsies*.]

MR. LELAND'S "proficiency in Romany," remarked the English Mr. Roebuck once, in the course of a jaunt after gypsies along the Thames, "is well known to me. I have heard him spoken of as the successor to George Borrow." That honor Mr. Leland modestly disclaims. There are other gentlemen in England, he says, who are far superior to him in knowledge of this strange people. But he knew Borrow well — "a fresh and hearty giant," he calls him, "holding his six feet two or three inches as uprightly at eighty as he ever had at eighteen." Mr. Leland had a funny experience with Borrow. When his book on *The English Gypsies and Their Language* was ready for the press, he wrote to Borrow asking leave to dedicate it to him. What did Borrow do but, making no reply to Mr. Leland's letter, announce in the papers the very next Monday his own *Word Book of the Romany Language*, with exactly the particulars which Mr. Leland had informed him his book was to contain! That certainly was a gypsyish trick.

The interest of Mr. Leland's present work is manifold and great: partly historical, partly ethnological, partly philological; but chiefly romantic and picturesque, consisting as it does of studies, not from books, but of the gypsies themselves, visited face to face in their haunts and homes in Russia, Austria, England, Wales, and America. For there are veritable gypsies to be found in America, though so far as Mr. Leland's pages go, confined mostly to Philadelphia and New Jersey. "America," he says, "is a far better place in which to study the language than England. . . . The deepest and cleverest old gypsies all came over here to America, where they have grown rich, and built the old language up again." One of Mr. Leland's most amusing interviews is with a "crocus-pitcher" — which is gypsy-slang for a street peddler of quack medicines — whom he stumbles on in Philadelphia; a man in "a broad-brimmed hat and ear-rings and a red embroidered waistcoat of the most forcible old Romany pattern."

The bulk of the book is made up of gypsy interviews in England and Wales and on the Continent, and the narratives have a singular fascination. The gypsies are an exclusive and secretive race, and nothing could astonish them more than to be suddenly accosted on the highways, or in the fields, in the purest Romany, by an unmistakable English gentleman. Here is an example from the vicinity of Oatlands Park between Weybridge and Walton-upon-Thames:

> One evening, as the shadows were darkening the day, I met a little gypsy boy, dragging along with incredible labor, a sack full of wood, which one needed not go far afield to surmise was neither purchased nor begged. The alarmed and guilty or despairing look which he cast at me was very touching. Perhaps he thought I was the gentleman upon whose property he had "found" the wood; or else a magistrate. How he stared when I spoke to him in Romany, and offered to help him carry it! As we bore it along I suggested that we had better be careful and avoid the police, which remark established perfect confidence between us. But as we came to the tent, what was the amazement of the boy's mother to see him returning with a gentleman helping him to carry his load! And to hear me say in Romany, and in a cheerful tone, "Mother, here is some wood we've been stealing for you."

Mr. Leland's adventures with the gypsies were not always of so serene a character. On one occasion, while sitting out the evening over his cigar in Regent's Park, London, he was approached by a truculent-looking rough, evidently the worse for gin.

> At a glance I saw by the manner in which he carried his coat that he was a traveler, or one who lived on the roads. Seeing me he stopped, and said grimly, — "Do you love your Jesus?" This is certainly a pious question; but it was uttered in a tone which intimated that if I did not answer it affirmatively I might expect anything but Christian treatment. I knew why the man uttered it. He had just come by an open-air preaching in the park, and the phrase had, moreover, been recently chalked and stenciled by numerous zealous and busy nonconformists all over northwestern London. I smiled and said quietly, — "*Pal, mor rakker sā drovān. Jā pukenus on the drum.*" (Don't talk so loud, brother. Go away, quietly.) The man's whole manner changed. As if quite sober, he said, — "*Mang your shūnaben, rye. But tute jins chomang. Kushti ratti!*" (Beg your pardon, sir. But you *do* know a thing or two. Good-night.)

Even more novel and picturesque than the interviews with English gypsies are those in Russia and Austria, where Mr. Leland often found himself in strange quarters and made strange acquaintances. Here he met with the musical strain — singers and violinists, and indescribably wild and thrilling their music was. Snatches of their songs are introduced by way of illustration; and the descriptions of their persons and manners are vividly lifelike. Everywhere Mr. Leland introduced himself with the same coolness and self-possession; and everywhere he was received with the same amazement and curiosity, softening quickly into interest and most hospitable attentions.

Who are the gypsies, anyway? And where did they come from? What were the sources of their language? And how many are there in the world today? Questions like these Mr. Leland discusses and helps to answer in several closing chapters. He traces the people back to Northern India, whence they went out eight or ten centuries ago, and finds them now scattered with and like the Jews over all the earth. Besides the sketches of his experiences among them, and the results of his scientific investigations into their history, he inserts a number of gypsy stories, poems, and letters, with translations; a chapter of conversation on the subject with Mr. Carlyle, George Eliot, and others; an account of the family names of English and American gypsies, prepared by a famous member of the race; and, finally, a chapter on the Shelta, or Tinkers' language, which he considers to be "perhaps the last Old British dialect as yet existing which has thus far remained undiscovered." Accompanying this is a limited vocabulary. The book throughout is made up almost wholly of materials hitherto unpublished; and will be to most readers fresh and novel in the first degree. Even to those familiar with the previous literature of the subject it will prove a thoroughly original contribution. But it has no index and only the most general analysis of contents.

* The Gypsies. By Charles G. Leland. Houghton, Mifflin & Co. $2.00.

— We are glad to learn that Mr. Horace E. Scudder is to deliver at Johns Hopkins University, Baltimore, the coming autumn, his course of lectures on "Childhood in Literature," first given last winter before the Lowell Institute, Boston. The six lectures as then delivered will be re-cast, we understand, into four, and are certain to be

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heard with pleasure and profit by those who have the privilege. We hope to learn of arrangements for their repetition in other places next winter. Lyceum committees and college trustees would do well to bear the opportunity in mind.

MR. SERJEANT BALLANTINE'S EXPERIENCES.*

THIS is a prompt American reprint in excellent form, — with large type, a portrait of the author, and an ample table of contents and index, of one of the popular English books of the season. There are hundreds of thousands of men in England and America who have at hand the materials for similar books, but not one man in five hundred thousand has the skill to write one. The skill required is of that commonplace sort, parodoxically, like common sense, most uncommon, which consists in detecting what is interesting in the every-day details of an average life and in setting them before the reader just as they occurred without any appearance of a literary undertaking.

In order properly to introduce Mr. Serjeant Ballantine to our part of the public, we may explain that in England lawyers are classified in ranks which do not exist so distinctly in America. In England *attorneys* are lawyers who draft legal documents, institute proceedings, and prepare cases for trial in the courts of common law. *Solicitors* are attorneys practicing in courts of chancery. *Proctors* are attorneys practicing in admiralty and ecclesiastical courts. All must be regularly admitted to the profession, and their fees are prescribed by law. The present terms of admission include a five years' apprenticeship to a practitioner; for two years of which a university degree is accepted as the equivalent. Attorneys, solicitors, and proctors constitute the first or lower rank of English lawyers. The second and higher rank consist of counsellors or advocates, who remain *barristers* for sixteen years of service, after which they may be promoted to the grade of *serjeant*. From the serjeants are generally appointed the highest legal officers of the crown; and eminent serjeants are sometimes dignified with the title of "queen's counsel," acceptance of title which amounts to a pledge not to serve in proceedings against the crown except by special license.

Mr. Serjeant Ballantine, then, the author of the present volume, belongs to one of the higher grades of English lawyers; and the story of his life as related in these more than five hundred pages of recollections, if viewed in its main divisions, is a story first of professional industry, success, and advancement; second, of connections, acquaintances, or friendships with very many distinguished people; and, third, of a large number of important and famous trials, mostly of a criminal character. Mr. Serjeant Ballantine, for example, was one of the counsel for the Tichborne claimant, and of that celebrated case gives a very interesting *résumé*, extending through three of the later chapters. In 1875 he also made a voyage to India to defend His Highness Mulhar Rao, the Gaekwar of Baroda, who had been brought to trial on the charge of having attempted to poison Col. Phayre, an English officer, holding the post of British Resident. His was the first retainer ever received by a member of the London bar to appear as an advocate in India, and to this notable experience he devotes five chapters.

The bulk of Mr. Serjeant Ballantine's book — there are fifty-two chapters in all — relates to his social and professional life in London; and has the effect of a very animated picture of London life, high and low, from a lawyer's standpoint, for the last half century. Passing rapidly over the events of his boyhood, he devotes one chapter to London as he knew it in those early days, when the "resurrectionists" plied a thriving business in its open streets, and when so famous a man as the Duke of Wellington could be met at a public dinner. Hackney coaches were the principal means of locomotion. Watchmen called the hours of the night. Bishops went about in white wigs, shovel hats, and long silk aprons. Drury Lane and Covent Garden were the principal theaters. Clubs were few. Gambling-houses were many. Taverns were still frequented by gentlemen. The *Edinburgh* and the *Quarterly* were the only reviews. And the *Times* sold at sevenpence the copy.

Mr. Ballantine first hung out his shingle at 5 Inner Temple Lane, the same lane in which Dr. Samuel Johnson once flourished. In his first six months of practice he made four guineas and a half; in his second year thirty guineas; in his third, seventy-five. In those struggling days, when his personal property, "never very extensive, was reduced to little more than a pair of sheets, a tea-pot, and a coal-scuttle," he had but one trusting tradesman, whose name was Gill, but who, fortunately for him, he says, dealt in almost every article.

Gill was my resource for everything, from pats of butter to blacking. At last, after long suffering, he struck, shaking his head when I told him of the clients I expected. On the afternoon after this event I was balancing myself upon my three-legged chair in melancholy mood, when a knock sounded at my door, and a clerk from Messrs. Gilby and Allen [well-known solicitors in Carlisle Street], blessed be their names! brought me, and paid for, three half-guinea motions. With this mine of wealth in my pocket I determined to enjoy myself luxuriously, and accordingly went to Hancock's, an establishment I have already described. The glorious repast still remains imbedded in my memory — twice of saddle of mutton: I am afraid to say how many helps of jam tart. After a handsome honorarium of threepence to Mary, who had never looked coldly upon me in my worst hours of impecuniosity, I had still twenty-five shillings left. Wretch that I was, I forgot the patient Gill, and found my way into one of those sinks of iniquity, a gambling-house, in Leicester Square, and came out possessed of thirty-five pounds! I was a millionaire. Gill once again smiled upon me, and the penny roll and pat of butter upon my breakfast table next morning testified to his restored confidence.

Gambling-houses in those days lurked behind no concealments, and the doors were open to all comers. Powdered footmen ushered them in. The principal game was hazard; at the town houses, roulette. The proprietors were adepts at all sorts of trickery upon the innocent. One of the most famous of these dens was Crockford's, which presented an imposing front on St. James's Street, and appointments of fabulous splendor within.

As Mr. Ballantine got on, he joined, first the Middlesex Sessions, and afterwards the Central Criminal Court and the Home Circuit, which latter consisted of Hertfordshire, Essex, Sussex, Kent, and Surrey. The chapters describing these professional connections abound with pen-portraits of distinguished people, accounts of noted trials, anecdotes, and *bon mots*. Sir Thomas Croft, Lord Denman, Mr. Thesiger, Charles Phillips, and other legal notabilities early appear; later the author introduces Theodore Hook, Sir Astley Cooper, Lord Lyndhurst, Lord Coleridge, Thackeray, Dickens, Mr. Justice Talfourd, Chief Justices Campbell and Cockburn, Mr. Baron Parke, Albert Smith, Shirley Brooks, Russell Gurney, Planché, Charles Matthews, Louis Napoleon, Count D'Orsay, Lord Lytton, Mr. Justice Fitzjames Stephen, the Landseers, Madame Vestris, and a host of other personages, with whom he had professional or friendly relations. Besides those already mentioned there are chapters on "The Thames Police Court," the "Trial of Courvoisier," "Famous Authors," "The Garrick Club," "Regent Street," the notorious Madame Rachel, and the "Chief Justices"; and among the persons and topics incidentally treated, either in the way of reminiscence, anecdote, or discussion, are the famous case of Norton *v.* Lord Melbourne, impressions during a visit to Switzerland and Hamburg, inequality of sentences in courts of law, the Campden House fire and resulting trial for incendiarism, contests over vivisection, election processes, criminal courts and judges, need of legal reforms, and an almost endless number of remarkable trials of one kind and another — over murders, wills, and the like.

Despite the sensational suggestions of the above summary, there is nothing unpleasantly sensational in Mr. Serjeant Ballantine's book. It is the quiet, straightforward, lively, always entertaining narrative of an intelligent and cultivated man, who has waded through the stream of life where it is broadest and deepest, has felt the full force of its current, has kept his footing while others have gone down around him, and has caught his handful of the *débris* floating on the surface. To call such a book interesting is about as needless as to say that the

* Some Experiences of a Barrister's Life. By Mr. Serjeant Ballantine. Henry Holt & Co. $2.50.

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morning paper is readable. The style is modest and sensible, and the portrait is that of an English gentleman, whom it would be both a pleasure and an honor to know.

UNDERWOOD'S SKETCH OF LONGFELLOW.*

MR. UNDERWOOD'S *Sketch of Longfellow* is very good, very good indeed; it exhibits the subject after a wise method and in a clear light; and will meet the public want well till the more extended and careful life authorized by the family shall appear. The book is defaced by a steel portrait of Longfellow, which is the worst we have seen — and there have been some very poor ones; a portrait which is no likeness whatever, no suggestion of a likeness; a portrait so atrociously and unpleasantly bad that it is a matter of amazement to us how Mr. Underwood, or even the publishers, should have allowed it to be inserted. On the other hand the wood engraving of Mr. Longfellow's house, facing p. 78, gives a truer and better idea of the building and its surroundings as seen from the street than any we remember. There are nine other illustrations, including views of the family homesteads at Byfield, Mass., and Portland and Hiram, Me.; a *fac-simile* of the poet's manuscript; and pictures of his upper study, of the Crabbe and Coleridge inkstands, and of the "old clock on the stairs."

Mr. Underwood approaches his subject by an historical and critical review the terms of which do not seem to us always well considered. For example: remarking that Longfellow was "born at a period when national prosperity was fairly begun," that he grew with his country's growth, that he reached maturity when its literature first began to be reckoned as a power, and that he attained a serene old age "at a time when the whole reunited republic regarded him with honor," he adds: "The public life of no other American author has covered such a span." Is this assertion true? Did not Bryant's life, did not Emerson's, does not Whittier's, compare with Longfellow's in this respect? Again, Mr. Underwood says: "The chief honors in American letters thus far have been gained by poets." Now is *this* true? Twenty representative names in American literature are, we should say, Irving, Cooper, Poe, Prescott, Ticknor, Hawthorne, Motley, Bryant, Emerson, Bancroft, Whittier, Holmes, Lowell, Curtis, Parkman, Whipple, Stedman, Howells, Aldrich, and Henry James, Jr. But of these twenty only eight can be called poets, and of those eight, six have won quite as much fame by their prose writings as by their poems. It must be evident, we think, that Mr. Underwood occasionally misses the mark.

The body of Mr. Underwood's sketch is divided into thirty-nine chapters or sections, beginning with Longfellow's ancestry and boyhood, and ending with "Personal Traits" and "Last Days." After passing the topics of his residence abroad and his professorships at Brunswick and Harvard, the successive products of his pen guide the steps of his biographer. The book amounts to a rapid review of his writings in their chronological order, with a picture of the author carried in the hand by the way. The describing voice is that of a friend; there are some personal reminiscences; pleasant, but no new anecdotes are sprinkled in; and an appendix preserves the proceedings of the Maine Historical Society on the occasion of the poet's 75th birthday, some genealogical data, Mr. Winter's poem and Mr. Charles Lanman's correspondence from the New York *Tribune*, Mr. Longfellow's early poems, from the *Independent*, and the *Bibliography*, from the *Literary World*. The whole makes a clearly printed volume of 355 pages. The steel portrait should be omitted from subsequent editions. It is untruthful and libelous.

* Henry Wadsworth Longfellow. A Biographical Sketch. By Francis H. Underwood. Jas. R. Osgood & Co. $1.50.

Physical Education. By Felix L. Oswald, M.D. D. Appleton & Co. $1.00.

When last before heard of Dr. Oswald was a traveler in Central America in search of health and the picturesque. He now appears professionally as a lecturer, upon the laws and conditions of health. Entrance to his book is obstructed by an introductory tirade against historical Christianity, compounded of ignorance, pride, prejudice, and exaggeration, as witness the following:

> Our day of leisure is still the dreariest day in the week; the welfare of the soul is still supposed to be incompatible with earthly pleasures. We have a thousand mythology-schools for one gymnasium; the importance of physical culture, the interdependence of soul and body, and the moral influence of health, have hardly begun to be realized.

— a statement whose fair truthfulness is open to challenge at every one of its six points. We should be loth to trust our life in the hands of a practitioner who can talk in that style. This barrier surmounted, the reader finds ten very sensible chapters before him, on "Dirt," "In-Door" and "Out-Door" life, "Gymnastics," "Clothing," "Sleep," "Recreation," "Remedial Education," "Hygienic Precautions," and "Popular Fallacies." Once fairly under way with his subject, Dr. Oswald is generally wise, always practical, and refreshingly downright and explicit, while his style is remarkable for a sententiousness which constantly drops into such forms as these:

> Unnatural food is the principal cause of human degeneration.
> The family table should offer nothing that a child of seven cannot digest.
> Never stint the supply of fresh drinking-water.
> An hour of exercise to every pound of food.
> To save foul air for the sake of its warmth is poor economy.
> The end of the day is the best time for a sponge-bath.
> Considering the way we treat our feet, it must often puzzle us what our toes were made for.
> On rainy days an in-door gymnasium is as useful as a private library.
> An easy shoe should be heelless.
> What harm can there be in dividing our daily portion of sleep?

Leaving out the Introduction, we heartily recommend this book to parents and teachers, and indeed to people generally. The whole world would be better in a twelvemonth if a hundredth part of Dr. Oswald's prescriptions were followed.

— Dr. Edward Eggleston's *History of Life in the United States*, on which he is understood to have been long engaged, is first to see print in the *Century*. The subject is a fine one. That is to say, the first instalment is: "Life in the Thirteen Colonies." The rest of the work is in the future.

TRANSLATIONS.

Henry Wadsworth Longfellow.

Nemo me lacrumeis decoreit, nec funera fletu
Facsit. Cur? volito vivu' per ora virum.
—*Ennius.*

First Form.

To honor me let tears by none be shed,
Nor lamentation made when I am dead.
You ask me, why? my sole wish then
To live upon the lips of men.

Second Form.

Upon my bier let fall no tear,
Nor any cry of wailing
In my honor give.
You ask me, why? this my reply:
I only wish, life failing,
On the lips of men to live.

Ralph Waldo Emerson.

Sit mihi quod nunc est; etiam minus: et mihi vivam
Quod superest ævi, si quid superesse volunt Di:
Sit bona librorum et provisæ frugis in annum
Copia; neu fluitem dubiæ spe pendulus horæ.
Sed satis est orare Jovem, quæ donat et aufert:
Det vitam, det opes; æquum mi animum ipse parabo.
—*Horace, Epist. i. 18.*

With what I have I am content; e'en less would suit me well;
And if to God it seemeth best to grant me longer spell
Of life, I'll live my lengthened span.
May I but have a wealth of books, and for each passing year
Find garnered in my frugal store enough, no pulsing fear,
Nor swelling hope within me can
Arouse suspense. Sufficient 'tis of God to pray
For whatsoe'er he gives, whatever takes away,
Or life or wealth; my only care
An equal mind all things to bear.

C. A. NELSON.

Astor Library, New York. May, 1882.

Emerson.

Another of Earth's laureled sons is gone!
Another world name added to the roll
Of those that have been — one to whom
Our hearts seemed open and who read us there
What we had dimly known yet dared not tell.
Here was a voice sincere; not mumbling o'er
The out-worn creeds and thoughts of other men
But, grandly daring, sounded forth
Like seer or prophet old, brave thoughts
Which burned with true Promethean fire
Caught from the altar of the heart.
O true and earnest voice! which through
The weary Babel of a selfish world
Sent forth a note serene and strong which told
Its message to the waiting human heart
And sought communion with the gods themselves.

R. T. S.

South Kentucky College,
Hopkinsville, Ky., May 22.

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The Literary World.

BOSTON, JUNE 3, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

As you grow ready for it, somewhere or other you will find what is needful for you in a book. — GEORGE MACDONALD: *The Marquis of Lossie.*

THE CHILDREN AND THE LONGFELLOW MEMORIAL.

PROPERLY and pleasantly the children are to be invited by an opportunity all their own to contribute to the proposed Longfellow Memorial. The gift of a dollar makes a Life Member of the Memorial Association; but an ingenious plan has been devised to make it easy for the school children throughout the land to send in their ten-cent pieces; and teachers and superintendents are invited to coöperate in carrying out the plan. This they can do by acting as agents for the collection of ten-cent subscriptions, and forwarding aggregate amounts in sums of one or more dollars to the Treasurer of the Association, Mr. John Bartlett, Box 1590, Boston, Mass. For every ten such subscriptions received by the Treasurer a package of ten memorial cards will be returned to the collecting agent, to be distributed in turn to the ten contributors. These memorial cards will be suitably inscribed. This is a simple and practicable plan for securing a large national subscription in small sums. There are now not far from 10,000,000 children attending school in the United States. If one in twenty gave ten cents for the Longfellow Memorial, this would make $50,000 to begin with.

THE SUPPRESSION OF WALT WHITMAN.

WE have never exactly demanded the suppression of Walt Whitman, but we did say, and say deliberately, in our review of his collected poems, on p. 412 of our last volume, that he and all who had assisted in the publication of his book, had been "guilty of an act of indecent exposure." This remark did not, of course, apply to the book as a whole, but to parts of it, to leaves of it; to leaves the tearing out of which, so to speak, would have left the book exposed to judgment only on literary grounds. As it now stands it is most palpably exposed to judgment on moral grounds. And we believe that the better part of public sentiment will sustain the authorities in the legal move they have made against the volume on these grounds.

The facts are understood to be that the District Attorney for Suffolk County, Massachusetts, at the instance of the Society for the Suppression of Vice, notified James R. Osgood & Co., the publishers of the work in question, that unless certain omissions were made, they would be prosecuted. Negotiations with Mr. Whitman to this end led to no result. Finally the objections were reduced to two "poems" in particular. Still Mr. Whitman would concede nothing, and the publishers have therefore thrown up their contract with him.

It is certainly unfortunate that a book of this kind must be proceeded against in this way. The process gives it added notoriety and, probably, some increase of circulation. But the present case we believe to be one in which the end justifies the means.

The time has come when a line needs to be distinctly drawn between the rights of authorship and the rights of publication. If a man choose to defile himself by thinking indecent thoughts and writing them out we do not know that there can be any law to prohibit him from doing so but the law of God. But when a publisher says, I will print these indecent thoughts for you, and help you to make them public throughout the length and breadth of the land, so that anybody, even boys and girls, may read them, then, we maintain, society, in its organized capacity, has the right and the duty to step up and say, No, you shall not do this.

We felt at the time that it was a grave error in taste, policy, and good morals for a respectable house like that of James R. Osgood & Co. to put its imprint on a book containing such downright indecencies as this of Whitman's. We are glad to have the point raised whether such a publication in the ordinary channels of trade is permissible. And we trust the point will be settled so plainly and so firmly in the negative that there will never be any mistake about it again.

The Chief Rulers of the World, 1882.

Compiled from *The Statesman's Year Book* [Macmillan & Co.] The dates in the last column are the dates of accession.

Austria	Francis Josef I.	Emperor	1848
Belgium	Leopold II.	King	1865
Denmark	Christian IX.	King	1863
France	F. J. P. J. Grévy	President	1879
Germany	Wilhelm I. (King of Prussia since 1861)	Emperor	1871
Bavaria	Ludwig II.	King	1864
Wurtemberg	Karl I.	King	1864
Saxony	Albert I.	King	1873
Great Britain	Victoria I.	Queen	1837
Greece	Georgios I.	King	1863
Italy	Umberto I.	King	1878
Montenegro	Nicholas I.	Prince	1860
Netherlands	Willem III.	King	1849
Portugal	Luis I.	King	1861
Roumania	Karl I.	King	1861
Russia	Alexander III.	Emperor	1881
Servia	Milan I.	King	1882
Spain	Alfonso XII.	King	1875
Sweden and Norway	Oscar II.	King	1872
Switzerland	C. Kappeler	President	1882
Turkey	Abdul-Hamid II.	Sultan	1876
Argentine Confederation	General Roca	President	1880
Bolivia	N. Campero	President	1880
Brazil	Pedro II.	Emperor	1841
Canada	Marquis of Lorne	Gov.-G'l	1878
Chili	Domingo Santa Maria	President	1881
Colombia	General R. Nuñez	President	1880
Costa Rica	Thomas Guardia	President	1878
Ecuador	Don José de Veintemilla	Dictator	1878
Guatemala	Gen. Rufino Barrios	President	1874
Haiti	General Salomon	President	1879
Honduras	Don Marco Aurelio Soto	President	1877
Mexico	General Gonzales	President	1880
Nicaragua	Don Joaquin Zavala	President	1879
Paraguay	Gen. B. Caballero	President	1881
Peru	Don Garcia Calderon	President	1881
San Domingo	M. Marino (a priest)	President	1880
San Salvador	Don Rafael Zaldivar y Lazo	President	1876
United States	Chester Allen Arthur	President	1881
Uruguay	Don Francisco Antonio Vidal	President	1880
Venezuela	Gen. Don Antonio Guzman Blanco	President	1880
Egypt	Mohammed Tewfik	Khedive	1879
Liberia	Anthony W Gardner	President	1878
Morocco	Muley-Hassan	Sultan	1873
Tunis	Sidi Mohammed-el-Sadok	Bey	1859
China	Tsait 'ien	Emperor	1875
India	Earl of Ripon	Gov.-G'l	1880
Japan	Mutsu Hito	Mikado	1867
Persia	Naser-ed-Din	Shah	1848
Siam	Chulalon Korn I.	King	1868

A Disclaimer from Miss McLean.

To the Editor of the Literary World:

DEAR SIR: The assumption, published in May 20th number of the *Literary World*, that I am the author of a book entitled "A Reverend Idol" is quite untrue. Will you do me the justice to correct that false insinuation? I remain, sir, very truly yours, S. P. McLEAN.

Simsbury, Conn., May 22, 1882.

The Shaping of Excelsior.

When Hawthorne went through a "Virtuoso's Collection" he came upon Cornelius Agrippa's book of magic in which were pressed many flowers; among these was Longfellow's "A Sprig of Fennel." A visit to Harvard College Library gives one the opportunity to see a greater curiosity — a bit of Mr. Longfellow's mind. Spread open in one of the cases are the first and second drafts of his "Excelsior," and a rare opportunity is given one of seeing how a poet when he has seized upon the central thought of his poem will sometimes work industriously at its final form.

The first draft was written upon the blank spaces of a letter received by the poet from Charles Sumner, so that the very paper of the poem had already an historic interest. If it were worth while one might stop a moment to note the appositeness of the material, since Sumner had in him very much of the spirit of the aspiring young man, when he wrote his note to Mr. Longfellow, and was just the man to have carried the banner if he had happened to think of that form of expression. The first stanza with its erasures is as follows:

> The shades of night were falling fast
>
> When through an Alpine village pass'd
> ~~through~~ snow and ice
> bore ~~above all price~~
> 'mid
> A youth who ~~as the peasant sang~~
>
> A banner with the strange device
>
> ~~Responded in an unknown tongue,~~
>
> *Excelsior!*

The poet's first attempt was at a contrasted image of the peasant's humble life with its contentment, and the aspiring youth unintelligible to the peasant in the valley. It was too soon to introduce this contrast; he resolved to show the youth only, not speaking, but silently displaying his symbol, precious however to himself. Then the preciousness appeared commonplace or necessarily involved in the very action of the youth, and the poet returned to the idea of a contrast, but this time a contrast of cold, indifferent nature and passionate, spiritual man. What an immense advance in fullness of expression! It is curious, however, that in the second draft, on another paper, also preserved, the poet returned to this idea and tried again,

> A youth who bore a pearl of price,

possibly seeking to connect the image with the

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Biblical one in order to suggest the interpretation of his parable by linking it with an accepted image of spiritual contempt of the world. There is a slight verbal correction also in *'mid* for *through*, as if the physical difficulty of *through ice* annoyed him. The second stanza in the first draft reads:

his eye beneath
His brow was sad; ~~but underneath~~

Flash'd like a faulchion from its sheath

~~His steel-blue eye~~

rung
And like a silver clarion ~~sung~~,
The accents of that
~~His sweet voice in~~ an unknown tongue,
Excelsior!

Here he was dissatisfied as soon as he had half completed the third line, for he had finished the idea and had half a line to spare. He went back, struck out *but underneath*, wrote *his eye beneath*, which instantly gave him the compactness he wished and a straightforwardness of construction also. Then, probably, when he had said that his sweet voice sung like a silver clarion, he reflected that a clarion rung rather than sung, and changing this word, he said that in the accents of the tongue he had a more ringing power than he had in a sweet voice, and certainly not only is the measure of the last line now better, but there has been a great access of virility; the mere change of *sung* to *rung* has lifted the third line into something like a trumpet-note.

In the third stanza, the first draft showed only two slight alterations; in the first line he wrote "humble homes" which he changed to "happy homes," and in the second he changed "pure and bright" to "clear and bright," but the whole stanza was unsatisfactory as it then stood:

In happy homes he saw the light

Of household fires gleam clear and bright,

And far o'erhead the glaciers shone,

His lips breath'd with a stifled groan,

Excelsior!

The labor appears in the second draft, where the first two lines are the same, but the second two are thus worked over:

Above the spectral
~~And far above the~~ glaciers shone;
And from his lips escaped a
~~His lips express'd the rising~~ groan.

Not only is the rhythm better in this last line but the action is far more poetic, while both lines have gained in nervous force and in their connection with each other. As first written, there was an awkward halt at the close of the third line. In the final revision one other change was introduced by making the fires gleam "warm and bright" instead of "clear and bright," which was a weak redundancy.

The fourth stanza came easily. The first three lines were unchanged in the first draft or the second, standing as they do in the printed form. The fourth line in the first draft appeared

his clarion
And clear ~~that youthful~~ voice replied;

in the second draft, it was

loud
And ~~clear~~ his clarion voice replied;

in the poem it now reads

And loud that clarion voice replied.

Slight changes these, but in the direction of euphony and picturesqueness. We think ourselves that "youthful" in its contrast to the "old man" was preferable, but it was not so euphonic, and "clarion" though used before, was probably taken as suggesting, with loudness, the spiritual cry of the young man heard above the physical voice of the tempest and torrent.

There is some uncertainty in deciphering the erasures of the fifth stanza. In the corrections, however, there is no singular variation of form except that in the third line, "pale blue eye" became altered to "bright blue eye"; we think that the poet at first meant to indicate his weariness by "pale," and then resolved to give rather his resolution in "bright."

In the sixth stanza "the pine tree's withered branch" is an improvement upon the first form, which appeared in both drafts, "the withered pine tree's branch," and "awful avalanche" was first the tamer "falling avalanche."

The seventh stanza was wholly rewritten, and recast. Besides the linear erasures, lines are drawn downward, marking out the whole, and a new stanza takes its place.

And as the
~~The pious~~ monks of Saint Bernard

In haste the convent gate unbarr'd
They
~~And~~ heard amid the falling snow

More faint that smothered voice of woe,

Excelsior!

This was clearly abrupt in transition and false also to the thought of the poem, for it was no part of the poet's intention to characterize the cry as a smothered voice of woe; so he rewrote it as it now stands, except that in the second draft he wrote "startled air" for "frosty" and "clear, cold," successively, a change which added a new and striking effect. The immense improvement in the new stanza is apparent at a glance, since in the turn of the poem the very action of the monks is subtly connected with the aspiration of the youth.

The first two lines of the last stanza but one gave the poet some trouble before he could find the most fit expression. In the first draft he wrote without erasure:

And guided by the faithful hound,

A frozen, lifeless corse they found;

Still grasping in his hand of ice

The banner with the strange device

Excelsior!

In the second draft the first two lines appear:

A traveller, by
~~Buried in snow~~ the faithful hound
Half buried in the snow was
~~Far up the pass a traveller~~ found

The form in the first draft was probably chosen before the original seventh stanza was discarded. Certainly the omission of the pious monks in the final discovery is a gain; the loneliness of the youth is intensified when he is discovered not by one of his own race, but by a hound. Once more, as in the beginning, there is, as it were, a resolution into nature, and the youth, the snow and ice, and a dumb creature remain.

The first two lines of the last stanza stand in print as they were first written, but the last two lines show, I am inclined to think, the poet's fatigue at the close of his work. He had his idea perfected, but his mind stumbled over the right words. Thus the first draft is as follows:

~~And~~
~~His lips had caught the clear of day~~
serene
And from the ~~deep~~ sky, ~~faint~~ and far
fell
A voice ~~dropped~~ like a falling star,

Excelsior!

He did not know it then, but he had really finished his poem, for when he came later to write a second draft, he made his correction over again:

serene
And from the ~~deep~~ sky, ~~faint~~ and far

At the bottom of the first draft are the words, "September 28, 1841. Half-past three o'clock, morning. Now to bed." He wrote first September 27, and then remembered that he had reached the next day and changed the 7 to 8. If any one is curious to know the day of the week, it was Monday night that the poet sat up to write this poem. Mr. Sumner's letter to him is dated merely Thursday, so we can imagine that he had answered it and now had it lying by him as waste paper.

The study of the growth of a poem is an interesting and curious business, yet after all how little one really sees of the poet at work. Somehow or other, as Mr. Lowell says regarding Hawthorne, apropos of his note-books, you look through the key-hole and think you will catch the secret of the alchemist, but at the critical moment his back is turned toward you. It is rare, however, that one has so good an opportunity of seeing the shaping of a poetic idea.

Victor Hugo.

"The Grandfather of Humanity."

Born February 26, 1802.

Victor Hugo and His Time. By Alfred Barbou. Illustrated. Translated from the French by Ellen E. Frewer. [Harper & Bros. $2.50.]

M. Barbou's work belongs to that class of friendly biographies of living literary men, of which a number of other examples have been before us within the last year. Granting the propriety of the class, this is an excellent specimen. The author has had free access to his subject, has studied him on all sides, and follows M. Hugo's history by the stepping-stones of his books, which are his true marks of progress. There are forty chapters and upwards of a hundred illustrations, a number of the latter after weird drawings by Victor Hugo himself, who is master of pencil as well as pen. Some of these illustrations show much power after the sort of M. Hugo's own writings; but none are more pleasing than those which portray domestic scenes — the poet in his study, the grandfather with his grandchildren. There is one picture of Hugo's hand, from a photograph by Vacquerie. There are portraits of the boy and of the man; of Lamartine, Nodier, Gautier, and others of his friends; there are views of scenes in Jersey and Guernsey; in fact the whole background of the poet's life is well sketched in. The tone of the work is that of unaffected admiration, tempered by respect. The reader will find M. Hugo's works catalogued according to kind; described rather than criticised; handled in connection with the circumstances of their composition and publication. There are many interesting personal and bibliographical particulars; a few extracts; occasional snatches of conversation; plenty of anecdote. As an introduction to Victor Hugo and his works, such a sketch was needed in English.

A Bibliography of Victor Hugo.

The following list of the principal writings of Victor Hugo is compiled chiefly from Alfred Barbou's *Victor Hugo et son Temps* [Paris: Hetzel et Quantin]; which is before the American public in two forms:

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(1) Translated but very much condensed by Frances A. Shaw for the series of "Great Citizens of France." [Chicago: S. C. Griggs & Co. 1881. $1.00];

(2) Translated without abridgment by Ellen E. Frewer, and plentifully illustrated, in part from drawings by Hugo himself. [New York: Harper & Brothers. 1882. $2.50.]

Use has also been made of two articles on Victor Hugo by M. Auguste Laugel in the *International Review* for September and November, 1881, and of other critical authorities.

1817. *Les Avantages de l'Etude.* [The Advantages of Study.]

A poem presented to the French Academy in competition for a prize. Consisting of 300 lines and written secretly. Victor Hugo was at this time but 15 years old. He unwisely stated his age in connection with his composition, which is believed to have prevented his winning the prize; but the poem received "honorable mention." It was printed by itself, and is now a bibliographical rarity.

1819. *Le Télégraphe.* [The Telegraph.]

A satire, in an 8vo pamphlet of 12 pp., with prose notes at the end. Signed "V. M. Hugo."

1820–21. *La Conservateur Littéraire.* [The Literary Guardian.]

A magazine to which Victor Hugo and his brothers Abel and Eugène were the principal contributors. Three volumes were published by Boucher in 1820–'21. Victor Hugo's contributions were generally poems, studies, translations, or criticisms, and were signed sometimes "V." and sometimes "M. d'Auverney," "Auverney," or "Auverné."

1822. *Odes et Ballades.* [Odes and Ballads.]

The "Odes" are of a royalist tone, the "Ballads" mediæval. The cost of publication was paid by the poet's older brother, Abel Hugo. The purchaser of the first copy was one of the king's "readers." The king (Louis XVIII) was so pleased with the mention made of him by the poet that he granted him a pension of 1,000 francs. The first edition netted 700 francs. It contains some pieces afterwards suppressed. One, "Idylle," appears in vol. 3 of *Annales Romantiques* as "Les Deux Ages." *Odes et Ballades* made a sensation, and passed through many editions. That of 1829 has a curious portrait of Hugo. In 1826 the *Odes* were separated from the *Ballades* with a new preface.

1823. *Hans d'Islande.*

An impossible romance of Norway, utilizing the horrible and grotesque. Hans is a monster of all iniquity, who drinks sea-water and blood from the skull of his son. The hero, Capt. Ordener, visits him to reclaim papers which may save the life of the father of his betrothed. The drama winds up with a bear, and is full of bloody episodes, master portraits, and extravagant word-painting. Was begun in 1820. The author received 1,000 francs for the 1st ed., 10,000 for the 2d. It first appeared anonymously in 4 small volumes. Was not well received. Reviewed by Nodier in the *Quotidienne*. Was afterwards dramatized. An English translation, under the title of *The Brigand; or the Demon of the North*, is published by Peterson. [75 cents.]

1824. *Voltaire.*

A brief critical memoir, afterwards reprinted in *Mélanges de Littérature.*

1824. *Lord Byron.*

A critical essay.

1825. *Bug-Jargal.*

A novel, similar in character to *Hans d'Islande*, the scene laid in San Domingo during the revolt of the blacks in 1791. Was written while at school, in a fortnight, in fulfillment of a promise to his school-mates. Was remodeled and rewritten for publication. Bug-Jargal, the hero, is a negro slave in the household of a planter, secretly in love with his master's daughter, a poetic child, betrothed to her cousin, Léopold d'Auvergny. The latter saves the life of Bug-Jargal, who is condemned to death for an act of rebellion. When the great revolt breaks out, and the whole island is in flames, Bug-Jargal protects the young girl, and saves the life of her lover. He even conducts D'Auvergny to her whom he loves, and then, in the fullness of sublime abnegation, surrenders himself to the whites, who shoot him dead. The 1st ed. of *Bug-Jargal* had a 2d title, describing it as one of *Contes Sous la Tente*, but the other stories never appeared. *Bug-Jargal* was translated into English in 1826, and a translation by C. E. Wilbur is published by Carleton. [$1.75.]

1825. [Account of an Alpine Excursion.]

Lamartine, Hugo, and Nodier paid a visit together to the Alps, and wrote a joint account of it. Hugo's contribution embodied his observations and impressions from Sallenches to Chamouni. Published in the *Revue des Deux Mondes.*

1827. *Cromwell.*

A drama, written at the suggestion of Talma, who wanted a new rôle, but never acted because of its extreme length, 7,000 lines. Was a specimen of literary reforms proposed by a new school of writers among whose other members were Saiute-Beuve, Antoine and Emile Deschamps, and the sculptor David. The preface is for substance an essay on æsthetics — an exposition of "Romanticism."

1827. *Ode à la Colonne Vendôme.* [Ode to the Column Vendome.]

A political poem, avenging a slight put upon the Marshals of France by the Austrian minister in Paris.

1828. [?] *Amy Robsart.*

A drama founded on Scott's *Kenilworth*, of which the first three acts were written when the author was only 19. Acted at the Odéon, under the name of the author's brother-in-law, Foucher; and a failure. Never published among Hugo's works. The MS. was given to Alexandre Dumas.

1829. *Marion Delorme.*

It is said that Hugo began to write this drama on the 1st of June, 1829, and that he finished it on the 24th, after having written all night. It was first read to a private audience, including Balzac, Delacroix, Alfred de Musset, Alexander Dumas, Sainte-Beuve, Villemain, Mérimée, and others. The censor of Charles X prohibited its production by reason of a fancy that Louis XIII, the king's ancestor, was ridiculed in the fourth act. The author pleaded for his play before the king in person, in an interview which he afterward described in verse; but all in vain, and it was not until two years afterward, when Charles X had gone into exile, that it was played. [Porte St. Martin, August 11, 1831.] It scored another dramatic triumph.

1829. *Le Dernier Jour d'un Condamné.* [The Last Day of a Condemned Man.]

Anonymous. Suggested by an execution. A strangely fascinating portrayal of the physical and mental sufferings of a prisoner awaiting capital punishment. A plea for its abolition. The author's preface to the edition of 1832 describes it as "a general and permanent appeal in behalf of all the accused, alike of the present and of the future."

1829. *Hernani.*

Hugo, spurred by the interdiction of *Marion Delorme*, and refusing the sop of a new pension of 4,000 francs thrown him by the king, set to work Sept. 17, to write *Hernani*, had it finished by the 25th, and read it to the committee of the Théâtre Français Oct. 1st. It is a five-act drama in verse founded on a Spanish love romance of the 16th century, the parties to which are the king, Charles V, Duke Ruy Gomez, Hernani, leader of the revolutionists, and Doña Sol, a Madrid beauty. Its production, Feb. 25, 1830, confirmed Hugo's place as a dramatic author, and established the ascendency of the romantic school over the classical. "At the end of the 4th act a publisher requested Victor Hugo to grant him a brief interview in the street. It was granted, and he proposed to pay the author, whose piece was winning wild applause, 6,000 francs for his MS. The bargain was concluded in a tobacco-shop near by, and the money paid on the spot." The play was parodied over and over.

1829. *Les Orientales.* [Orientals.]

A volume of poems, glowing pictures of Oriental scenes, flashing and splendid with a light which Mr. Saintsbury pronounces "barbaresque." According to the author they were suggested by a sunset one summer day. The book reached a 7th edition in a few weeks. "Never," says another English critic, "have material and external things been rendered with such relief and color; never has French versification attained such a degree of picturesqueness, of cultured harmony, of melodious amplitude." M. Laugel in the *International Review* pronounces these "the best" of Hugo's lyrical poems. "There is nothing," he says, "in all the French literature which is even analogous to these short poems; they remind you of the Spanish Romancers, of the Bible, and of Goethe: but in all their parts they have a tone, a rhythm, a *je ne sais quoi*, purely personal and original."

1831. *Notre-Dame de Paris.* [Our Lady of Paris.]

An exceedingly powerful romance of Paris in the 15th century. Full of historical and archæological detail. "Terrible and powerful reading," says the author of *Contemporary Portraits*. Goethe called it "the most abominable book ever written," and declared that he could scarce muster patience to endure the horror with which the reading inspired him. The author was under contract with the publisher to produce the MS. by the end of 1829, but in July, 1830, not a line had been written. A fresh contract was made that the work should be ready by December. Then came the Revolution, and in the confusion of a hurried removal a book of notes was lost, representing two months of labor. The result was that three chapters were missing from the work until its 8th ed. in 1832; though Hugo affirmed that they did not affect the plot. Hugo was now given until Feb., 1831, to finish his task, and the story goes that, encasing himself in a great gray wrapper which covered him from head to foot, and locking up all his clothes lest he should be tempted to go out, he shut himself up in his room with a huge bottle of ink, and finished the bottle and the book in the same moment. This gave him an idea of calling the romance "A Bottle of Ink and its Contents." It ran through 8 editions in one year. There is an edition with illustrations by the author. There is an English translation: Dick & Fitzgerald, 75c.; Routledge, $1.25; illustrated, $3 00.

1831. *Les Feuilles d'Automne.* [Autumn Leaves.]

Lyrical poems, sober but beautiful, a record of private joys and sorrows, full of memories, and of the beauties and the love of nature.

Mine is not the poetry of tumult and noise: my verses are peaceful, such as everybody can make or dream — home verses, verses of private life, verses of inner life. — *Extract from Preface.*

1832. *Le Roi s'Amuse.* [The King Amuses Himself.]

A versified drama, begun June 1, and first played Nov. 22. Was bitterly criticised, interdicted by the government, and never played a second time. The king who "amuses himself" is Francis I, and the severity with which his profligacy was depicted was feared by the courtiers of Louis Philippe.

1832. *Marie Tudor.*

An historical drama in prose, originally called *Marie d'Angleterre*, completed in August, and first played at the Porte St. Martin Nov. 6, 1833. Its interest centers in the relations between a queen, a favorite, and an executioner.

1832. *Lucrèce Borgia.*

Originally called *Le Souper à Ferrare.*

"The King Amuses Himself" and "Lucretia Borgia" are alike neither in plot nor form, and these two works have had, each in its way, a destiny so different, that the one will perhaps some day be regarded as the chief political date, the other as the chief literary date in the life of its author. . . . What is "Lucrèce Borgia"? Take the most hideous moral deformity, — the most repulsive, the most complete; place it where it best belongs, in the heart of a woman with all the conditions of physical beauty and royal grandeur which gives still greater license to crime. And now blend with this moral deformity a sentiment the purest woman can experience — the maternal sentiment. Transform your monster into a mother, and this monster will interest you, and make you weep; this creature who called forth fear will evoke pity; this deformed soul will become almost beautiful in your eyes. Thus fraternity sanctifies physical deformity. Behold "Le Roi s'Amuse." Thus maternity purifies moral deformity. Behold "Lucrèce Borgia." — *Author's Preface.*

1834. *Littérature et Philosophie Mêlées.* [Literary and Philosophic Miscellanies.]

A collection of miscellaneous papers in two volumes beginning with the "Journal of a Jacobite" in 1819; described by the author as "a sort of herbarium in which is preserved a labelled specimen of each of his various blossomings."

1834. *Etude sur Mirabeau.* [Study of Mirabeau.]

An historico-critical essay.

1834. *Claude Gueux.*

The history of a murder under extenuating circumstances which excite more compassion for the perpetrator than for the victim. Originally published in the *Revue de Paris.* "There are," says the author, "too many heads cut off every year in Paris. . . . Pay schoolmasters instead of executioners." The story points this moral.

1835. *Angelo, Tyran de Padoue.*

A prose drama in 3 acts, embodying an antithesis between a woman in society and a woman out of society, a husband and a lover — a study, in a word, of the regular and irregular relations between men and women.

1835. *Les Chants du Crépuscule.* [Twilight Songs.]

Poems expressive of the "general gloom of twilight and uncertainty that seemed to be settling upon society and the world in general."

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In this volume arise cries of hope mingled with doubt, songs of love linked with lamentation, serenity penetrated by sadness, dejected moods which suddenly become joyous, alternate weakness and strength, mournful tranquillity, apprehensions that everthing may go out in darkness, and at moments a joyous, exultant faith in the possible development of humanity.—*Author's Preface.*

1836. *La Esmeralda.*

An opera libretto founded on *Notre-Dame de Paris*, the music by Mlle. Bertin, daughter of the editor of the *Journal des Débats.*

1837. *Les Voix Intérieures.* [Inner Voices.]

Poems of philanthropy and beneficence. Dedicated to the author's father.

1838. *Ruy Blas.*

A five-act drama in verse. "Its moral contemplates the yearning of the population for higher things; its human subject is the passion of a man for a woman; its dramatic point the love of a lackey for a queen."—*Barbou.*

1840. *Les Rayons et les Ombres.* [Sunlight and Shadow.]

Political poem. The poet of this volume, according to the preface, is "the man of Utopias, his feet here, his eyes elsewhere. He must be a prophet to bear aloft in all times, whether men insult or praise him, a torch to illumine the future." One of the poems, "Ce qui passait aux Feuillantines vers 1813," tells of a visit to the author's mother of the principal of the Collège Napoléon, urging her to place her sons Victor and Eugène under his care.

1843. *Les Burgraves.*

A "splendid trilogy, in which the poet might fitly be compared to Æschylus." (*Barbou.*) The last of his plays which Hugo has allowed to be acted.

1843. *Le Rhin.*

Vols. I and II. Vol. III appeared in 1845. A highly characteristic narrative, in the form of letters from a witty servant to his friend, of a tour from Paris to Aix-la-Chapelle, Cologne, Mayence, and Frankfort; a delightful *mélange* of observation, reminiscence, fancy, and speculation, with touches of legendary, biographical, and historical lore, and a political snapper at the end. There is a translation by D. M. Aird. [Estes & Lauriat. $1.75.]

1848. *L'Evénement.* [The Event.]

A daily newspaper, founded April 1, which Hugo at first intended to call *La Pensée.* Set forth by its founder "to be the daily paroxysm of a nation in the throes of civilization." Afterwards became *L'Avénement du Peuple.*

1852. *Napoléon le Petit.* [Napoleon the Little.]

Written at Brussels and published in London. It produced such a sensation that Belgium, afraid of the new Emperor of the French, exiled Hugo anew. Was widely translated. A new edition was published at Paris in 1875. There is an English version entitled *Destroyer of the Second Republic.* [Sheldon. $1.50.]

1853. *Les Châtiments.* [Chastisements.]

A collection of bitter satires, in seven books which bear such titles as "Society is Saved," "The Dynasty is Restored," "Religion is Glorified," directed against Napoleon III and the *coup d'état.* Written in the Isle of Jersey, to which Hugo had retired from Brussels. First ed. published in Brussels in mutilated form; second, revised and corrected, at St. Helier in the same year, and widely circulated notwithstanding the efforts of the police to confiscate it. It went about in disguise, says Barbou, "like an outlaw." "Let us not slay this man," writes Hugo of Napoleon, "let us keep him alive. A superb chastisement! Oh if one day he might pass along the highway, naked, bowed down, trembling as the grass trembles at the wind, under the execration of the whole human race!" The "day" came! Of a new edition, published at Paris in 1872 during the siege of the city by the Germans, more than 100,000 copies were sold. The author relinquishing his rights, the Literary Society furnished from the proceeds of sales two cannons for the defense of the city, which were christened respectively "Victor Hugo" and "Chastisement." *Les Châtiments* has just appeared in the so-called *édition définitive* of Hugo's works [Paris: Hetzel-Quantin]. The different readings and additions to the original manuscript are now published for the first time.

1856. *Les Contemplations.* [Meditations.]

Poems, written, or at least finished, at Hauteville House, on the Isle of Guernsey, to which Hugo retired after being driven out of Jersey. Two volumes. "The impressions, the recollections, the realities, the phantoms—vague, joyous, or mournful—which belong to my experience, and which I have merged, sigh by sigh, sparkle by sparkle, in one long plaint of wailing." (*Preface*) Vol. I, "Autrefois"; vol. II, "Aujourd'hui." The author sent a handsome copy of the work, with a sepia drawing by his own hand, and an autograph letter of four pages, to his friendly critic, Jules Janin; at whose sale it fetched 1,000 francs.

1859. *La Légende des Siècles.* [The Story of the Centuries.] Part I. Two volumes.

A series of lyrical poems,—Bible stories, Scandinavian legends, mediæval souvenirs, modern episodes, all depicting the development of humanity. In a letter to Baudelaire Hugo speaks of having given the work "eleven revisions," "all for the sake of a few commas." An early copy given to Jules Janin, with a dedication and colored frontispiece, fetched 635 francs. For Part II, see below.

1862. *Les Misérables.* [The Wretches.]

Perhaps the most famous of Hugo's romances. Commenced years before, and to have been published in 1848, one part under the title of "Le Manuscrit de l'Evêque." Finished at Hauteville House, Guernsey. In 5 parts, "Fantine," "Cosette," "Marius," "L'Idylle Rue Plumet et l'Epopée Rue Saint-Denis," and "Jean Valjean;" and, originally, in 10 octavo volumes. The hero, Jean Valjean, is a repentant galley slave, who wishes to become an honest man and return to an upright life, and who finds the doors shut against him. The account of Marius is somewhat autobiographical. The 1st Paris edition of 7,000 copies was sold in two days; 8,000 more were ready in two weeks. Being translated in advance of publication, it appeared simultaneously in Paris, London, Brussels, Madrid, Berlin, St. Petersburg, Turin, and New York; and in not less than 9 languages. Of two illustrated editions, one, in parts [Paris: 1863–5], reached a sale of upwards of 150,000 copies. A translation by C. E. Wilbour is published by Carleton, 2 vols. in 1, at $2.50. *Gavroche, the Gamin of Paris*, is a translation and adaptation by M. C. Pyle. [Porter. $1.00.] There is a Spanish translation, by J. S. Flores. [Appleton. $2.50.]

1864. *William Shakespeare.*

A rhapsodical essay inspired by the tercentenary celebration of Shakespeare's birth, in which festivities M. Hugo participated. It is a magnificent piece of rhetoric, but has little critical value.

1865. *Chansons des Rues et des Bois.* [Carols of the Streets and Woods.]

Short poems, all in a single meter, reflecting the author's characteristics in a perhaps exaggerated degree: "the Muse of Victor Hugo out for a holiday."

1866 *Les Travailleurs de la Mer.* [The Toilers of the Sea—not *Travelers*, as once translated!]

This work, *Les Misérables*, and *Notre-Dame de Paris*, may be said to form a trilogy illustrating the triumph of the human will and endurance over necessity—in *Notre-Dame* over dogmas, in *Les Misérables* over laws, in *Les Travailleurs* over circumstances. *Les Travailleurs de la Mer*, a picture of the life of a seafaring people, was written on the Isle of Guernsey, and is dedicated to that "rock of hospitality and liberty." A statue to commemorate the work was projected in the island in the fall of 1881. There is an English translation. [Harper & Brothers. $1.50.]

1867. *Preface to "The Paris Guide."*

The occasion was the Great Exhibition.

1867. *La Voix de Guernsey.* [The Voice of Guernsey.]

A poem of admiration and sympathy addressed to Garibaldi under defeat from the Papal forces.

1869. *L'Homme qui Rit.* [The Man who Laughs.]

A queer romance, exhibiting the author's love of caricature, and dealing with the contrasts between moral beauty joined to physical deformity, and moral deformity joined to physical beauty. An English translation is published by Appleton. [$1.00.]

1872. *Le Peuple Souverain.* [The Sovereign People.]

A democratic journal begun on the 10th of May, in the conduct of which Victor Hugo was joined by his son François and others.

1872. *L'Année Terrible.* [The Dreadful Year.]

Poems describing the trials of Paris and France under the reign of the Commune, founded on a diary of the events of the German Siege.

1873. *La Libération du Territoire.* [The Liberation of the Territory.]

A poem published September 16, for the benefit of sufferers by the war in Alsace and Lorraine.

1874. *Quatre-Vingt-Treize. La Guerre Civile.* Ninety-Three. The Civil War.]

An historical fragment in dramatic form, relating to the famous semi-religious royalist insurrection in La Vendée which followed on the proclamation of the first French Republic. Robespierre, Danton, and Marat, are among its figures. Says the London *Athenæum:*

The types in "Ninety-Three" are many and grand. They remind us of Jean Valjean, of Enjolras, of that legion of august and legendary characters which he has created. Garwain is the stanch, ardent Republican of the Danton cast, seeking in clemency and union, rather than in repression and inflexibility, the means of marshalling Republican France under one banner. Lantenac is a magnificent embodiment of the last Bretons. Cimourdain is the true incarnation in Revolution of what Lantenac is in Royalism. Sergeant Radoub gives a capital idea of the dare-devil Parisians of the Revolutionary time—rough, good-natured, and brave to foolhardiness—who made head against the coalescent armies of Europe.

Quatre-Vingt-Treize was published simultaneously in French, English, Russian, Italian, Spanish, Portuguese, Dutch, Hungarian, and other languages, the author receiving 80,000 francs from translations alone. A popular edition in 1876 contains several illustrations by the author. The Harpers publish a translation by Frank Lee Benedict at $1.75; paper, 25c. *La Mer et la Nuit* [Appleton. 50c.] comprises Part I of the above; *Par Ordre du Roi* [do.] comprises Part II.

1874. *Mes Fils.* [My Sons.]

An affectionate memoir of his two sons deceased, Charles and François Victor, who shared their father's aspirations and much of his genius.

1874–6. [?] *Actes et Paroles: Avant, Pendant, et Depuis l'Exil.* [Acts and Words: Before, During, and Since the Exile.]

Three volumes detailing the author's life from 1841 to 1876. "Each of these volumes," he says, "contains an exile. In the first it is exile from France; in the second, exile from Jersey; in the third, exile from Belgium."

1877. *L'Art d'être Grand-père.* [The Art of being a Grandfather.]

Not the *pleasure*, for the author remembered his bereavements. The hero and heroine are his two grandchildren, Georges and Jeanne. A fruit and expression of love of the young. "Many books," says Charles Mouselet, "have made Victor Hugo admired; this book has made him beloved." A sort of sequel to *Livre des Mères, où Livres des Enfants*, a volume of extracts from his works made by one of his admirers, Hetzel.

1877. *La Légende des Siècles.*

Part II. For Part I see above. Reviewed in the *Literary World*, April 1, 1877.

1877. *Histoire de la Crime.* [History of a Crime.]

An eye-witness's account of Napoleon's *coup d'état* of Dec 2, 1851, in the same romantico-historical vein with *Ninety-Three.* Written at Brussels immediately after the event, but not published until 1877. Originally in 2 vols. A 3d vol., consisting of documentary evidences, is said to be in readiness.

1878. *Le Pape.* [The Pope.]

A résumé of the author's religious philosophy.

1879. *La Pitié Suprême.* [The Supreme Pity.]

A reply to the criticisms called forth by the preceding work, bespeaking charity towards tyrants who are victims of ignorance.

1880. *Religions et Religion.* [Religions and Religion.]

A poem begun in 1870.

1880. *Preface* to the new edition of his works.

See *Literary World*, Sept. 11, 1880.

1880. *L'Ane.* [The Ass.]

A poem. See *Literary World*, Dec. 18, 1880, p. 461.

1881. *Les Quatre Vents de l'Esprit.* [Four Breaths of the Spirit.]

A poem in four parts, Satirical, Dramatic, Lyrical, and Epic. See *Literary World*, July 2, 1881.

1881 [?]. ——— ———. [The Oppressors and the Oppressed.]

A political manifesto.

1882. *Torquemada.* (In press.)

A poetical drama in three acts, with a prologue entitled "In pace."

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1870. In *La Rappel.*

A violent protest against the *Plébiscite* of May 8, so violent that it was officially condemned.

1871. In *La Rappel.*

A protest against the destruction of the Column Vendôme by the Paris Commune.

1876. In *La Rappel.*

An appeal for Servia.

Also, an *Address* on the occasion of the centenary of Petrarch; an *Address* to the Italian Democrats; a *Poem* in commemoration of the Philadelphia Centennial.

L'Artiste contains remarkable sketches by Victor Hugo.

A collection of Victor Hugo's drawings, with accompanying text by Gautier, appeared in 1862.

UNPUBLISHED WRITINGS.

Victor Hugo is said to have the following works in MS. in his safe awaiting publication:

Toute la Lyre.

Two volumes of poems.

La Vision de Dante. [The Vision of Dante.]

La Fin de Satan. [The End of Satan.]

La Légende des Siècles. Part III.

L'Epée. [The Sword.]

Verse.

Peut-être Frère de Gavroche. [The Supposed Brother of Gavroche.]

La Grandmère. [The Grandmother.]

A comedy.

La Forêt Mouillé. [The Drenched Forest.]

A comedy somewhat in the vein of *A Midsummer Night's Dream.*

La Quiquengrogne.

A romance announced 50 years ago, to give an idea of feudal times.

Le Fils de la Bossue. [The Hunchback's Son.]

Do., do., to follow the foregoing.

Les Jumeaux. [The Twins.]

A drama.

Les Colères Justes. [Righteous Anger.]

Les Années Funestes. [Fatal Years.]

Essai d'Explication. [An Explanatory Essay.]

A philosophical work.

WORKS ABOUT VICTOR HUGO.

Victor Hugo, by a Witness of His Life. Madame Hugo.

A translation from the French by C. E. Wilbour. [G. W. Carleton. $2.00.] Now out of print.

Victor Hugo et son Temps.

Par Alfred Barbou. [Paris: 1882.]

Victor Hugo and his Time.

The above translated by Ellen E. Frewer. Illustrated. [Harper & Brothers. $2.50.]

Victor Hugo: His Life and Works.

A translation of Barbou's work greatly abridged. By Frances A. Shaw. [S. C. Griggs & Co. $1.00.]

A Catalogue of the Portraits and Caricatures of Victor Hugo from 1827 to 1879.

Edited by M. Bouvenne and containing about a hundred examples.

Le Livre d'Or de Victor Hugo.

Par E. Blemont. In preparation, May, 1882. This work, the idea of which was suggested by the *fête* of Feb. 26, 1881, will contain, besides a history of the *fête*, a selection of the most important letters addressed to the poet on the occasion, and other literary matter, a series of photogravures from original compositions by the chief contemporary artists of France.

— As Number Five of its "Economic Tracts" the New York Society for Political Education has issued M. Alphonse Courtois's lecture entitled *Political Economy in one Lesson*, first delivered before the Philotechnic Association of Paris. The present translation is from the *Journal des Economistes*, by Worthington C. Ford. We cannot think the selection is a happy one for the purpose, though the purpose is most commendable. The lecture is merely the restatement of some of the leading principles of economics at the close of a course, well enough in connection with what had gone before, but of no particular account as a separate publication.

VIRGINIA W. JOHNSON AND HER ENGLISH "DAISY MILLER."

A Literary History in Two Parts.

Virginia Wales Johnson. Miss Virginia W. Johnson, who first attracted the attention of the *Literary World* by her fine story of *The Neptune Vase*, has been abroad for seven years, with her mother and sister, traveling for study and pleasure; but she insists that though she has thus rounded out her absence she is still an American, and that what she writes is written for her country's fame. Think of this, oh Mr. Henry James, Jr.; and when thou thinkest repent, and bring forth works meet for repentance. Miss Johnson's habits of literary composition began in her very childhood as a pastime, and her first effort, "The Kettle Club Series," was published when she was very young; how young we shall not be so careless as to say, since thus the reader could figure how old she is now; which would never do! It is related that Mr. Nathaniel Greene once read these little books aloud in the august Somerset Club House, Boston, to a group of "old children." Miss Johnson's first novel, *Joseph the Jew*, was issued by Harper & Brothers in their "Library of Select Fiction," and so passed for an English reprint. *A Sack of Gold* and *The Calderwood Secret* followed in the same series. Then came *The Catskill Fairies*, which had the honor of exhibition at the Philadelphia Centennial as a specimen of American typography — to say nothing of authorship. C. Kegan Paul, Trench & Co. reproduced the work last year in London, and the English press, from the *Scotsman* to the *Saturday Review*, gave it a warm reception. Miss Johnson's next two works were novels: *Miss Nancy's Pilgrimage*, in the "Library of Select Fiction" again, and *A Foreign Marriage* in Harper's then new "Library of American Fiction," a series which has died of mediocrity, notwithstanding one or two excellent numbers. *A Foreign Marriage* was published anonymously. Some would call it a more powerful story of modern life at Florence than *The Neptune Vase* is of Siena. It is a reproof of the false ambition of American girls for title-hunting abroad. *The Neptune Vase* was Miss Johnson's last work before her English "Daisy Miller." *Two Old Cats*, just appeared in the "Franklin Square Library," oddly enough describes the châlet recently occupied by Queen Victoria at Mentone. For *Harper's Magazine* Miss Johnson has written "The Key of the Family Clock," "A Modern Lohengrin," "The Image of San Donato," "Many Leaves and Few Grapes," and "An Easter Card, or the Man who Came Home"; short stories which have been more or less widely copied. We must not omit to inform the reader that Miss Johnson, though born in Brooklyn, is a Bostonian by parentage, and a direct descendant of the Judge Sewall whose funny diary has just been published by the Massachusetts Historical Society. Italy furnishes her with her favorite foreign surroundings, and she is now there. Would the reader like to see her? Let him imagine a fine presence, a face like a fresh ripe fruit, striking regularity and symmetry of feature, and a singularly sweet and winning expression. And now for her new book, by way of completing her literary history to date:

An English "Daisy Miller." By Virginia W. Johnson. [Boston: Estes & Lauriat. $1.50.] The *Daisy Miller* of Mr. Henry James, Jr., is not forgotten. From it comes the suggestion of Miss Johnson's little story, which is very little, having about the relation to *The Neptune Vase* of a Tanagra figurine to a life-size statue. The argument of it is simply "You're another" — a retort in dignified manner to those British critics, either native born or of American origin, who put down all the feminine fools found traveling on the Continent as having come from this side of the water. Miss Ethel Hooper, the English "Daisy Miller," is a baronet's daughter. "Papa is Sir Ashton Hooper," she familiarly informs the strange young gentleman who has fallen in with her in the waiting-room of the Hotel Columbus at Genoa; "perhaps you have heard of him?" Which Lieutenant Bowyer, R.N., the strange young gentleman in question, has. Miss Ethel is a very loud young lady, loud in her dress, loud in her manners, loud in her speech, and so free and easy in her waiting-room attitude and ways as to shock even Italian sensibilities. She is her mother's own daughter, too, and encouraged by the parental nod proceeds to set her cap for Lieutenant Bowyer in a very pronounced fashion. Not quite however succeeding in entangling him, she next lays siege to the affections and property — especially the property — of a Russian baron, and would probably have captured both had she not providentially, just in the nick of time, fallen over a precipice in the Alps and broken her neck. The delivered baron takes up with an Italian marchesa at Naples, ten years his senior, and lives to be happy. As for Lieutenant Bowyer, he was last seen packing his portmanteau for a cruise to the Pacific, and in so doing found among his photographs and letters "a faded cluster of cyclamen, which crumbled to dust in his hand." Cyclamen, Miss Johnson remarks in closing, is a flower which spreads wings, so to speak, and soars away like a butterfly. All of which is told in a very neat style, and with a lifelikeness which suggests that it must be founded on fact.

SOME "LADY NOVELISTS" AND THEIR WORKS:

As Seen from a Public Library.

IN these days, when the theory of paternal government in literary management finds advocates, the librarian, for whom it is ever a hard matter to suit everybody, has to be somewhat of a diplomatist to please the uncritical public, clamorous for its rights, and at the same time to defer to demands for stopping or curtailing the hitherto unstinted supply of dubious literature, particularly in the department of fiction. Neither very good nor very bad books can give much trouble in this way, for it is certain that any movement to abolish standard novels or those of high character finds little favor; it is equally certain that the "gin and water of the circulating library," as Mr. Atkinson puts it, are never likely to be dealt out unreservedly. Occupying a middle ground is a familiar class of authors of indifferent literary merit, but the animus of whose writings it would be unfair to call demoralizing. Essentially mediocre in style and in

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thought, they find their astonishing popularity with readers whose tastes never seem to rise above the common level of what is trashy and sensational — readers for the most part known to all who have experience in a public library as of the *fainéant* order of society, willing to read this sort of books because it is to them a congenial way of being idle. Representative of this school of writers are the names of Mrs. Hentz, Mrs. Southworth, Mrs. Stephens, Miss Dupuy, Mary J. Holmes, and Mrs. Warfield, all Americans, and usually ranked together. When it is considered that these books have been before the public for some years, and that, in spite of many fresher rivals, their popularity is almost a constant quantity, a brief consideration of the characteristics of each may be of service to those whose business it is to know something of this kind of literature, yet who naturally dislike to investigate the subject personally.

Mrs. Caroline Lee Hentz.

Mrs. Hentz, who died in 1856, is now, though still much read, wanting somewhat in public estimation. Of Northern birth and education, she lived for many years in the South, and Southern life has furnished material for her plots. It is amusing now to read her apologetics, invariably introduced, for the "peculiar institution." But at one time she had many admirers, both North and South, who may remember the enthusiasm of callow youth over her *Linda, or the Young Pilot of the Belle Creole.* It is said that 93,000 copies of her writings were sold in three years; but at present it is hard to comprehend this liking for her commonplaces, her romanticism of the Augusta J. Evans school, her now meaningless pictures of the beneficence of the Patriarchal system, her heroines of "aurora-borealian countenance," as she has it somewhere, and her tiresome but spotless heroes, all of them *sans peur, sans reproche, sans* everything in fact. Her merits are negative, for she is not ungrammatical, and there is nothing debasing in her plots. She may be fairly ranked below Mrs. Southworth and Mrs. Stephens, and put about on a par with Miss Dupuy. Girls of sixteen and upwards still read her best remembered books: *The Planter's Northern Bride, Ernest Linwood, Courtship and Marriage, Love after Marriage,* and *Linda.* Perhaps the fact that many of her publications are in novelette form may explain the growing coolness, for it is admitted that the day of the novelette is gone.

Mrs. Emma D. E. N. Southworth.

The austere reader, who of course is acquainted with the famous Mrs. Southworth only by hearsay, may object to see her name in a reputable journal of criticism. She is wont to be deprecated in public and devoured much in private, as the continual replenishing of all her books requisite in large libraries sufficiently attests. From 1849, the year of her first successful venture, up to 1872, a complete set of her writings numbers thirty-five volumes, and she has published since. To speak in detail of the productions of this female Lope de Vega is impossible, — indeed it is unnecessary, for her devoted admirers admit that to read one is to read all in substance; and yet they do read all, and little else apparently. How explain her remarkable popularity unless it is posited at once that admiration of this sort is worthless and counts for nothing? But this is unfair and not quite the truth. Understanding well the craving for what is sensational and morbid in fiction, Mrs. Southworth, by a skillful use of the fascinations of crime, and by a systematic introduction of horror as an element of literary construction, has managed to cater so successfully to certain tastes that she stands easily at the head of this class of the trashy school. In her later work she seems to have regretted her earlier faults, to which she may have been driven by a particularly pathetic experience in authorship. In *Ishmael,* one of her last, she founds her plot upon facts in the life of William Wirt, and has produced a story of no mean merit. It is said that she frankly admits her own failings, but claims that she has been accustomed to draw upon actual life for her material. The fidelity to facts is best shown in her *Widow's Son.* Her style is clear, and she tells her story directly; but the reader must accustom himself to sudden breaks, as when, for instance, in *The Changed Brides,* he finds an interval of four hundred and two pages between one sentence and the next consecutive one. Judged by their popularity Mrs. Southworth's principal stories are: *The Changed Brides, The Bride's Fate, The Curse of Clifton,* also known under the title of *Fallen Pride,* and *The Gipsey's Prophecy.*

Mrs. Stephens.

Readers of Mrs. Southworth are generally readers of Mrs. Stephens, whose works, filling at least fourteen stout volumes, are thought by some to be of too excitable a nature to supply to an eager public without restraint. Considered generally a less desirable writer than Mrs. Southworth, she, like the latter, has relied for her successes upon the misdoings of humanity — and humanity always likes to hear of its own shortcomings. Most sensationalism chooses for heroes and heroines the favorites of fortune, lords and ladies of high degree, who live in manorial halls, sit on plush, and dine off ancestral plate — all of which is pleasing to the populace; but Mrs. Stephens stoops a little lower than this, and does best when telling of domestic ways and of humble people. In her ablest performance, *Fashion and Famine,* is more than common description of early morning in the markets of New York. Yet how much better Zola has done this same thing in his *Ventre de Paris.* Other of her more readable stories are: *The Rejected Wife, Bertha's Engagement, The Curse of Gold, Married in Haste,* and *The Old Countess.* It is hardly necessary to say that titles like these decide the fate of sensational books, fully as much as any merit or demerit contained within the covers.

Eliza A. Dupuy.

Duyckinck in his comprehensive *Cyclopædia of American Literature* has not seen fit to include the name of Miss Dupuy. If favor with her readers is the test of excellence, she is the equal of Mrs. Southworth; but let any one merely skim the many pages of one of her poorly-constructed, loose-jointed plots, and he shall echo the Greek sentiment, "a big book is a big evil." The lack of spontaneous humor, or of anything approaching to natural conversation, is noticeable in all of these writers; but in impenetrable dullness Miss Dupuy stands in the forefront of the profession. Perhaps this somberness is needful as a fit setting for plots thick with the horrors of murder, bigamy, and poison. As a specimen of her careless style, there is a scene in *The Discarded Wife* — a conversation between two housekeepers, which begins in the vernacular of the Middle States, develops into that of the South, and ends in the broad dialect of the plantation negro. Her best story is undoubtedly *The Huguenot Exiles,* in which she relates the fortunes of her own family. *The Discarded Wife, The Cancelled Will, The Hidden Sin,* and *All For Love,* are the striking titles of her most prominent efforts. J. W. Davidson says of her *Planter's Daughter* that "it is redolent of murder, madness, tears, robbery, revolvers, corpses, and confusion." Miss Dupuy was at one time under contract to furnish a thousand columns annually to the *N. Y. Ledger.*

Mary J. Holmes.

It is hard to understand how Mary J. Holmes ever came to be ranked among those authors whose right to a place on the shelves of our public libraries has been disputed. She has written somewhat of Southern life, but most of her scenes are in New England. There is however very little local coloring to them, and the dramatic interest is slight. In spite of her literary failings there is a certain smoothness of narration and lightness of plot which have made her a very popular writer, particularly with girls and young women. The aggregate sale of all her books is stated to be about half a million, some reaching a sale of more than fifty thousand each. Her own words furnish the truest commentary on what she has done or tried to do. She says:

> I try to avoid the sensational, and never deal in murders or robberies or ruined young girls; but rather in domestic life as I know it to exist. I mean always to write a good, pure, and natural story, such as mothers are willing their daughters should read, and such as will do good instead of harm.

Among her best are *Lena Rivers, Meadow Brook, Darkness and Daylight,* and *Edith Lyle.* We notice that her name is on the tabooed list sent out by the American Library Association. This list also contains the respectable names of Wilkie Collins, Jessie Fothergill, and Martha Finley — good company for any novelist! The same list omits, by the way, the name of Miss Dupuy!

Mrs. Catharine A. Warfield.

Mrs. Catharine A. Warfield, author of *The Household of Bouverie, A Double Wedding, Hester Howard's Temptation, Romance of Beauseincourt,* and *The Cardinal's Daughter,* enjoys a steady popularity based upon her genuine ability, and somewhat perhaps upon the fact that all her stories are connected in plot. In spite of some objections made to her on the ground of a certain morbidness supposed to inhere in all she does, it is not overpraise to say that her gifts of a powerful imagination and considerable fancy are merits which outweigh her faults. If a still greater acquaintance with her would result in a corresponding decrease in the reading of Mrs. Hentz or Miss Dupuy, it would be a gain.

It should be noticed that these ladies are or have been of good education, of some position in the world; that, good, bad, or indifferent as their stories may be, no charge can be brought against them of a purpose to unsettle convictions, or to instill foul things into their readers' minds. There is no "Ouida" nor "Mrs. Forrester" among them. Having a large public to write for, whose taste is strong for the sensational, perhaps they have found it financially profitable

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to write as they have done, and once begun they have continued. In Mrs. Southworth's case, as has been mentioned, her later books show a higher standard. She has won her constituency and can now afford to write as she pleases. To cite another case of this same sort of improvement over an early style, Mrs. Henry Wood, the author of *East Lynne*, has lately demonstrated a capacity for better things.

With every public library, great or small, there must be a limit to the purchase of fiction, and this limit must be defined by some policy. A small library can determine to buy the best first, and then the mediocrities. When it has made its selection from such lists as the cheap and serviceable Tauchnitz Collection, now more than two thousand numbers strong, and secured the best of the Leisure-Hour Series, and of the many good, if not first-rate, sets of novels constantly published, there will still be many whose claim to a place in a library comes before such writers as we have noticed. Natural selection ought to be reason enough to exclude the poorer sort of books from a small library; for the best must come first. For the large libraries, which are compelled in a measure to consider the demands of all, there is the old and slightly diplomatic, not to say tricky method, of buying one copy of each of these undesirable books, so that the persistent inquirer may be silenced by the knowledge that what he wants is to be had, though he may try a year before he gets it. But any such method seems preferable to the fatuity of publicly putting a ban upon books, which do not come up to the literary or social requirements of a fastidious criticism.

THE NAVAL WAR OF 1812.*

THE preface of this book contains a judicious and valuable summary of the literature of its theme. The three best authorities, which, in combination, give us, according to Mr. Roosevelt, the most accurate results, are James's *Naval History of Great Britain*, Fenimore Cooper's *Naval History of the United States*, and Emmons's *Statistical History of the United States Navy*. Our naval records, the London *Naval Chronicle*, Niles's *Register*, Lord Howard Douglass's *Naval Gunnery*, and Admiral J. de la Gravière's *Guerres Maritimes* give us also valuable secondary information. A list of about thirty principal authorities referred to is annexed, and there is a good index at the close of the volume.

The temper of the work is fairly shown in the author's opinion, stated in his preface, that "a history can be made just enough to warrant its being received as an authority equally among Americans and Englishmen." The work fairly belongs to that new order of history which at least tries hard to tell the truth. It is one for naval officers to study in order to learn what gives victory to ships. It is patient, painstaking, runs to details of measurement, weight of shot, length of guns, size of crews, and maneuvers in battle; so that though all the conditions of modern naval warfare have changed, we are still able to discover the reasons of unexpected successes and reverses on the sea in the past, and to deduce certain laws which in all future naval conflicts will go far to control results. As Mr. Roosevelt tells the story, many of the writers above named run into myth and prejudice so as to forfeit confidence and destroy their value. He seems to show this by many infallible proofs in the case of Mr. James, the standard English authority, and some of our own writers hardly show better.

The war of 1812 was a blunder of English arrogance, and on our side, an exhibition of an old grudge coupled with a pride of liberty. An infant navy battled against the most powerful fleet of Europe, brilliant with the recent victories of Nelson and Collingwood over France and Spain — a navy of almost unbroken success since the days of the Spanish Armada. The special causes of the war were the impressment of American seamen into English ships, and the forbidding of American trade with nations at war with England. We went to battle with the war cry of "Free trade and sailors' rights," and though at the close neither claim went into the treaty of peace, we gained our points, inasmuch as England has ever since let our seamen and our trade alone. We undoubtedly were in the right.

The naval war of 1812 was for the American side an undoubted though chequered success. This was all the more a surprise because heretofore our naval arms had shown weakness, and England's was without a peer. Mr. Roosevelt thus sums up:

> In 1782 the British stood first in nautical prowess, separated by a very narrow interval from the French, while the Americans made a bad third. In 1789 the British still stood first, while the Americans had made a great stride forward, coming close on their heels, and the French had fallen far behind into the third place. In 1812 the relative positions of the British and French were unchanged, but the Americans had taken another very decided step in advance and stood nearly as far ahead of the British as the latter were ahead of the French.

The explanation lies in the fact that our early navy was largely privateer, without the discipline of a regular service, and behaved like our land militia, which, sometimes valiant, often ran away. But we had gone on to build strong ships, well manned and armed, with crews trained to obedience and good gunnery, while the English, despising us, and often underarmed with carronades against our long guns, had neglected gun practice and thus fell under the superior American fire. Their unexpected defeat put the English to inventing excuses, but the simple fact is they were outmatched, and this book shows that with equal chance and pluck the heavier battery in the stouter ship with the better gunnery wins. Yet the combatants were of like blood, and there was no shame to either. English sailors were on our ships and American sailors on theirs, though two thousand American seamen at the opening of the war were imprisoned for refusing to fight against their country. The average of British sailors in our crews was about one to twenty.

Mr. Roosevelt analyzes the battles with great boldness, and if his conclusions stand, the fame of some of our naval heroes will be seriously modified. Thus he says that Perry's battle on Lake Erie was badly planned but bravely fought, while McDonough's victory on Lake Champlain had higher naval skill. Decatur loses a few laurels. The fighting in general was bitter, and as ever in war the best and the worst in human nature showed.

In his story of the fight between the "Wasp" and the "Reindeer" in the British Channel he rises, as he rarely does, into true martial eloquence.

> There was no more gallant seaman in the whole British navy, fertile as it was in men who cared but little for odds of size and strength, than Captain William Manners. As the vessels came grinding together, the men hacked and thrust at one another through the open portholes while the black smoke curled up from between the hulls. Then through the smoke appeared the grim faces of the English sea dogs and the fighting was bloody enough; for the stubborn English stood well in the hard hand play. But those who escaped the deadly fire of the topmen, escaped only to be riddled through by the long Yankee pikes. . . . Then the English captain, already mortally wounded, cheering and rallying his men, himself sprang, sword in hand, into the rigging to lead them on. At that moment a ball from the "Wasp's" maintop crashed through his skull, and, still clenching in his right hand the sword he had shown he could wear so worthily, he fell back on his own deck dead, while above him yet floated the flag for which he had given his life. No Norse Viking slain over shield, ever died better.

The captain's clerk, the highest officer left, surrendered the "Reindeer," 27 minutes after the first gun, and when 67 of her men out of 118 had been either killed or wounded. The American loss was 26.

The style of this book is not full of juice, but its statistics and judgments are full of truth and wisdom, and Mr. Roosevelt has laid his readers, and especially his naval readers, under a real obligation.

*The Naval War of 1812, or the History of the United States Navy during the last war with Great Britain. By Theodore Roosevelt. G. P. Putnam's Sons. $2.50.

CAMPAIGNS OF THE CIVIL WAR.

III.

The Peninsula.*

AS is well known General Webb held prominent positions in the Army of the Potomac, sometimes in the Staff and sometimes in command. This fact gives him weight as a witness. Prior to the issuing of this book he was regarded as a special friend of McClellan, and a defense of that general might be expected in this Peninsular story. But the ardent admirers and defenders of McClellan, while they can discover no hostility in these pages, will not find much consolation, for the writer appears thoroughly

*The Peninsula. By A. S. Webb. Charles Scribner's Sons. $1.00.

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conscientious and goes where the recorded facts lead. The work, unlike that of Nicolay, is not remarkably of a popular turn. There is no effort at writing, no display of rhetoric. Neither is it the old story told in new ways with fresh embellishments; it is rather a scientific analysis of the military plans, the attempts, and the failures of McClellan's campaign.

Beginning with the demoralized condition of the army after Bull Run, and giving us a glimpse of the sharpness and unfailing ability of the Confederate leaders, the author introduces us at once to the young general-in-chief. Then follows a transcript from McClellan's military biography. "Our boys" would like to go further and figure the young hero to themselves, but in this Gen. Webb does not help them. They cannot tell if he was tall like Scott, strong-featured like Lincoln, short like Douglas, or closely knit like Grant. There is really no pen-picture of a character in the book.

A New England college president, who was ever gracious when he was obliged to perform the disagreeable task of reprimanding a student, would first call the young man up and praise him till all the scare was gone from his face, then gently change his tune and recite his delinquencies. So our author skillfully first praises the new commander before bringing him under the fire of criticism.

He [McClellan] was at that date our most successful general. He accepted the full responsibility devolved upon him, and the nation has much to thank him for. It was he who organized, equipped, and trained, with skill, that grand body of troops which for four long years "confronted the strongest, best appointed and most confident army in the South."

But very soon we find that, even in the organizing, some of the best work was done by Mr. Lincoln. General McClellan objected at that time to the corps formations, but the President ordered them. Right here is probably the root of his early troubles. He undertook to maneuver numerous divisions instead of holding in his mind only a few larger organizations. He overwhelmed himself with details. From Gen. Webb's record it is difficult to see just what McClellan did do in those days of formation; he brought the new troops into brigades and divisions, but so did McDowell, so did Halleck and Buell in the West. What he appears to have done well was to give the army nice camps and a profound repose, so that it had the time for preparation, discipline, and proper drill.

The chapter on "Campaign Plans" is well written, but it is a little trying even now to review in detail the evidences of procrastination. The planning when McClellan had charge of the whole field was magnificent. He, for example, was to take Richmond; Buell to master Kentucky, hold Nashville, and recover East Tennessee; Burnside to occupy the coast of North Carolina; Halleck to clear away the troubles of Missouri, West Kentucky, and Tennessee; T. W. Sherman to seize Savannah and regain Charleston; while Butler was to open the Mississippi and capture New Orleans. This was spirited. To make the work more lively "the meditated blows" were to be delivered simultaneously all along the line! The sad reflection every time for the young projector was, that "nobody ever was ready!"

At the last, overwearied with waiting, the President narrows McClellan's command and restrains him to the Department of the Potomac. Still no plan coming to maturity, Mr. Lincoln goes at the work of military maneuvering himself: "General," we may imagine him saying, "you have a hundred thousand men footloose; take 50,000 and menace the rebels at Centerville and with 50,000 more go down the Potomac part by land and a part by water and put them nearer to Richmond than the rebel army." This definite project at last brought out one from the general himself which was to give a "crushing defeat of the rebel army at Manassas."

But presto change! The Confederates, like the little bird which sees the salt coming and withdraws its tail, make off and stand themselves before Richmond on the defensive. Then comes another — the Urbana plan. Soon the general is forced into still another — that of York River, which requires the transportation of the main army, the coöperation of the navy, and the junction of the command of McDowell's 40,000 who were then on the Rappahannock. This was the plan at last undertaken. The army, over 100,000 strong, sits down before the intrenchments of Yorktown, — occupied by only 15,000 Confederates. It remains there helpless because the navy does not coöperate, and the scared administration withholds McDowell with his 40,000!

And now we are in *media res*. The Confederates, according to General Webb always splendid in war-conduct whatever we may think of their cause, withdraw before that slow half-coiled snake of a Yankee force is quite ready to swallow them up! Then the Union army bursts forth pell-mell, and several subordinate generals, Hooker, Kearney, Heintzelman, Hancock, and Sumner, with McClellan absent, seem to fight separate combats with the retreating and increasing forces of the Rebellion. These conflicts occur in the neighborhood of Williamsburg. For a time confusion reigns, but after he has gotten Franklin's wing off by water transports, McClellan himself hastens to the front and restores order, as he always does.

The next field is Fair Oaks. The Confederates strike a divided host — divided by the suddenly swollen Chickahominy. At first they seem to succeed, but Sumner's reinforcements cross the stream and drive them back. O, why did not the whole force go on then and complete the work!

The battles of Hanover Court House, Mechanicsville, and Gaines Mills on the right under Fitz-John Porter are finely portrayed — the first a small success, the second a drawn battle, where one corps was suffered to meet all but 25,000 of the enemy; that all including the veterans of Stonewall Jackson. The great bulk of our army, the whole left, was kept in place by the 25,000 under McGruder. "Forward, march," would have given the Union army Richmond; but it was not to be! Go with the author through those terrible battle-scenes of Savage Station, Glendale, White Oak Swamp, Charles City Cross Roads, and Malvern Hill — a series of bloody victories for the Union forces, yet they continue to fight and fall back. No brief account will answer of this strange campaign. It is a peculiar history. It was a crooked way indeed to the promised land. The military student will find this book a *multum in parvo*.

— The *Satchel Guide* for European travel, which is carefully revised every year, is ready for the season of 1882. Besides corrections it shows some additions, including a list of the most famous paintings by famous artists, with the names of the places where they are to be found.

An Etymological Dictionary of the English Language. By the Rev. Walter W. Skeat. [Oxford: Clarendon Press. $2.50.]

A Concise Etymological Dictionary of the English Language. By the Rev. Walter W. Skeat. [Harper & Brothers. $1.25.]

Though by the same author, published at the same time, and having precisely the same purpose and plan, these two are really distinct works, and the second, smaller and cheaper, is no mere abridgment either of the first, larger and costlier. We shall, however, confine our present remarks to the first of the two, as to describe it is to describe the second. Upon this work, Mr. Skeat, who is Professor of Anglo-Saxon in the University of Cambridge, England, has been engaged we do not know how many years; and one's wonder as he turns the 800 closely-printed pages of the quarto volume — about 1600 words, or three columns of the *Literary World* to a page — one's wonder is, we say, that the work was ever got done. The labor of it must have been immense. Of research, of judgment, of industry, of patience, of the scholar's zeal it is a monument. Described in a word it is the collected biographies of several thousand English words; and to write the biography of a single word may be more of a task than to write the biography of a man. It looks as if Mr. Skeat might have spent more time on some of the paragraphs of two or three inches in this *Dictionary* than would have been required to compose the whole life of an English or American Man of Letters. To specify his plan and method: he takes the word whose etymology is to be expressed, gives first a brief definition of it as Webster or Worcester would, states next the actual or probable language whence it comes, then marks out the channel through which it has come down to us, supplies a number of quotations exemplifying the history of the form of the word, follows and verifies the ancient spellings, and, finally, guides the student here and there by numerous cross references. To illustrate the contents let us open the body of the work at random. On p. 349 we find these words treated: Maintain, Maize, Majesty, Major, Make, Malachite, Maladministration, Malady, Malapert, Malaria, Malcontent, Male, Malediction, Malefactor, Malevolent, Malformation, Malice, Malign, Malinger, Malison, Mall. To illustrate the method, we copy entire, from p. 455, two of the shorter paragraphs, premising that the letter G. in the first of the two means "German":

POODLE, a small dog with silky hair (G.). One of the very few G. words in English. Modern; not in Johnson. It occurs in Miss Swanwick's tr. of Goethe's Faust, 1864, p. 37 = G. *pudel* (Goethe), a poodle; Low G. *pudel*, *pudel-hund* — so called because he waddles after his master, or looks fat and clumsy on account of his thick hair; allied to Low G. *pudeln*, to waddle, used of fat persons and short-legged animals; cf. Low G. *pudel-dikk*, unsteady on the feet, *puddig*, thick; Bremen Wörterbuch. See **Pudding**.

POOH, an interjection of disdain. (Scand.) From Icel. *pú*, pooh! Cf. *puf*. 'Puf, said the foxe;' Caxton, tr. of Reynard the Fox, ed. Arber, p. 59. So also *buf!* Chaucer, C. T. 7516; *baw!* P. Plowman, B. xi. 135. Due to blowing away from one. See **Puff**.

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Such words as Popinjay, Putty, Tennis, Gazette, Huckster, Musket, Revel, are expounded at much greater length. Others are dismissed with a single line, or with two or three. The book is densely crowded with the interest that attaches to the history of words, and is a cyclopædia of curious and recondite philological information. The *Concise Dictionary* goes over precisely the same ground, but with a much more rapid step, and stops to pick up far less material. Typographically it is superior. The Oxford quarto is printed in type so fine, and sometimes so blurred, as to be trying to sensitive eyes. But then nobody without strong eyes and sharp is fitted for such studies as these. If anybody really wants the work—and many must have it—we should advise him to wait until he can buy the large edition at $2.50. The price is very low for the value. Among his coadjutors to whom Mr. Skeat makes his acknowledgments, we are pleased to see one American, Professor L. S. Potwin of Hudson, Ohio, one of our own occasional contributors.

The Index Guide to Travel and Art in Europe. By Lafayette C. Loomis. [Charles Scribner's Sons. $3.50.]

Osgood's Pocket Guide to Europe. [J. R. Osgood & Co. $1.50.]

The first of these two handbooks for European travel, if not in all respects a satisfactory substitute for the ordinary "guides," will be found a convenient and helpful companion to any of them. The information on art matters is specially full and accurate. In Part I the leading artists, their works, and the legends and myths connected with these, are given in alphabetical order, and illustrated with many little cuts in outline, the majority of which are good, though some are very bad. This part of the book occupies about 400 pages, and includes little that could be spared—except, perhaps, certain biographies of historical characters. The average tourist will not care, for instance, to have two thirds of a page devoted to the life of Julius Cæsar. Part II (about 150 pages) contains condensed catalogues of the chief art galleries, and will often save the tourist who makes a brief visit to them the cost of the local catalogues. Part III (another 150 pages) on routes of travel, etc., is not so good. Much of the space is given to mere lists of stations along the railways, after the manner of "Bradshaw," with brief notes on the objects to be seen from the car windows. No judicious guide-book writer will encourage this wearying and exasperating study of scenery and architecture "on the wing." The wise tourist will not try his eyes and his nerves by poring over the fine-print itinerary in the train, and trying to see it all as he is whirled past it. The railway rides should be seasons of *rest*, as far as possible. One can always pick up all that he needs to know of things *en route* from his fellow-travelers. The list of *hotels* is meager, and contains only the first-class ones, and the dearest at that. Under many towns the editor gives only those to which he himself appends the mark indicating "prices high." The maps are "process" reproductions of those in foreign guide-books, and are often almost illegible, though some of them are fair in their way. On the whole the book may be commended to the summer tourist who can find room for it.

Osgood's Pocket Guide reminds one at first of the *Satchel Guide*, except that it is somewhat smaller; but on examination we find that it includes a much larger number of items and treats them more concisely. It really covers about everything that one could see in a tour of a year or more, instead of limiting itself to what one should limit himself to trying to see in a vacation trip of three or four months. It seems likely therefore to confuse and bewilder the hurried traveller, while it by no means answers the purposes of one who is journeying at his leisure. For the former a selection of objects best worth seeing, made by one who knows how to select them judiciously, is better than his own selection, which in nine cases out of ten will be a bad one; and the latter will of course want fuller and more detailed guides of the "Baedeker" or "Murray" type. One who makes a book for the former class of tourists must have the courage to ignore many things in order to do justice to the rest. The book before us is carefully done, and there are very few errors or misprints in it; though we note "Ulmer" for *Urner* and "Uri" for *Urseren* in a single line on p. 283. The maps of Great Britain and Continental Europe are clear, but many places of some importance mentioned in the book are not on them. In the clue map of London, the "underground" railway is made to end at Blackfriars Bridge, though it was extended to the Mansion House several years ago. The maps of Switzerland and Italy are poor and behind the times. The direct line from Florence to Rome is not laid down in full, nor that from Milan to Verona, which now avoids the circuit by Bergamo. We have yet to see an American guide-book in which the maps are what they ought to be.

Plain Speaking. By the author of "John Halifax, Gentleman." [Harper & Brothers. $1.25.]

Mrs. Craik's little book is sensible, without being in any sense important. The contents are rather miscellaneous, consisting of short descriptions of St. Cloud and of Capri, under the headings of "A Ruined Palace" and "An Island of the Blest"; some useful hints for would-be writers of fiction in the piece entitled "Novels and Novelists"; and four or five brief essays on kindred topics, being mostly studies in certain varieties of the human species whose follies and faults have roused the indignation of this plain-speaking English woman, and made her feel herself called on to point them out. If there is a shade of acerbity in her moralizings it is perhaps almost unavoidable—it is difficult for any one to take up the office of censor of other persons' sins or weaknesses without seeming to assume an air of severity, if not of self-righteousness. What Mrs. Craik says of the feeble folk whom she names "Conies" and "Victims" is true enough in the main, but we doubt if the people whom she means to profit by her preaching will ever read her sermons. The book is very similar in purport to the little volume the author put forth some years ago called *Sermons out of Church*. It deals with much the same order of subjects, but is not so good as the former, being less ample and less compact. By far the most interesting thing in the book is the biographical account of Mr. Campbell, head of the Royal Normal School for the Blind, an American, and himself blind, who both in his own country and in England has done a wonderful work in elevating the mental and physical condition of the blind. In our opinion this piece of real history of one earnest man's labors will do more good to her readers than any of Mrs. Craik's original sermons.

CURRENT LITERATURE.

Religious.

Eighteen Centuries of the Church in England is a loosely printed octavo volume of nearly 709 pages, in which the Rev. A. H. Hore, of Trinity College, Oxford, has told the story of the early planting, historical development, and present condition of the English Church, and tells it well as respects materials and candor, though not always well as respects style. Mr. Hore is more a scholar than a writer; though he does not write badly. He treats his subject in seven parts, namely, "The British Church," "The Anglo-Saxon Church," "The Anglo-Norman Church," "The Anglo-Roman Church," "The Church of the Reformation Era," "The Church of the Protestant Era," and "The Church of the Present Day." This treatment will not be allowed, of course, by ultramontane readers; but Mr. Hore makes out a good case for the historical unity and continuity of his Church from Apostolic to present times. The most useful parts of the work are the first and the last two; the last two because of their review of passages of recent or even of immediate interest, not yet fairly settled in the perspectives of history. [Oxford and London: Parker & Co. New York: E. P. Dutton & Co. $5.00.]

The volume of thirty-three *Westminster Sermons* by Dean Stanley will be warmly welcomed both as a memento of the distinguished English Dean, who had so many American admirers, and for their intrinsic worth. They are all sermons of occasion, and so have that historical purpose in the development of which the Dean was always at his best. Five relate to the Abbey itself—as to the 800th anniversary of its dedication, the completion of its altar in 1873, and "The Religious Aspect of Sculpture," preached with four statues in the new reredos as a text. The "Royal and National Events" which are the topics of the next six are chiefly events in the life of the Prince of Wales. Fifteen that follow are "Funeral Sermons," including those on the deaths of Dickens, Grote, Sir John Herschel, Dr. Livingstone, Sir Charles Lyell, Carlyle, and Beaconsfield. The remaining seven are on "Miscellaneous" topics, such as "The Distress of Paris" at the time of the German siege, and, actually, an American Fourth of July! The first characteristic of all these discourses is largeness of thought; the second, liberality of sentiment; the third, rhetorical strength and beauty. They have immediately an uplifting and expanding effect upon the mind, and transport it from the local occasion to broad and broadening considerations. [Charles Scribner's Sons. $2 50.]

Unprofessional students of the Old Testament who want explanations, illustrations, and practical applications of its writings, have an interest (1) in Rev. J. Comper Gray's *Biblical Museum*, of which three more volumes are out, covering all the prophetical books, from Isaiah to Malachi, with practical remarks on the text, but without the text itself [A. D. F. Randolph & Co. Each $1.25]; and (2) in the second volume of Spurgeon's commentary on the Psalms, known as

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The Treasury of David, of which it is enough to say in description and characterization that it is Spurgeon's. This second volume runs from Ps. xxvii to lii. The text is not given complete by itself. The tone is devotional. [Funk & Wagnalls. $2.00.]

The Rev. Treadwell Walden's *Undeveloped Chapter in the Life of Christ* is really an exegetical essay on the New Testament Greek word "metanoia," interpreted as meaning *change of mind*. The idea is not new, but is true and important, and is well wrought out here. [T. Whittaker. 50c.]

Art.

What its author, M. D'Anvers, calls *An Elementary History of Art*, needs only an alphabetical arrangement of contents to be called a cyclopædia. The present is a second edition, with an introduction by Prof. T. Roger Smith. Structurally it is really two books, bound in one; the first, of 672 pages, having three parts respectively on Architecture, Sculpture, and Painting; the second, of 100 pages, on Music, being virtually independent. The four parts together make a comprehensive logical treatise on the fine arts; covering the whole field as to both place and time; historical, descriptive, and critical, in simple terms; and plentifully illustrated in each department. As a compendium upon the general subject of art, ancient and modern, the work is fitted to be useful and is worthy of hearty commendation. American topics receive some attention. [Scribner & Welford. $4.50.]

Redford's *Manual of Sculpture* might pass for a slice out of the foregoing work, M. D'Anvers's 130 pages on this part of his subject being expanded by Mr. Redford to 270. The treatment is more critical and technical than historical. Useful features are a chronological list of ancient sculptors and a glossary of names given to statues. Students of the sculptor's art would naturally begin with M. D'Anvers and pass on to Redford, who will do more for them in this particular branch. There are many illustrations and an index. [Scribner & Welford. $2.00.]

As M. D'Anvers above mentioned includes Music in his work on art, we may properly mention next in this connection Mr. W. H. Cummings's life of *Purcell* in Mr. Hueffer's series of "Great Musicians." To this greatest of English composers M. D'Anvers gives eighteen lines and space for a portrait; Mr. Cummings a hundred and ten pages, with full particulars of the man and his works. To a corresponding series of "Great Artists" belong Ellen E. Minor's *Murillo* and John W. Mollett's *Meissonier*, companion sketches of an unpretending character and moderate compass, illustrated, the latter with etchings in tint. [Scribner & Welford. Each 75c.]

In a paragraph by themselves belong the first two members of a new series of "Hand-books of Practical Art," to be edited by Henry B. Wheatley and Philip H. Delamotte. The subjects of these are *Art Work in Earthen-ware* and *Gold and Silver* (mediæval). "Porcelain," "Modern Gold and Silver," "Wood-Carving," "Glass," "Bronze and Iron," "Ivory," "Lace," and "Marquetry" are to follow; each a dollar 8vo volume, with colored plates and many ordinary woodcuts. The design is not only to give historical and critical information, but to promote good workmanship, amateur and professional, by supplying hints from the best examples. [Scribner & Welford.]

Miscellaneous.

The *Statesman's Year-Book*, edited by Frederick Martin, reaches its 19th annual publication this year, and proves anew its right to be considered the most important and valuable of political and statistical hand-books of the world. To all persons desirous of understanding, or charged with guiding, current affairs it is indispensable. [Macmillan. $3.00.] — The Hon. T. L. Smith's *Elements of the Laws* is an outline, for popular use, of the civil and criminal laws in force throughout the United States, fitted for a text-book, and for the general reader. Any such book is to be employed with caution and generally under advice. [Lippincott. $1.50.] — Two Colorado lawyers, R. S. Morrison and Jacob Fillius, have prepared a manual of *Mining Rights* in that State, which is practically a digest of Colorado mining laws in full, for the use of settlers and stockholders. [Denver: Chain & Hardy. $2.25.] — Mr. J. G. Cross's treatise on *Eclectic Short-Hand* is designed for self-instruction in an art which is difficult to acquire, but which, once acquired, is an ample means of support and a variously profitable accomplishment. [Griggs. $2.00.] — Mr. M. M. Ballou's collection of *Notable Thoughts about Women* makes a volume of over 400 pages; the multitudinous scraps which compose it being taken from several hundred writers, modern and ancient, beginning alphabetically with J. S. C. Abbott, and ending with Zimmerman; with good indexes of authors and of subjects embraced in the quotations. [Houghton. $1.50.]

CURRENT FICTION.

The Fixed Period. By Anthony Trollope. Harper & Brothers. 15c.

Why Frau Frohman Raised her Prices, and Other Stories. By Anthony Trollope. Harper & Brothers. 10c.

Marion Fay. By Anthony Trollope. Harper & Brothers. 20c.

Of the three new books by Mr. Anthony Trollope which Harper & Brothers toss into our lap, almost in the same bundle, the third, *Marion Fay*, is the only one which really deserves the attention of the novel-reader, unless novel-reading be all that one have to do in the world. The first, *The Fixed Period*, is meant to turn to an amusing account the plan proposed in recent years for providing timely and pleasant deaths for old people, who have nothing left to live for and may be supposed to be sighing for an easy way out of this world into the next. The scene is laid in an imaginary island in the Pacific, under British rule, where euthanasia has become a matter of statute law, and is duly regulated. A more pointless story than *Why Frau Frohman Raised her Prices* it would be hard to conceive, though the object seems to be to point with a German tale some sort of moral about the currency. It leads the reader on and on, and brings him out nowhere. The two other stories within the same covers, *The Telegraph Girl* and *Alice Dugdale*, are very much better, and *Alice Dugdale* is very good indeed, being in Mr. Trollope's best manner, though on a very small scale — hardly more than a miniature of a novel. Both these stories illustrate Mr. Trollope's excellent ethics of marriage, namely, that it should be for love, and not for rank or money.

Marion Fay proves to be a full-size, regular-built, thorough-going Trollope novel, with a marquis and a marchioness; an excellent but unmanageable son and heir, with a mind and affections of his own; a similarly unmanageable but very marriageable daughter; a post-office clerk for her lover, who turns out to be an Italian duke; a sweet and choice Quaker girl, who will not marry the noble young lord, aforesaid, much as she loves him, because she thinks she has got to die of consumption; a greasy, greedy, and treacherous old clergyman, who nearly inveigles his patroness into an atrocious murder; and an amusing group of bystanders, including Lord and Lady Persiflage, very sensible people; the irrepressible Crocker, who is as capital a creature of the weaker sort as Mr. Trollope has lately given us; and a houseful of inquisitive people of the third or fourth class in Paradise Row whose absurd goings on serve as a relief to the soberer lines of the story. It is on the whole a sad story, and there are few readers whose feelings will be proof against the touching parting scenes between Lord Hampstead and Marion Fay as the latter's life ebbs away. Hampstead is a fine specimen of a man, and if there were more lords and ladies like himself and his sensible sister, the Lady Frances — who will marry George Roden, though he is a post-office clerk, because he is worthy and she loves him — the English aristocracy would have more friends. Lord Llwddythlw, the Welsh nobleman of unpronounceable name, is also a very good fellow, with his public enterprises and social improvement schemes, and deserved more of a wife than the sentimental and gushing Lady Amaldina made him. There is a hunting scene of course. When did Anthony Trollope write a novel without a fox and hound? The character of Mr. Greenwood, the clergyman, seems improbable, but serves Mr. Trollope as a target for such shots as this, fired through the lips of one of his characters: "I don't think Mr. Greenwood would be fit for any duty, because he has been idle all his life, and is now fond of good living; but a deanery would just suit him." The whole book, as usual with Mr. Trollope, is a battery of guns slyly trained against aristocracy, rank, social pride, pretension and emptiness, titles, and the fuss and millinery of place in general; and in defense of the rights even of the nobility to do as honest and true feeling prompts them.

Mr. Browning's 70th Birthday.

Last Sunday being Mr. Browning's seventieth birthday, 102 of his admirers, members of the seven Browning Societies of London, Oxford, Cambridge, Cornell, Bradford, Cheltenham, and Philadelphia, sent him a set of his own works bound in olive morocco by Proudfoot, and enclosed in a handsome oak case carved with Browning emblems, with a message that, as the works of a great modern poet could never be found in his house when need was to refer to them — (Mr. Browning always gives away all the copies of his books which his publisher sends him) — his friends begged his acceptance of a set of these works, and assured him that they would be found worthy of his most serious attention. Inside the first volume was copied a bit from a letter of Mrs. Owen, of Cheltenham, to Mr. Furnivall: "If, on his seventieth birthday, Browning were allowed to see with 'inward eyes' the living help that he is in many lives, what a grand birthday present that would be!"

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The case was designed by Mr. G. Alfred Rogers, and ornamented with seven medallions of the poet's works: a *Ring and Book*, a lyre and palette and brush for the Music and Art poems, a galloping horse for the *Good News*, a dog for *Tray*, a *Star* and *Gondola*, a *Glove*, and a *Red Cotton Nightcap*, all twined with leafage and *Bells and Pomegranates*. Mr. Browning was touched by the kind thought and good wishes of the givers of this birthday present, as well as amused by the humour of it. He has since written that he "never was so honoured, so gratified, by any action of a similar nature that ever happened to him in the course of his life." And so his 102 friends are happy to have acknowledged by this slight token of their gratitude the great debt they owe him for the help and pleasure they have derived from his works for so many years.—*Academy, May 13.*

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

The New Shakspere Society.—We have been interested in looking over the bulletin of the New Shakspere Society, recently issued, which contains a full list of the members up to April, 1882. These number 380 in all, 71 of them being in this country. Among the latter are 23 college, society, and public libraries, the names of which may be of use to those of our readers who have occasion to consult the publications of the Society. They are as follows:

Boston Athenæum.
Boston Public Library.
Columbia College, New York.
Congressional Library, Washington.
Cornell University, Ithaca, N. Y.
Harvard College, Cambridge.
Johns Hopkins University, Baltimore.
Lafayette College, Easton, Pa.
Lenox Library, New York.
Mercantile Library, Philadelphia.
Mercantile Library, San Francisco.
Michigan University, Ann Arbor, Mich.
Minneapolis Athenæum, Minn.
New Jersey College, Princeton, N. J.
Peabody Institute, Baltimore.
Philadelphia Library.
St. John's College, Annapolis, Md.
St. Louis Public Library, St. Louis.
Shakspere Reading Club, Lock Haven, Pa.
Watkinson Library, Hartford, Conn.
Wellesley College, Wellesley, Mass.
Wesleyan University, Middletown, Conn.
Yale College, New Haven, Conn.

To these may be added MacGill College, Montreal.

The list of colleges and public libraries that subscribe to the Society is discreditably meagre; and that of first-class high schools and academies is conspicuous by its absence. It is passing strange that so many institutions making regular annual appropriations for the increase of their libraries should neglect to devote six dollars a year to a series of publications of the highest value for purposes of study and reference.

The one Shakespeare Club on the list deserves a word of special commendation for its enterprise and good sense. Every society of the kind in the country, or at least every one in which anything of critical study is combined with the reading of the plays, should follow the shining example of this club in Lock Haven, Pa. All that we know of the place is what Lippincott's *Gazetteer* tells us—to wit, that it is "a thriving post-village" of some 3,000 or 4,000 inhabitants, "107 miles N.N.W. of Harrisburg," with "2 newspapers, 1 academy," and so on; but we venture to say that it has a wide-awake Shakespeare Club, well deserving to be chronicled in the statistical description of the village in the next edition of the *Gazetteer*. We shall hope to see that Lock Haven has many rivals in the next bulletin of the New Shakspere Society.

Just as we are writing this the postman brings us a card inquiring how the Society's editions of the *Two Noble Kinsmen*, mentioned in our last number, can be obtained. They are to be got, we believe, only by subscribing to the Society for the year in which they were issued. This can be done through the Secretary for this country, Prof. F. J. Child, Cambridge, Mass. The fee of six dollars covers the postage of the books; and as they are bound only in paper the barbarous tax on foreign books is rarely exacted of the recipient. According to the latest rules for the management of this disgraceful and vexatious imposition, the duty is to be rigidly insisted upon in the case of all books "in stiff covers," even if the value does not exceed a franc or a shilling (we recently paid our good Uncle Samuel *ten cents* on a little book, costing us ten *pence* in London—just double the honest due, but of course not worth quarrelling about with the custom-house authorities), but those *not* in such stiff covers may be allowed to pass duty-free unless the revenue officers take a whim to the contrary—as they now and then *do*.

Giles's "Human Life in Shakespeare."—We are glad to see that Lee & Shepard, of this city, have brought out a new edition of Henry Giles's admirable Lowell Institute Lectures on Shakespeare, published years ago under the title of "Human Life in Shakespeare," but long since out of print. Some of the best judges, as we happen to know, reckon the book as one of the best contributions to Shakespearian criticism—if not *the* best—that has ever appeared in this country; and we have known it to be placed above Hudson's *Lectures*, though we should be satisfied to give it a place beside them. The present edition has an "introductory note" by John Boyle O'Reilly, from which we must quote at least this brief paragraph:

This is a noble book. And it will not detract from the pleasure of him who gives it due place on his shelf that its re-issue will smooth the closing path of the author. A few years ago, the friends and admirers of Henry Giles were numerous and enthusiastic. How few there are who have known how the shadow fell across his life; how the strong mind wore on the weak body, till its own essence leaked through the rifts; but how tenderly the hands of friendship and love have relieved the strain, and patiently made easy the declining way.

The price of the new edition is $1.50.

NEWS AND NOTES.

—J. W. Bouton, New York, is the agent in this country for the new eight-volume edition, with portrait and etchings, of the *Poetical Works of William Wordsworth*, edited by William Knight, LL.D., professor of moral philosphy, St. Andrews. In this edition the poems will be arranged in chronological order of composition, not of publication; all the changes of text adopted by the poet will be given in foot-notes, with their precise dates; several new readings existing in MS., written by Wordsworth on the margin of a copy of the edition of 1836–37, kept at Rydal Mount, and now in possession of Lord Coleridge, will be added; and the notes dictated by Wordsworth to Miss Fenwick, known as the I. F. MS., which give the author's own account of the circumstances under which his poems were composed, will be printed in full; other features of interest will be topographical notes, explanatory of the allusions made to localities in the English Lake District and elsewhere; several poems and fragments hitherto unpublished; a bibliography of the works and the successive editions, together with a bibliography of critical estimates of Wordsworth; a life of the poet, a critical essay, and a general index; and etchings by C. O. Murray, after drawings by M'Whirter, A.R.A., of localities associated with the poet. The publication commences at once, and the entire work will be completed in about two years. The price of the ordinary impression will be $5 a volume, but 20 copies will be printed on the finest imperial 8vo laid paper, specially prepared, the etchings on Japanese paper, China paper, and Holland paper, each volume numbered and signed; and one hundred and twenty copies large paper, on fine laid paper, with proofs of the etchings on China paper and Holland paper, uniform with the publisher's large paper editions of Don Quixote, Molière, and Robert Burns, and with the *éditions de luxe* of Thackeray, Dickens, and George Eliot's *Romola*, each volume numbered, at $9 50.

—A. Williams & Co. have published an entirely new work on *The Sheep-scab, Its Nature, Prevention, and Cure: A Handbook for American Shepherds*. It is the first treatise of the kind ever published in this country. The author is Henry Temple Brown, of Walter Brown & Co., merchants of Boston. The same firm announce a new volume of humorous *vers de société*, entitled *Sly Ballades in Harvard China*, by an anonymous author, illustrated by Lambert Hollis, and bound in flexible covers decorated in color.

—Mr. Dorsey Gardner, author of the work on *Waterloo* reviewed in our last issue, was formerly connected with the New York *Times* and *Round Table*, and was subsequently Secretary for the Philadelphia Centennial Commission, and rendered valuable service in the preparation of the Official Reports. He also held a position in connection with the Paris Exhibition of 1878, and has done much cyclopedia work for the Appletons. He is a gentleman of scholarly tastes, careful and painstaking in his investigations.

—Mary Healy, daughter of the famous portrait painter, formerly of Chicago, now a resident of Paris, has written a novel of Parisian life called *A Mere Caprice*, which Jansen, McClurg & Co. will bring out immediately. Miss Amy Fay's *Music Study in Germany* has been translated into German, and has appeared in this country with the imprint of Robert Oppenheim, Berlin. Jansen, McClurg & Co. are preparing a new and large edition of *A Nihilist Princess*; and will also issue an edition in paper covers.

—Miss Josephine E. Hodgdon, the compiler of the Longfellow, Holmes, and Whittier *Leaflets* has performed a similar service for Prescott. The latter *Leaflets* will be published by J. B. Lippincott & Co., who also announce as in press *The Little Brick Church*, a new novel by Col. W. C. Falkner; *Aphorisms*, a little book of maxims and reflections translated from the German by Mrs. A. L. Wister; and the *Sixth Reader* of their "Popular Series," edited by Prof. Marcius Willson.

—A. Williams & Co. of Boston will publish at once in handsome pamphlet form the Proceedings of the Massachusetts Historical Society on the occasions of the deaths of Longfellow and Emerson. The several addresses by Mr. Charles Eliot Norton, Dr. Holmes, Rev. Dr. George

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E. Ellis, and Dr. William Everett will be given in full, as well as fine portraits of both of the subjects by Notman. The edition will not be large and will be sold only to subscribers.

— Henry Holt & Co. are about to publish a work upon the reaction of America on France at the period of their two great revolutions, by Mr. Lewis Rosenthal, a recent graduate of Dartmouth, who had unusual opportunities of studying the subject during four years as an unofficial *attaché* of General Noyes, the American Minister at Paris. The title is, *America and France, the influence of the United States on France in the Eighteenth Century.*

— Mr. John Hay and Mr. John G. Nicolay are steadily but slowly pushing forward the work upon their voluminous life of Abraham Lincoln, which is to make, it is said, not less than six large octavo volumes. The first two are substantially done. The work will have a considerable documentary element, and serve as a sort of epitome of the political times of Lincoln.

— Fords, Howard & Hulbert have in press a new volume of sermons by Henry Ward Beecher; an edition, the Baptist edition, of the New Testament; *Two Days*, a new romance for summer reading in the "Hammock Series", a new edition of Mrs. Helen Campbell's *Patty Pearson's boy;* and *Surf*, the record of a summer's pleasuring by four writers.

— George H. Ellis will publish next week *Paul Dreifuss: His Holiday Abroad*, an entertaining book of European observations by an old traveler; and *Bird-Bolts*, by Francis Tiffany, a volume of short, lively essays on topics of universal interest.

— The Rev. Wm. Elliot Griffis, of Schenectady, N. Y., has ready for the press of Charles Scribner's Sons a *History of Corea*, "the sealed empire," which was commenced by the author while he was still in Japan. It will be issued next November.

— A. C. Armstrong & Son are the publishers of Prof. Henry B. Smith's *Apologetics*, not Charles Scribner's Sons as erroneously stated in our review of the work.

— Ginn, Heath & Co., of Boston, are soon to issue an edition of *Beowulf*, by Prof. James A. Harrison, of Virginia, to be followed by a glossary.

— The Prince of Wales, it is said, takes six copies of *St. Nicholas* for the young folks of his household.

— The *Century's* articles on the Opera in New York are getting praise as far away as Paris.

ERRATUM.

In the Rev. H. B. Carpenter's translation from Bion, p. 147, line 4, for "look" read *lack*.

Great Britain.

— Bickers & Son have in the press a reprint of the last edition of Arnold's *History of the Later Roman Commonwealth*, which has been out of print some years. It will be uniform with their library edition of Arnold's *History of Rome*.

— Under the title of *Camps in the Rockies* Mr. W. A. Baillie-Grohman is shortly to publish a narrative of life on the frontier and among the Rocky Mountains, with illustrations and a map.

— Bentley & Son announce *Notes upon some of Shakespeare's Plays*, by Frances Anne Kemble; the plays being "Macbeth," "Henry VIII," "The Tempest," and "Romeo and Juliet."

— A collection of hitherto unpublished and lately discovered letters between Carlyle and Goethe is soon to appear in the *Magazin für die Literatur des in- und Auslandes*.

— Mr. E. S. Nadal, one of the secretaries of the American Legation in London, is soon to publish a volume of *Essays at Home and Elsewhere*.

— The Earl of Lytton is preparing for publication the coming autumn the first volumes of his father's life.

— Mr. Darwin has left an autobiography and a sketch of his father.

The Wordsworth Society.

At a meeting of the Wordsworth Society last Wednesday, Mr. Rawnsley read a most amusing paper on the opinions of Wordsworth entertained by the poor Cumberland folk about Rydal. He "interviewed" the now aged butcher-boy who in former days served Wordsworth's family; the innkeeper who was formerly the poet's garden-boy, and who, when drunk, recollects all about the poet better than when he is sober; the waller who built walls and chimneys, etc.; and then gave their racy report in the dialect and its twang. Wordsworth was but a poor creature beside "lile Hartley," little Hartley Coleridge, "the philosopher" as he was called. The poet never went into a public-house and made himself at home with his neighbors; whereas "lile Hartley" was the oracle of all the publics in the district. Wordsworth used to go "bumming and bumming," but no one there read his poetry; his real line was "chimleys"—he had ideas about their being built round—and trees, which he did not like to be cut down. He also objected to stones being broken up or moved. He was no good at wrestling, or any other sport except skating, and was generally of not much account. His wife was "terrible sharp on the butchering-book." His sister used to put down the scraps of his "pomes" as he "bummed 'em out." We hope that some enterprising magazine editor will soon print Mr. Rawnsley's paper. His two raciest reports on the poet he had no time to read. — *Academy, May 6.*

Necrology.

Brown. In Edinburgh, May 11, Dr. John Brown, 72 years; author of *Rab and His Friends*.

NEW PUBLICATIONS

Biography.

Henry W. Longfellow Biography, Anecdote, Letters, Criticism. By W. Sloane Kennedy. Portrait and Illustrations. Moses King. $1 50

David Livingstone: The Story of One Who Followed Christ. By Louise Seymour Houghton. Presbyterian Board of Publication. $1 25

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Henry Wadsworth Longfellow. A Biographical Sketch. By Francis H. Underwood. James R. Osgood & Co. $1.50

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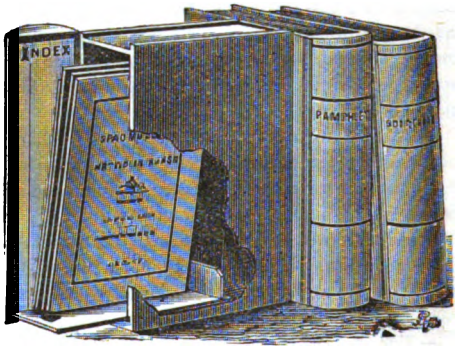

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VOL. XIII. BOSTON, JUNE 17, 1882. No. 12.

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The portrait of Longfellow serving as frontispiece is a very unfortunate selection, as we have had occasion to remark before, this not being its first appearance. It is no likeness and is not a pleasant picture. The vignette portrait facing p. 148 is admirable. The die portrait on the cover is better than the frontispiece, but not as good as it might be. The dozen other wood-cuts are familiar from use elsewhere. The typography is excellent. There is a good index. Longfellow's "Early Poems" are reprinted; of the tributes of other poets there is a numerous collection; anecdotes and reminiscences abound; the great mass of contemporary criticism is well epitomized; and the volume as a whole affords a rich and reasonably complete conspectus of Longfellow's work and place in American literature.

* Henry W. Longfellow. Biography, Anecdote, Letters, Criticisms. By W. Sloane Kennedy. Portrait and Illustrations. Moses King. $1.50.

OUTLINES OF PRIMITIVE BELIEF.*

THIS book deserves a more extended notice than the space at our disposal permits it to receive. The attractiveness of this and kindred subjects is so often marred by superficiality or arrogance in their treatment, that the work of a thorough scholar, whose knowledge of his theme is equalled only by the modesty with which he suggests conclusions never offensive, should be warmly welcomed. Mr. Keary does not approach his study of the early beliefs of the Indo-European races — for with these alone he deals — from the standpoint of comparative mythology, but from that of history, his authorities being chiefly the Vedas, the Greek literature of mythology — more particularly Homer and Hesiod, the Icelandic Eddas and Sagas, and the mediæval legends and epics. The word "primitive," as used in his title, without explanation, possibly might mislead, for, the method of treatment being historical and not speculative, the author dwells but lightly on that which is older than his authorities. He tells us, in a charming way, and in its logical connection, much that is familiar, much of which our recollection is shadowy, and much which to those of us not special students, is new. He thinks that the development of belief began with the Aryan migrations; that anterior to that time, nature-worship, or fetich-worship as he phrases it, in its crudest form prevailed — the worship of local divinities, such as trees, streams and mountains; and that, with the abandonment of their Bactrian homes, the influence of these divinities upon their worshipers became fainter, and the worship of the sun, the moon, the clouds, and the storms succeeded, and that a general broadening here began, culminating when the Aryan world became ripe, Europe for Christianity, India for Hinduism and Buddhism. The mythological systems of Greece and India are outlined, some of the more characteristic myths are related, and the prominent features of nature-worship are clearly and simply described. The author dwells, not too much at length, on the more gloomy incidents of German heathenism, and draws a skillful picture of the difference between the pleasure-loving Greek and our rugged German ancestors.

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* Outlines of Primitive Belief among the Indo-European Races. By Charles Francis Keary, M. A. London: Longmans, Green & Co. New York: Charles Scribner's Sons. $2.50.

TORU DUTT.*

TORU DUTT has been dead not yet five years, and her fame, which was almost entirely posthumous, is constantly growing. Every production of hers that comes to light seems to confirm the judgment already given, that with her genius of the rarest order, in many respects without a parallel in this or any other century, ceased to be. It is safe to say that no other writer at so early an age has won permanent distinction in so many fields of literature. The feeling of regret at her untimely loss is mingled with wonder at such magnificent achievement, such noble promise.

Toru Dutt was the youngest of three children of a high-caste Hindu magistrate of Calcutta, the Baboo Govin Chunder Dutt, a gentleman of unusual intellectual vigor and wide culture. She was born on the 4th

* Ancient Ballads and Legends of Hindustan. By Toru Dutt. With an Introductory Memoir by Edmund W. Gosse. London: Kegan Paul, Trench & Co.

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of March, 1856, and her childhood, nourished by all the marvelous associations of Oriental life, and developed by the songs and legends of her native country, ripened quickly into mental powers of astonishing precocity. A few months at a French *pension* at the age of thirteen gave her almost perfect command of the French language. A brief residence in England, during which she attended the Cambridge lectures for women, opened the way to a knowledge of another tongue and another literature. Returning to Calcutta in 1873 she passed the remaining years of her life in what Mr. Gosse happily styles "a feverish dream of intellectual effort and imaginative production." She wrote and published in the *Bengal Magazine* a learned essay on the writings of Leconte de Lisle; she mastered Sanskrit and translated portions of the *Vishnu-Purana* into English blank verse of singular strength and beauty; she wrote in French a charming romance, *Le Journal de Mlle. d'Arvers;* she began, and wrote eight chapters of, a novel in English; and, extending her reading of the poetry of Hindustan, she produced the ballads that Mr. Gosse has now given to the world. But her greatest triumph was a collection of verse bearing the title of *A Sheaf Gleaned from French Fields*, made up of translations from over one hundred French poets of the modern romantic school, including a large selection from Victor Hugo and the sonnets of De Gramont. The genius shown in this work is simply marvelous. That one should render a series of poems from one foreign language into another and retain anything like the original form and idea is an unexampled *tour de force*, but these translations of Toru Dutt's show everywhere the fire of original inspiration — she caught the glowing imagery at a white heat and molded it anew into forms of corresponding beauty. Her mastery of English was not perfect, and there is often a roughness harsh to native ears; on the other hand her verse is often exquisite beyond words. With all its inequality, due largely no doubt to the pressure under which the work was accomplished, the *Sheaf Gleaned in French Fields* remains one of the most interesting of books. Mr. Gosse tells us in a picturesque narrative how the little yellow volume from the Saptahik Sambad Press first fell into his hands and was opened with "surprise and almost rapture" at these lines:

Still barred thy doors! The far east glows,
  The morning wind blows fresh and free.
Should not the hour that wakes the rose
  Awaken also thee?
. . . . . .
No longer sleep,
  Oh, listen now!
    I wait and weep,
      But where art thou?

It is not a little singular that Mr. Gosse should quote these charming verses (a translation of a serenade by Victor Hugo) with the intimation that they were written by Toru Dutt. They were, in truth, composed by her elder sister, Aru, — who shared much of Toru's gift for literature, — and were one of a few contributions from her pen printed in the *Sheaf*. Aru was an artist of promising merit and was her sister's companion in all her studies; she died in 1874 at the age of twenty. Abju, a brother, died in 1865 at the age of fourteen.

A copy of the second edition of *A Sheaf Gleaned in French Fields* lies before us, and we may be pardoned for giving space to one or two of Toru's most successful efforts. The following, well-nigh perfect in form and rhythm, is after Arsène Houssaye, and far outshines the original:

The rural sounds of eve were softly blending —
  The fountain's murmur like a magic rhyme,
The bellow of the cattle homeward wending,
  The distant steeple's melancholy chime;

The peasant's shouts that charms from distance borrow,
  The green finch whirring in its amorous flight,
The cricket's chirp, the night-bird's song of sorrow,
  The laugh of girls who beat the linen white.

The breeze scarce stirred the reeds beside the river,
  The swallows saw their figures as they flew
In that clear mirror for a moment quiver,
  Before they vanished in the clouds from view:

And school-boys, wilder than the winging swallows,
  Far from the master with his look severe,
Bounded like fawns to gather weeds, marsh-mallows,
  And primrose blossoms, to the young heart dear.

The following from De Gramont will indicate her power in a more difficult form of verse:

When the white victim from his meadows brought
Unto the altar through the court is led,
Never in pride is lifted up his head
Though garlands wreathe his horns with gold inwrought;
Incense and songs are vain, — he heeds them not;
Nor the rich linen on his flanks outspread;
The sharpening axe he sees — a phantom dread
Somewhere afar, and shudders at his lot.
Sullen, with eyes oblique, against his chain
He strives; the pomp around seems worse than vain;
Some instinct makes him in advance to feel
The Aruspices' fingers in his heart:
Death's hideous face no splendours can conceal,
Nor gold, nor flowers; we see the shade and start.

The *Ballads and Legends of Hindustan* are the ripest fruit of Toru's genius, and although their execution is rough it is never uncouth, rarely more than the awkwardness due to hurried workmanship. In them the wealth of an Oriental imagination finds rich expression. "They breathe," to quote Mr. Gosse's graceful memoir once more, "a Vedic solemnity and simplicity of temper," while replete with impressive imagery and striking verbal felicities. In personal portraiture or descriptions of natural scenery Toru Dutt shows a grace of touch and quick perception that is very suggestive. In "Joghadya Uma" is this forest scene:

What glorious trees! The somber saul
  On which the eye delights to rest, —
The betel-nut, a pillar tall,
  With feathery branches for a crest, —
The light-leaved tamarind spreading wide, —
  The pale faint-scented bitter neem,
The seemel, gorgeous as a bride,
  With flowers that have the ruby's gleam.

The sonnets in this volume are worthy of the praise which Mr. Gosse bestows. The following shows a lighter touch than most of Toru's English verse and is a singularly harmonious production:

Love came to Flora asking for a flower
That would of flowers be undisputed queen,
The lily and the rose long, long had been
Rivals for that high honor. Bards of power
Had sung their claims. "The rose can never tower
Like the pale lily with her Juno mien" —
"But is the lily lovelier?" Thus between
Flower factions rang the strife in Psyche's bower.
"Give me a flower delicious as the rose
And stately as the lily in her pride" —
"But of what color?" — "Rose-red," Love first chose,
Then prayed, — "No, lily-white, — or, both provide;"
And Flora gave the lotus, "rose-red" dyed,
And "lily-white," the queenliest flower that blows.

In the summer of 1877 Toru Dutt was seriously ill. Consumption, which had destroyed her brother and sister, claimed her as a victim. She began a translation into English of Mlle. Clarisse Bader's valuable study of woman's social status in ancient India; she retained to the last a lively interest in the latest European books and literary discussions. Gradually all work had to be given up, yet her native courage and fortitude remained. "It is only the physical pain that makes me cry," were among her last words. She died on the 30th of August, 1877, at the age of twenty-one years, six months, and twenty-six days.

DR. VON HOLST'S THIRD VOLUME.*

WHILE history, like the fashions, has a startling way of repeating itself, yet the difference in surroundings under which the old forms reappear gives a new and livelier zest to the comparison. It is something like the pleasure of watching in a child the development of the eccentricities or virtues of the parent as they are influenced or modified by the child's different environment. Situations in our political history often afford some suggestive contrasts, and teach their own lessons. One of our keenest public men in Washington has remarked that Mr. Blaine is fully possessed of the belief that he is a nearly exact duplicate of Henry Clay. And while the reader of Von Holst will find many common traits between the two men, yet the conduct of Clay in the presidential campaign which elected Taylor may suggest some very considerable differences. The following quotation will at once give us a specimen of the author's analytic faculty and supply the means of comparing the positions of the older and younger Clay:

The bitter experiences of the past had not been wholly lost on Clay. His sanguine temperament, which had rendered him such ill service in his former candidacies, was now under better restraint . . . . he was still preserving his attitude of passivity and did not know himself when he should abandon it, if he did so at all. He had become prudent and his head told him he must be prepared for a new disappointment, but his heart was still filled with the hope that he was now at last about to attain the highest goal of his ambition. His head was a better counsellor than his heart.

If Mr. Blaine should compare his own experiences in the last two conventions, at Chicago and Cincinnati, he would be struck by a similarity of fate which he would doubtless like to escape, in the following statement which Von Holst takes from Clay's friends:

It is doubly hard to win a victory when the contest is to be begun without any joyous confidence, and how could a leader who had been

*The Constitutional and Political History of the United States. By Dr. H. Von Holst. 3d vol. 1846–1850. Annexation of Texas — Compromise of 1850. Callaghan & Co. 1881. $3.50.

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defeated [not only by the other side but also] in his own party inspire the party with such confidence. Then, too, the petty jealousies between the prominent leaders and their respective partisans had rather increased than diminished.

Indeed, the almost exact fitness, *mutatis mutandis*, of this account to the condition of parties today is rather striking. And, after all, as history is not for amusement but for instruction, this period of the campaign of 1848 is full of lessons for our party leaders of today. The fact was that then, as now, parties were breaking up, and the way in which the country drifted into the support of a candidate (Taylor) whose chief virtue lay in his having "no policy" was the very thing which hastened the disintegration, or rather, it was the evidence of the disintegration. Von Holst says:

A party that wished to remain a party, and that, acting as a party, made him its candidate, under these circumstances simply gave itself up.

When it is remembered how party leaders of today are avoiding great issues and a definite policy on civil service reform and the tariff, it almost seems that these words of the historian were prophetic of our own immediate political future. But as a specimen of the coming colorless presidential candidate, and at the same time of the skill in character-painting which Von Holst has shown in former volumes we quote this passage:

Taylor, a plain soldier, of straightforward, sturdy, intelligence, and sound, homely judgment, who had never troubled himself with politics, was, at first, in his unaffected modesty too clearly conscious that his previous culture and course of life did not constitute the best training for the presidency, to stretch out his hands with eager desire for the honor thus offered to him unsought.

Taylor, however, soon recovered from this attack of modesty, and was elected.

We seem to come very near to our own day by reading of Stephen A. Douglas, who is thus characterized:

Douglas, whose exterior and manners revealed to a marked and sometimes almost disgusting extent the coarseness and half-culture of the growing West, who had an adroit tongue, a sharp natural understanding, great presence of mind, a large measure of the shrewdness that borders on cunning, who was always alert and at the right place, and who always presented himself with the entire coarse *aplomb* of the bold, influential, half-educated contestant who is filled with immeasurable confidence in himself. Douglas was not only by profession, but also by nature and inclination, a demagogue, who desired to satisfy the South without breaking altogether with the North, because this seemed to him the only way for the attainment of the highest goal of his ambition.

In this we see too much drawn from Adams's violent denunciation of Douglas, who certainly was not so black as he is here painted. It is worth while calling attention to the fact here that "squatter sovereignty" did not originate with Douglas, but with Cass or Dickinson, of New York, about the year 1848.

This volume suggests many other interesting questions in the course of its treatment of the Annexation of Texas which is so well known in its bearing on the extension of slavery. The compromise of 1850 is viewed in the light that:

Congress . . . . was now asked to vote the question out of existence by a law, as a political question, reserving only the right sometime in the indefinite future to recognize its existence again. In the interim it was to be merely a legal question.

The three volumes are now firmly established as one of the most important contributions to American history yet made. The third volume is interesting, but badly punctuated, and often defaced by bad spelling.

THE GALLICAN CHURCH AND THE REVOLUTION.*

THIS book is a sequel to the author's History of the Church of France from the Concordat of Bologna to the Revolution, and it occupies a field that, so far as we are aware, has not been traversed before, at least in English. It is, as its title implies, an attempt to deal with the French Revolution solely in its relations to the Church of France. Any one who imagines the subject a dry one labors under a mistake. It is interesting to Protestants as well as to Roman Catholics, and the author, who sympathizes fully with the trials and ordeals which the church and its priesthood had to undergo for so many years, has given us a very readable book. The political and narrative phases of the Revolution are those on which the host of writers on this great and inexhaustible topic commonly dwell, while little is said concerning the branch of the subject selected for treatment by Mr. Jervis; which, nevertheless, is of no slight importance to the historical student.

The author's estimate of the personages of the period is accurate. Carlyle's account of the vacillations of the unfortunate monarch is aptly supplemented by the description here given of his wavering and uncertain course when the assembly insisted upon his conferring the royal sanction upon measures disapproved by the Pope. The estimate of Mirabeau is similar to that of Carlyle. The confiscation measures, the Constitutional Civile, and the persecutions to which that branch of the clergy who refused to adopt it were subjected, are vividly described.

Not the least interesting part of the book is that which treats of the relations of Napoleon to the church. While in command of the French army in Italy, Napoleon had made it appear that he was not in sympathy with the views of the majority of the Directory upon church matters, and among the first acts that followed his elevation to power were the rescission of the edicts that abolished Sunday, and the liberation of a large number of imprisoned priests. In an address to the clergy at Milan, a few days before the battle of Marengo, he announced his intention to protect the Catholic religion, and uttered his dissent from the doctrine that religion was the enemy of Republican government. He exerted himself personally to secure the election of Pius VII to the papacy, and at once opened the memorable negotiations for an adjustment of the ruptured relations between Church and State, which, as arranged, have remained substantially the same to the present time. Pius VII experienced that wonderful personal fascination with which Napoleon inspired all who came in contact with him, and, notwithstanding the subsequent events of history, the Pope always retained for Napoleon sentiments of affection. We do not remember to have seen elsewhere a letter taken from the Memoirs of Cardinal Consalvi, long the Pope's confidential minister and Secretary of State, and the negotiator of the famous Concordat, in which the Pope desires the Cardinal to entreat the allied sovereigns to mitigate the sufferings of Napoleon, then at St. Helena, and says: "It is principally to him that we owe the reëstablishment of religion in the great kingdom of France."

* The Gallican Church and the Revolution. By W. Henley Jervis, M. A., Prebendary of Heytesbury. London: Kegan Paul, Trench & Co.

THE EPOCH OF REFORM.*

IF any man is capable of writing within the compass of two hundred 16mo pages a faithful and readable sketch of the political history of England during the eventful twenty years from 1830 to 1850, that man is Justin McCarthy. He has made thorough study of the subject for previous purposes, has close personal acquaintance with many of its details, has the gift of historical perspective, and a journalist's sense of pertinency, and is master of a singularly neat, exact, and clear style. The fourteen chapters of this little book can be read through in a couple of hours, but they convey a large amount of well-digested information, and lead the reader through a field which abounds with objects of interest.

After an admirable preliminary exposition of the distinction between Reform and Revolution, as illustrated on the European stage, and a rapid review of the Napoleonic prelude to the events about to be described, Mr. McCarthy sketches the turbulent agitations for reform in England which characterized the period from 1815 to 1830, reviving the memory of the "Blanketeers" who marched from Manchester to London to seek redress of their grievances, and examining the condition and traits of the feeble and unequal representative government existing at the time. The introduction of the reformers proper begins in Chapter III with Lord Grey; and Lord Durham, Lord Brougham, and Lord John Russell follow. Chapters IV, V, and VI narrate the exciting and

* The Epoch of Reform. 1830-1850. By Justin McCarthy. Estes & Lauriat.

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sometimes threatening incidents which attended the enactment of the reform bill, the turning-point in modern English political history, all the important features of which memorable passage are laid before the reader. Then come accounts of England's forward movement along the line already begun; of the abolition of slavery in the West Indies, under the lead of Fowell Buxton; of the breaking up of the East India Company's huge monopoly; of the regulation of hours and conditions of labor for the working classes; and of the amendment of the Irish tithe system, of the poor laws, and of municipal corporations.

At this point, in 1837, the death of William IV brought Victoria to the throne, and reform received a new impulse. Steps for a better national education, mitigation of criminal laws, the cure of intolerable evils connected with transportation of convicts, the prohibition of chimney-sweeping by boys and girls, the creation of a suitable police force, doing away with the press-gang, the introduction of penny postage, government education in Ireland, the free-trade movement led by Mr. Cobden and Mr. Bright and the repeal of the Corn Laws, the discomfiture of Chartism, the O'Connell demonstration, the flurry raised by "Young Ireland," and the opening of the Eastern Question; these are the main steps in the progress of the remainder of Mr. McCarthy's essay. He closes with a view of the social and literary aspects of England at the time, in which may be found estimates of Browning, Tennyson, Carlyle, Grote, Mill, Spencer, Ruskin, Dickens, Thackeray, and others. The book is a clever piece of historical survey, and fills its place well, though the place is not a large one.

ANOTHER REVEREND IDOL.*

THE last two novels published by James R. Osgood & Co., taken together, may be said to furnish a sort of apostolic succession. The hero of *A Reverend Idol* was an Episcopal clergyman who was made to learn, in spite of his prejudices against womankind, that marriage was his true and proper destiny. The hero of *The Desmond Hundred* is another Episcopal clergyman, who is made use of to illustrate and recommend the grace of clerical celibacy. The reader can therefore pay his money and take his choice.

The first thing to be struck with in *The Desmond Hundred* is the ingenuity expended upon proper names. A more outlandish assortment we have seldom met with. The scene of action, though a Massachusetts town, is Abbeyshrule. The "Desmond Hundred" is a tract of a hundred acres, with a romantic history, named from the Irishman who settled it. The hero is an Adam Ardrie, with a half brother, Paidmore, nicknamed Ped. The lady whom Ardrie loves, but will not marry, is Honoria Desmond, commonly called Honor, sometimes Nora. Then there is a Nazareth Pitcher, familiarly known as Zany, who is brought to Abbeyshrule, from Oldrock, as the bride of Dr. Manoah Sampson. There is an Esther who is called Easter. She has a daughter who out of spite has been baptized Cain, but whose name out of compassion comes generally to be written Kane, and in address is often abbreviated into Kay. There is a Holdfast Holden, a Dolores, a Diana, a Roxana, and a Celyndy. Finally there is a horse called Asinus, and there are three dogs respectively called Rome, Bose, and Mohr.

The story is quite as original as its nomenclature, nearly as ecclesiastical as the Prayer Book, and about as natural and probable as apple-blossoms in December. Those of our readers who are familiar with Narragansett Pier, R. I., will remember the "haunted house," so called, which stands in the woods, a mile or two out of the village, a little way to the right of the road leading down the shore. That lonesome and wierd estate, with its buildings of stone, its tall trimmed hedges of labyrinthine forms, its seclusion, silence, and general ghostly flavor, might well be the original of "The Desmond Hundred." Here lives the lovely Honoria, lady of the manor. Here comes the Reverend Ardrie, and accepts the post of private chaplain. The unfinished chapel, originally projected as an appurtenance of the estate, is completed, endowed, and turned over to parish uses under Mr. Ardrie's charge; and Honoria, Dr. and Mrs. Sampson, and a company of recruits from the village make up a new congregation. Much attention is given to the organization of a choir, to holy days and Holy Week; and the writing throughout is that of a religiously-minded woman, who has high and enthusiastic ideas on the subjects of liturgies, vestments, responses, priestly functions, consecrated places, the Christian Year, and the Christian life. In these respects *The Desmond Hundred* might be almost a bid for the votes of the Church Library Association of Cambridge.

On its earthly sides the novel is not objectionable, but artificial. Nothing could be more out of keeping with the expectations awakened by the appearance of Nazareth Pitcher than that she should go flirting with young John Flint—if we have the right name; or that under most perilous conditions she should revert to her old affection for Captain Franklin, home from the seas. Neither is it human nature that Adam Ardrie should hold himself aloof as he does from Honoria Desmond, and slip his brother Paidmore into his place. Ardrie has his attractions, but they are not those of flesh and blood. None of his parish of Abbeyshrule would have thought any the less of him had he been true to the impulses of his heart and have offered Honoria the place for which she was fitted by character and inclination. And Honoria, losing him, should not have taken up with his brother, much the inferior man of the two.

One episode of the story, taking place at Nassau, gives occasion for a pleasant description of a winter jaunt to that summer house of nature.

* The Desmond Hundred. [Round Robin Series.] J. R. Osgood & Co. $1.00.

A LONGFELLOW MEDLEY.*

THE most noticeable person in Mr. Richard Henry Stoddard's Longfellow "Medley" is Mr. Richard Henry Stoddard. The very first page of text, twenty lines in length, repeats the pronouns of the first person nineteen times; and the whole book, from the beginning where verses by R. H. Stoddard follow verse by Ben Jonson, Chapman, and Shirley, to the end where Mr. Stoddard reprints in full from the *Independent* his "Improvisation" on Longfellow, is largely an eternal I.

As to its critical value, what is to be said of a book which calls Longfellow "the child" of Bryant? and which expresses its opinions, such as they are, in terms such as these:

> Mr. William Cullen Bryant is the greatest poet, it seems to me, that has yet appeared in the new world. If there be a greater it is the man who now lies in his coffin at Concord, whose genius was equal to that of Mr. Bryant, but whose art never to the last put on the *toga virilis*. Henry Wadsworth studied books; William Cullen studied nature.

"William Cullen" and "Henry Wadsworth" is good. We are indebted to Richard Henry for a new process in biographical nomenclature.

Mr. Stoddard's book is mainly a running comment, self conscious and condescending, upon Longfellow's writings taken chronologically, with illustrative extracts and a few biographical and reminiscential touches Perhaps the best paragraph in the book is this:

> What impresses me most strangely while I read Mr. Longfellow is the extent of his poetic sympathy, and the ease with which he passes from one class of subjects to another. His instinct is sure in his choice of all his subjects, and his perception of their poetic capacities never at fault. They translate themselves readily into his language, and he clothes them in their singing-robes when the spirit moves him.

Mr. Stoddard devotes a considerable number of his pages to the printing of letters to himself from Longfellow, chiefly interesting for flattering notices of Mr. and Mrs. Stoddard and their poetical writings. From these we learn that Mr. Stoddard is the author of a tribute to Lincoln which is "beautiful and very just"; that Mr. Longfellow was "very glad to renew" his acquaintance with Mr

* Henry Wadsworth Longfellow. A Medley, in Prose and Verse. By Richard Henry Stoddard. George W. Harlan & Co. $1.50.

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Stoddard at the *Atlantic* Dinner; that Mr. Stoddard's estimate of "Mrs. Stoddard's literary abilities" is not to be wondered at; that a poem read by Mr. Stoddard at Harvard College is "both vigorous and beautiful;" and that Mr. Stoddard's sketch [of something or other] "is more than satisfactory, and the frank and easy style in which it is written adds to its attractions." From pages that follow we also learn that Mr. Stoddard was the author of a "hasty review" of Longfellow's "Kéramos" in the *Independent*, which he had "entirely forgotten" but for a reminder from Mr. Longfellow; that when Mr. Stoddard entered his office [he does not tell us the street and number] on Friday, March 24, he was handed a despatch which had been waiting for him, announcing Longfellow's death, "and was asked to write an editorial upon it"; and that being also asked to furnish a column letter for next day's *Tribune*, he did the best he could under the circumstances (which certainly was very natural, considering that the quality of the "letter" would probably determine the amount of the *quid pro quo*). He is further kind enough to reprint these articles from the *Tribune* and the *Mail and Express* that we may see what his "best" under such circumstances is; together with his memorial address before the Society of Ethical Culture, April 2; not omitting to mention the fact, important of course for all students of Longfellow, that his, Mr. Stoddard's, "Improvisation," which concludes the volume, "wrote itself in six hours on the evening and in the night and morning of the day of Mr. Longfellow's interment."

The book is disfigured by one of those hideous portraits of Longfellow which publishers are now imposing on an unsuspecting public. It copies from the *Literary World* of February 26, 1881, in mutilated form, but without the slightest acknowledgment, the Longfellow Bibliography; a piece of plagiarism, however, which perhaps is not greatly to be wondered at considering some recent exposures under this head. The *Springfield Republican* fares better, and is credited with Mr. Whiting's article on Longfellow, which is reprinted in full from that paper, partly perhaps because of its declaration that "Walt Whitman stands alone — great, incomparable, and unfollowed," and partly because of its sandwiching of Mr. Stoddard between Lowell and Parsons, "who [the latter] writes too little for a poet of so fine quality;" three men, says Mr. Whiting, who, with Holmes and Whittier, yet survive "to set a great example." Certainly nothing could be more natural than that Mr. Stoddard should wish to embalm this precious estimate of himself along with the fragrant memory of Longfellow.

When Mr. Stoddard's own literary life and work come to be written out, this his book about another man may afford some useful points of observation with regard to himself; as regards Longfellow it is not in good form, not in good taste, and not to be compared for a moment with either Mr. Underwood's or Mr. Kennedy's. Its subject appears even smaller than its author.

A Norman Priest.

An enthusiastic admirer of England and the English, a rare scholar, a passionate bibliophile, a most affectionate friend, and a wise and good man has just passed away, in the person of Messire Armand Jean Nicolas Edouard Malais, Curé of Martin-Église, near Dieppe, the learned author of the "Calendrier Normand et Analectes" and other works. Many Englishmen and a host of Frenchmen of all sorts and conditions, including marquises, bishops, priests, and others, celebrated in England and France, men of every religion, counted it an honour to call him friend. To have spent an evening in his presbytery, where he dispensed a simple but most graceful hospitality; to have listened to his marvellous conversation; or to have heard him preach to the children in his church, was to have had a pleasure the remembrance of which was a perennial delight.

The village of Martin-Église is about four miles from Dieppe, charmingly situated amongst fine trees and orchards. The presbytery, an old-fashioned one-storied house, of many small rooms, is surrounded by a garden well stocked with fruit and flowers, which do not spoil in each other's company. The Englishman, armed with a letter of introduction, sent in his card, and very quickly the host would present himself at the honeysuckle-covered porch. The visitor saw at once that he was in the presence of a courtly, polished gentleman. The Abbé's dark eyes would rain a kindly look of welcome; then followed a hearty shake of the hand and a hope that the visitor and his introducer were well. Following your host, whose tall, powerful, lithe figure was of course clothed in the Norman priest's long gown, you were cordially ushered into the pretty dining-room of the presbytery. The Abbé understood and read English well, but, having no facility in speaking our language, he always spoke in French. "Sir," he would say, "pray sit down and my housekeeper will bring you a little lunch." "Indeed, no, I breakfasted but an hour ago." "But, cher monsieur, you have had a long walk from Dieppe; besides, an Englishman is always hungry. Flore! Flore!" to his housekeeper, "this is Mr. —— a friend of ——. He is an Englishman, and therefore will at once eat a little something." Very quickly a tray would appear; bread, cheese, butter, fruit from the garden of the presbytery, would invite the visitor, and while he ate the Abbé reclined in his chair and talked. In a very few minutes the visitor was entirely at home, and the Abbé, perfectly frank and natural, charmed his guest with his easy and fluent discourse about the ancient close connexion between Normandy and England. He would quickly discover that his visitor, by his name, must also have had a Norman descent, and he would talk of surnames of people still existing in the two countries. The visitor perhaps remarked on the many English acquaintances of his host. "Ah, monsieur," he would exclaim, "I used to hate those horrid English when I was a boy. Why? Because my mother used to tell me as I sat on her knee how the English ships shelled the town in which she lived. Sir, I used to clench my tiny fist and say, 'Oh, those English! if they come again I will give them a warm reception.'" Then, with a merry laugh, "And whenever they do come I try always to be as good as my word." Lunch over, a walk round the presbytery garden, when flowers would be picked and offered as tokens of pleasure and welcome; then in and round the library. This was the Abbé's especial joy. Many rooms, looking north, south, east, west, were fitted up with shelves, and these were filled with rare books, more than five thousand in number, collected during a long life, on history sacred and secular, theology, antiquities; a splendid collection of books in any way connected with the history of his beloved Normandy, its towns, churches, and cathedrals. A long list of celebrated writers on liturgical science and ecclesiastical history could be furnished, which would stir up the envy of all bibliophiles. A collection of our English Book of Common Prayer from the first one printed attracted the attention of the English visitor. There was not one which had not been enriched with notes written by the learned owner. The writer of this memoir well remembers one visit to this library. The Abbé had been asking after the wife of his guest; then leading him into the favourite room where were ranged the "Monasticon Anglicanum," Fleury, Tillemont, Béralt-Bercastel, "Les Actes de St. Thérèse," "Les Souvenirs de la Maison de Gournay," and a host of others, he pointed to the shelves and said, "Sir, behold *my* wife! my wife, who never speaks except when I wish to hear her, who always says what I wish her to say, who always stops the moment I have heard enough. Is not that a wife out of ten thousand?"

After an examination of the choicest books, rare missals, and ancient breviaries, a walk followed. In five minutes the beautiful Forêt d'Arques was reached, and soon the Abbé conducted his guest to the battle-field, and vividly described how Henry of Navarre for fourteen days, sheltered by the walls of the castle yonder, resisted the army of Guise and the League. If the day were fine, a walk to the pretty town of Arques, a visit to the exquisite church, the "Light of Normandy," and an inspection of the splendid ruins of the castle followed. Then back to the presbytery and a visit to his own church. This was plain to ugliness, but clean and carefully kept. On the walls hung a chart with references to any historical event in which the place was concerned. Our own Henry V. had halted here on his way to the memorial siege of Rouen, &c. How the Abbé loved Rouen?

Then, as the sun set, the Abbé would lead his visitor round the village and pay little visits to his people, returning every greeting with a most polite bow, or poking a little fun at some elderly villager. Finally, dinner in the presbytery, and then the host, by this time warmed and inspired by the evident delight of his guest, talked as only Frenchmen of the highest culture can talk. Grave and gay, wise, witty, tender, the good man out of the treasure of his mind brought forth "things new and old." His listener hung delighted on his words, his only fear being "lest he should come to an end." He was so *human*, and men of every religion, and those who, alas! could not see their way to belong to any, all agreed in their reverence for him. The writer of these lines is informed by the brother of the deceased that when the excellent Abbé was struck down suddenly in March last, in his seventieth year, his relatives were amazed at the number of people celebrated in politics, literature, and art, as well in England as in France, who testified to their reverence for their deceased brother.

He was in truth a noble man. France loses a gifted son; the Catholic Church a noble exemplar of all that is highest and best in it; many Englishmen, high and low, a most hospitable friend; and not a single man, woman, or child in Martin Église but feels bereft of a most dearly loved friend, who added to their joys and shared their sorrows, who worked and prayed for them for three-and-thirty years, and whose body now lies in their village churchyard in peaceful slumber.—*H. J. Gibbs, in the Athenæum.*

—Roberts Brothers, moved by the kindling interest in Emerson and his work, announce the republication, page for page, of *The Dial*, with additional explanatory matter, separately paged, by Rev. George W. Cooke, author of the *Life of Emerson*. It will make four octavo volumes, and only two hundred subscribers are wanted, at $15.00 the set, to ensure publication. The idea is certainly a most happy one, and should be instantly supported

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The Literary World.

BOSTON, JUNE 17, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

The Library at the Desmond Hundred was a delightful room, begun by Brian Desmond and his wife's chaplain; the former suggesting its grand proportions and broad bay, and the latter the deep alcoves, the niches for statuary never yet placed there, and the carved texts above the sunken bookcases and over the door and fire-place, where, between the oaken shelf and the text, was displayed the Desmond escutcheon with its proud motto, "None over me but God." The shelves were not yet half-filled with books; for Honoria was too honest to buy books she did not care to read, and she was not a reader. "It is the library of the future," she once said, rather sadly. "My heir, whoever he may be, can fill it up to suit himself." THE DESMOND HUNDRED.

HARRIET BEECHER STOWE.

AMONG the once conspicuous American names, crowded of late a little into the background, one that should not be forgotten is Harriet Beecher Stowe. This woman of genius and writer of power reached her seventieth birthday on Wednesday of this week, and was complimented by her publishers, Houghton, Mifflin & Co., with a garden party on that day, at the Newton residence of ex-Governor Claflin. Newton is one of the outlying gardens of Boston, and the surroundings were worthy of the occasion.

It will sometime be a question, we presume, just what place belongs to Mrs. Stowe on the page of American literature. Literature for its own sake she has hardly cultivated, and the pride of a name she has not sought to win. She is the author of one book; and her *Uncle Tom's Cabin*, which will carry her name far on into the future, long after her other works are forgotten, was written with that moral purpose behind it which lifts it high up above the level of mere literature, and enthrones it among the providential forces that shape the centuries. The great books of history, the books that make history as well as enter into history, like the authors who compose them, are born, not made. When, thirty one years ago in the *National Intelligencer* at Washington, she commenced *Uncle Tom* as a serial story, she probably had no idea that it was striking the first blow on the shackles of the slave, helping to light the torch of the Civil War, and putting her name into the list of the memorable men and women of American history; but so it proved. *Uncle Tom's Cabin*, though doubtless an extreme fiction, and addressed to the sensibilities rather than to the reason, had facts behind it, and was the first vivid showing to one half of the country how the other half lived. Its effect was prodigious. The mark was plain, and the shot went straight to it. More than 300,000 copies of the two-volume edition in which the work reappeared in 1852 were sold in the United States in four years; and in ten years it was circulating in a score or more of translations all over the world. No more powerful agent, though one silent and unseen, in behalf of popular liberty and equal rights and the brotherhood of man has probably been set in motion in any land during the present century.

Besides her *Uncle Tom's Cabin*, Mrs. Stowe created some commotion in 1869 by her *Atlantic Monthly* article on "The True Story of Lady Byron's Life," afterward expanded into a volume, *Lady Byron Vindicated*. But here again was a book not for literature, but for conscience' sake.

Other than these Mrs. Stowe's writings have been mostly of and for the moment, in a sort of obliging concession to the public demand upon her genius. But her one book is enough. Whatever the reader's point of view toward the subject which it treats; the power that was in it, the impulse that went out of it, and the fame that springs from it are not to be denied. Above the gray hairs that now adorn the venerated head of its author rests a crown invisible but immortal; the crown which belongs to all those — and they are not many — who in the great struggle have dared to take the unpopular place because they felt it to be the place of duty; who have fought the good fight, even with loss of heart's blood and life's ease; and who have thrown the weight of their gifts into the scale of humanity, freedom, and truth.

*** The author of *A Reverend Idol* is Miss Lucretia Noble, of Spencer, Mass. We are credibly informed that she has been at work upon the book not less than six years. She has published, not over her name, however, a denial that the book "is intended to portray" a distinguished clergyman of this city. Whatever the book was "intended" to do we will not undertake to say, for authors' intentions are not always as their works; but if a clever novelist *had* undertaken to portray that individual the result could hardly have been more remarkable. For the author of *A Reverend Idol* to say, as she does say, that "there never was a thought of this supposed prototype in her mind until it was suggested to her from without," may not be a preposterous improbability; but if it is not, then the composition must go into literary history as furnishing one of the most striking of unconscious coincidences on record. An English "Lady," who has just published a poem called "Paradise Found," says she never read either of Milton's great epics, and that of "Paradise Regained" she never even heard until her own poem was nearly complete! These two cases will go together.

Prize Questions in "Literature."

Will you please announce in the *Literary World* that in deciding the "Prize Questions in Literature" offered in *Literature*, it was found that John R. Mullen was winner of first prize with a score of 1,423; Frank J. Nasson, second prize with a score of 1,406; Miss S. Carrie Stow, third prize with a score of 1,388. Wm. Nichols was winner of special prize with a score of 715. C. WELLS MOULTON.

Buffalo, N. Y., June 6.

English Notes.

. . . Miss Marianne North, whom I suppose you must know by repute, if not personally, is an admirable painter of all forms of vegetation. She has devoted the last eight years of her life to traveling in all parts of the tropics, and wherever else rare trees and flowers and shrubs are to be seen; and she has painted between 600 and 700 carefully finished oil studies (all on the spot) which on the 8th of June she will present *en masse* to the nation in a beautiful little gallery, designed by Ferguson, and built by herself at a cost of over £3,000, within the precincts of Kew Gardens. Ask Professor Gray what he thinks of Miss North, and you will hear more about one of the foremost of living Englishwomen than I have space to tell you.

. . . You say that almost nothing is known about Tennyson in America. Almost nothing is known about him in England. I never saw him in my life. He has the reputation of . . . always smoking a short pipe under a slouch hat; but it may be that he neither smokes nor slouches. The world is very much exercised this season, I understand, by the fact that he has taken a house in Eaton Place (*for* the season), and is giving dinner parties and behaving like an ordinary human being. I imagine it is his first appearance in that character.

. . . When Tennyson first went to live at Freshwater, Isle of Wight, I have heard that the aristocracy of that small island would not call upon Mrs. Tennyson or upon him. He was only a poet, and a dingy, bearded, forbidding-looking animal; and probably did not take a sitting at church. When the Queen came to Osborne, the first thing she did was to call at the Tennysons', and go in and sit half an hour. This flew over the island, and immediately "it snowed in his house" of visiting cards; which, rumor saith, he straightway and punctiliously returned to all the senders. I don't vouch for this story. Print it at your own risk and peril!

. . . Sir Erasmus Wilson, author of *The Egypt of the Past*, is sick, I fear unto death. He is a noble old man, in truth all goodness, sweetness, and light. His life has been one long benevolence to his fellow-men — a patriot, a philanthropist, an eager seeker after knowledge, and a healer of men; his hand ever giving; his heart as warm and his nature as young as a boy's. *The Egypt of the Past*, though popular in form, is far and away the best history of Egypt ever published. The first edition appeared last August only, and it has been out of print since February. ***

May 25.

— Mr. J. W. Bouton informs us that a new premium plate is offered to each subscriber to *L'Art* for 1882. The plate is an etching by Butin, entitled "L'Attente — Le Samedie a Villerville," 11 1-2 by 19 1-2 inches without margin. The price of *L'Art* is $32, and the issues for the year make four large illustrated folio volumes.

— Mr. Edwin T. Freedley, of Germantown, Penn., is in charge of a new dictionary of biography of distinguished living Americans, somewhat after the plan of the well-known English

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Workmen of the Time. Specimen pages are out, and give promise of a useful book of reference.

— In speaking in our last issue of Mr. Horace E. Scudder's lectures in Baltimore the coming autumn we wrote Johns Hopkins University instead of Peabody Institute. It is before the latter that they are to be delivered.

CURRENT FICTION.

Two Old Cats. By Virginia W. Johnson. [Harper & Brothers. 15c.]
Aschenbroedel. [Roberts Brothers. $1.00.]
Brought to Bay. By E. R. Roe. [Estes & Lauriat.]
A Paladin of Finance. By Edward Jenkins. [J. R. Osgood & Co. $1.00.]

Miss Virginia W. Johnson's new story, *Two Old Cats*, which comes to us in the working dress of the Franklin Square Library, is of a somewhat larger compass than her *English "Daisy Miller,"* and about half way between that and *A Neptune Vase* in elaboration and power. It confirms, we think, Miss Johnson's distinct right to a place among modern writers of genius. Her touch is exceptionally fine and strong. There is a boldness and dash in her method which calls to mind the woman on horseback; yet she is always self-controlled, graceful, and delicate in every motion of her pen. The present like the others is an Italian story, or just on the edge of being that; the scene being laid under the slopes of the Maritime Alps, at the borders of France and Italy, at Monaco, Mentone, and thereabouts. The "two old cats" are two old women, Miss Moir and Miss Sherewell; and the unfortunate mouse between them is a dainty Annie Howard. The question at issue is whether Miss Annie, American, shall have for a lover Arthur Cockburn, Englishman; and the question is of course decided by the young people in the affirmative, notwithstanding the claws of the "two old cats," and the importunate rivalry of the fat and bald Mr. Behnes. The charm of the story — and it has a very positive charm — lies in its loving description of the Mediterranean background, the refinement of its materials and manner, and the skill of its characterization; little Jessica of pathetic fate, and Lord Topover, being notable additions to the figures named above. Miss Johnson has intellect, feeling, an artist's sense for what strikes and pleases the eye, a gift of humor, sympathy with all the better instincts of human nature, and unusual literary skill. All these are in this book, and it should go into the universal satchel for summer reading.

The second series of the "No Name Novels" is rounded out in good form with a simple, unpretending, and pleasant story of New England life, called *Aschenbroedel;* a work which fully sustains the fair average standard of its predecessors, without raising it. It is the story of a strong, healthy, intelligent, cultivated, truly lady-like country girl, Alice Bradford, of the New England town of "Medford" up among the hills, who, partly in a freak of fancy, partly out of creditable desire to do a good turn to a neighbor, "hires out" for the summer as table-girl at Mrs. Carrol's boarding-house. Here she is the princess in disguise. The first to strip off the disguise is Mr. Theodore Richards of New York, who, with wits sharpened by admiration, quickly discerns Alice's true character, reveals it to the fashionable young ladies from the city and their fastidious mammas who compose the company of Mrs. Carrol's boarders, enters on a turn of very cordial friendship with Alice, and ends by attempting a declaration of love. Alice is almost taken captive; would have been but for a memory, — the memory of a girlish love, the exalted hero of which, George Houghton, turns up just in time to open her way to her true destiny. The story is full of mild improbabilities. There probably never was such a paragon of physical perfection, mental endowments, common sense, and moral excellence as Alice Bradford; and young men and young maidens, of the pattern of her and Theodore Richards, do not go excursionizing about the pastures, mountains, and lakes after the fashion here described; but notwithstanding the author's license to her fancy she writes well, wholesomely, and interestingly, and if she should impress some of her young lady readers with the dignity of labor, the self-respect of independence, and the worth of character *vs.* fashion, she will have performed a most useful service.

It is a relief to turn from love-stories pure and simple to a work of fiction like *Brought to Bay*, whose interest depends on something more than mere flirtation and match-making. The reader of this book finds himself taken back to the commencement of the present century, and introduced to life as it was then known on the Ohio and Mississippi Rivers. The plot turns on the abduction of a child, and the identification of the child under complicated and perplexing conditions; but the interest of the plot is secondary to that of the scenes by means of which it is developed. These are plainly and unpretendingly drawn, and afford ideas of river boating, Indian warfare, the ranger's life, pirates and piracy, and the manners, experiences, and pursuits of times in the interior sixty or seventy years ago. The great earthquake of 1811, a mammoth pigeon roost in the woods, a pirate's cave on the Ohio, and a primitive camp-meeting, are some of the realities worked into the story, which is modest, readable, and unexceptionable, even for children. The author E. *R.* Roe, is not to be mistaken for E. *P.* Roe.

Mr. Edward Jenkins's work, introduced as a picture of French "Contemporary Manners," is at once and distinctly a reminder of Daudet's *Nabob*, which it resembles in material, style, and motive; being at the same time a great advance, both as an invention and as a piece of work, over the same author's *Ginx's Baby*. That was clever and amusing; this is ambitious, elaborate, and strong. At the same time there are, to us, novels which are more interesting. The "Paladin of Finance" is an Italian operator, M. Cosmo, who comes to Paris, empowered by Papal authority to proceed with an intrigue in behalf of the Church of Rome against the Jews. The intrigue proceeds, the lovely and adroit Marquese de Rocheraie serving M. Cosmo as prime minister; and ends in a tragedy, while dealing with romance all the way. The book amounts to a picture of Paris, political, ecclesiastical, social, and in a measure financial; it opens with a graphic study of the Grand Hotel; it is careful and minute in its effects; it delineates a variety of characters, none of them very pleasing, with strength and discrimination; it has some of the fire of passion, and a good deal of the excitement of politics and speculation. The text abounds however in French words, which are not in good taste even in a novel about Paris. On ten pages we count an average of five such words to a page.

ROBERTSON SMITH AND HIS NEW BOOK.

Aberdeen, 10th May, 1882.

THERE are signs that the reverend fathers of the Free Church will again feel called upon to deal parentally on the Solomon principle with that learned young heretic, ex-Professor Robertson Smith. Not content with flaunting a new article in the *Encyclopædia Britannica* in the very faces of his judges immediately after he had been found *not* guilty of the original offence and warned not to do it again, Robertson Smith has had the audacity since to issue two volumes dealing in a scholarly, if to many Free Churchmen in an unorthodox, way with the prophets and priests of the Old Testament. There has been quite a flutter in the ecclesiastical dove-cotes. Overtures have been and are being adopted to the General Assembly praying that this recalcitrant priest may be dealt with as to their wisdom may seem meet. As the members of the Supreme Court consist of the members of the lower courts, there is a suspicion of prejudgment in the system of Free Church government. However, as no protest is raised, it presumably works in a satisfactory fashion.

The first of the offensive books of the ex-professor you have already reviewed; the second, just published, *The Prophets of Israel*, you will no doubt deal with critically in due course. But the Aberdeen heretic is not the only one against whom the bowels of the "unco guid" are waxing wroth. Professor Bruce, of Glasgow, has brought upon himself the vials of wrath of the orthodox by the opinions he has advanced in a recently published work upon Revelation. Although the more sensible and the more moderate members of the church are anxious that they may no longer be the sport of the heterodox and the ungodly by stirring anew the settling waters whence they escaped so muddily a year ago yet it is feared the "Highland Host" will come down in force from the mountains and dare any one to remain within the pale of the Free Church who ventures to question a line in the Book between the first verse of Genesis and the last line of Revelation. There is thus a lively time in prospect for the General Assembly ten days hence.

"Well, we have ourselves to blame for all this trouble," said Dr. Begg, the Conservative leader of the Free Church in the course of the debate which ended in the dismissal from his chair of Robertson Smith. "We should not put so young men into so responsible positions." Be that as it may, it was apparent to all privileged to behold the scenes in the various church courts in connection with this heresy-hunt that the accused was very much the junior of his accusers. A slightly built, under-the-average-height young man, he seemed a dwarf among giants. Even with a fine intellectual forehead, a bright, sparkling, impatient eye, a nervous twitching of the hands, and a general air of helplessness, he did not look at all a match for his gray-haired and hairless opponents. His bushy black hair, his boyish appearance — for when first put on trial he had scarcely beard or whiskers, although he has cultivated these manly appendages since — formed

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a strong, not to say striking, contrast to the serious, wrinkled, spectacled faces around him. And after all Professor Smith was but a boy in years. But, as says the Italian proverb, "It is not by the gray of the hair that one can tell the age of the heart."

Born in 1847 in the parish of Keig Tough in the beautiful vale of Alford in Aberdeenshire, Robertson Smith is but thirty-five years old now. His father is the Rev. Dr. Pirie Smith, the Free Church minister of Keig. The second of two sons, brilliant as he is, the elder gave promise of even greater gifts. A mighty mind placed in a weak frame, he succumbed to overstudy just after taking two £70 scholarships at Aberdeen University. The father is by no means an ordinary man. Holding a high position in the respect of the church, he has that clear, logical faculty which his sons appear to have inherited. He trained the brothers himself, and so well that the younger when but six years old could read Hebrew fluently. The system followed appears modeled on that adopted by James Mill in the up-bringing of his famous son. Yet Robertson Smith has never said, as did John Stuart Mill, that it was a mercy his father had no other son.

From the Keig manse the two Smiths went direct to Aberdeen University. As already stated the elder died at the moment of success; the younger graduated with honors in logic, philosophy, and mathematics. From Aberdeen he went to Germany, and in the universities of Berlin, Rouen, and Göttingen spent several years in theological study. So markedly distinguished was his career abroad that his fame preceded him to his native land. Almost as soon as his foot touched his native shore, and without even taking ordination vows, being only a licensed preacher, he was appointed to the chair of Oriental Languages and Old Testament Exegesis in the Free Church College, Aberdeen. Not unnaturally he was looked upon as a prodigy. Although in America your Longfellows and your Emersons are early promoted, we are a conservative race in the old country. Petted, yet not spoiled, Professor Smith soon became a general favorite. Shy in manner, silent in company, he yet kindled into animated converse when a congenial topic was raised. His scholarship was everywhere recognized. Amongst his warmest friends was Principal Brown, of the Free Church College. A frequent visitor at the venerable principal's house, he was always a guest when any distinguished son of the church came north. A story is told of the professor in these days which bears out his youthful aspect, and which will bear repetition. A great light of the church was in Aberdeen. A feast was prepared in his honor by Dr. Brown, to which, amongst others, were bidden a few of the more advanced divinity students. In the hurry and bustle of presentation the great man, taking no note of names or persons, paid no particular heed to the Oriental professor. At table the guest of the evening and Professor Smith were placed together. Grace said and conversation opened, the company was startled by hearing the great one, in a patronizing tone, asking his neighbor in what class he was! Nonplussed, a little mortified, reddening like a bashful girl, the questioned faltered: "I — I beg your pardon; I — I'm Professor Smith." Tableau.

By and by whispers got abroad that there was a false prophet in Israel. One of the divinity students, now a rising star in the Free Church, remarked to the writer that if things went on as they were doing he would leave college not a Christian, but an atheist. "Why," he exclaimed, "it has been demonstrated that Jonah never existed, and that the book of Job is nothing but a sublimely beautiful poetical allegory." The effect was startling certainly to one hitherto brought up in the old school. Robust common sense came to the rescue, however, and the alarmist of eight years ago has been throughout one of the stanchest defenders of his old teacher. Soon after his return to Aberdeen a high compliment was paid to Professor Smith's scholarship. Along with Principal Brown and Professor Mulligan of Aberdeen University he was appointed a member of the Westminster Bible Revision Committee.

The under-the-breath muttering and mysterious head-shaking which had been going on found some tongue upon the appearance of the article "Angel" in the *Encyclopædia Britannica;* but it was not until the essay on the "Bible" was published that the flood-gates of the dammed-up orthodoxy were burst and the land was deluged with oceans of tracts, pamphlets, and sermons in the effort to drown this young heretic. Just prior to the outburst your correspondent chanced to be in London. Hearing of the impending storm, I carefully read the denounced contribution. The conclusion I came to then, from which I have never stirred, was that Professor Smith had marshaled all his authorities learnedly and impartially; had set forth in scholarly fashion the pros and cons; and like a just judge, had summed up admirably, keeping his own views almost entirely in the background. In fact it was a model encyclopædic article. If in the opinion of the orthodox judgment went against them, the fault lay not in the encyclopædist but in the authorities at his disposal.

The first assailant of the article and its writer was the Rev. Dr. Macaulay, a Highland firebrand located in Edinburgh. That doughty champion of all within the "two boards of the Book," by sheer aggressiveness drove the church courts to take the matter up. Perhaps no one was more surprised at what was happening than the cause of it all. Professor Robertson Smith prided himself, and Mr. Robertson Smith prides himself, upon his orthodoxy. In this he is not self-sufficient. It is the opinion of most thoughtful men. The *Spectator* told the Free Church that he was the most orthodox man in it. It is needless, as it would be useless, here to enter into all the extraordinary proceedings which took place in connection with this *cause celebre;* the pitchforking from one court to another — from Presbytery to Synod, from Synod to Assembly, from Assembly back to Presbytery; the endless hair-splitting upon minor and major charges. There had been raised a Frankenstein which it seemed impossible to lay. Through all, Principal Brown, the erstwhile friend, was the strongest foe. He acted as if he felt he had nourished a snake in his bosom. His stanch henchman in persecution was Mr. David Mitchell, an obscure lawyer, who found that notoriety in the ecclesiastical courts which he had vainly sought in more secular places.

The orthodox triumphed after a gallant fight had been shown. In 1876 Professor Smith was suspended from his professorial chair. The period of suspension he spent in travel in the East adding to his marvelous store of Oriental lore. Reinstated in 1878, a new outcry soon arose in consequence of further contributions to the Messrs. Blacks' famous publication. This ended, as all the world knows, in dismissal from his chair twelve months ago. Still the orthodox are thirsting for blood, and much will be heard and done in the attempt to unfrock this heretical minister. [Meantime Professor Smith paid a second visit to the East, where he made several important discoveries.] During all his trouble the attitude of Professor Smith commands attention. When in 1875 he was first put on the defensive his native shyness and unreadiness of speech militated against him. He spoke confusedly, stutteringly; anon he would pace off so rapidly that scarce any one could follow. But as difficulties grew, his fluency, his courage, his self-command increased. The bashful youth of 1876 had become in 1881 the most skillful and ready of debaters. Still apt to speak rapidly, owing to his highly nervous temperament, he never lost the thread of his subject, never forgot a point, never spared an opponent, but drove his argument home with pitiless logic. He has been accused, and with some show of truth, of not being respectful enough in his allusions and replies to his elders. It has been urged that the fathers of the church, men of twice his years and twice his experience, although with but half his accomplishments, were entitled to more deference than he gave. In this plaint there may be some truth. Certainly he could afford to be dignified. Still, who could not excuse some rashness of expression if on no other plea than that of youth? But there was behind that the feeling of conscientiousness, rectitude, the strong sense of loyalty to the church, and above all the knowledge that position and reputation were at stake.

How Scotland received the judgment of the Assembly was significant. During Professor Smith's second absence in the East he was placed at the top of the poll in the election for Aberdeen School Board. After his dismissal a petition of protest was signed in Aberdeen by 3,462 Free Churchmen; in October, 1881, he was presented with a purse of a thousand pounds; early this year he had conferred upon him by Aberdeen University the honorary degree of LL.D.

Mr. Robertson Smith is now on the editorial staff of the *Encyclopædia Britannica.* He has taken up his residence in Edinburgh, but pays frequent visits to his friends in Aberdeen, with whom he discusses the latest phases of the Free Church heresy-hunt. He is one of Dr. Walter Smith's congregation in Edinburgh, and quite recently was ordained an elder. Out of this a fruitless effort was made to raise more scandal.

Dr. Walter Smith is also an Aberdonian. He will be known to you as the cultivated author of "Alrig Grange" and other poems. All through he has been a prominent supporter of his learned and courageous young friend. JAY.

The New Book.

The Prophets of Israel and Their Place in History. Eight lectures by W. Robertson Smith, LL.D. D. Appleton & Co.

Dr. Robertson Smith's new book certainly will cause another shiver to run through the Free Church of Scotland. But why? What fault is to be found with the scholar, theologian, lecturer, bookmaker, whose position and aim are set forth as in the following admirable passage from the preface to the present volume?

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Ecclesiastical leaders have always been prone to flatter themselves that questions of truth and Christian liberty can be set at rest by an exertion of authority; but those who love truth for its own sake cannot acquiesce in this easy method; and not in Scotland alone, but in all Protestant churches of English tongue, it is becoming yearly more manifest that thoughtful and earnest students of the Bible will continue to examine the history of revelation for themselves, and will not rest satisfied with conclusions that do not commend themselves to the scientific as well as to the religious consciousness.

Dr. Smith's object in the present lectures is the same as that pursued in his previous course, *The Old Testament in the Jewish Church*, namely, "to examine the documents of the Old Testament religion, and see whether they actually possess that evidence of consistent, progressive, and indestructible truth which entitles them to be received as embodying a scheme of Divine teaching." Thus he outlines the particular field to be explored:

The period and the books with which we shall be occupied are, in many respects, the most important that the Old Testament student has to deal with. . . . The work of the prophets of the Assyrian and Babylonian periods falls in the most critical stage of the religion of Israel, — when, humanly speaking, it seemed far from improbable that that religion would sink to the level of common Semitic heathenism, and perish, like the religions of other Semitic peoples, with the political fall of the nation that professed it. It was the work of the prophets that averted such a catastrophe. . . . Nowhere in the Old Testament history is the victory of true religion over the world . . . so clearly manifested. . . . But there is another reason. . . . The Assyrian and Babylonian period is the age of written prophecy. . . . The period between Amos and the return is the golden age of Old Testament literature, which stands before us in contemporary records more clearly and fully than any other considerable period of Hebrew history. And for this period, too, we now possess in the Assyrian inscriptions a most valuable mass of contemporary illustration from the records of the foreign nation with which Israel's history was most closely involved, — a new source of light which, by a singular and admirable providence, has been put at our command at the very moment when the progress of Biblical study has concentrated the prime attention of all scholars on the prophets and their times.

This introduction prepares us to expect in Dr. Smith's volume a careful historical approach to the points of special examination, a deliberate and exact survey of the political environment of the time, fresh and striking studies in biographical form of the rophets in question, searching and independent criticism of the writings which bear their names, and fearless conclusions as to the place and growth of the religious idea and the development of the lines leading on to the Christianity of the New Testament, all expressed in strong and excellent English; and just that is what we find. The first lecture is an admirable sketch of the country of the Old Testament in its various aspects, tracing the evolution of Israel out of the past, and the formulating of the civic and religious institutions of the people. The second lecture considers more in particular the religion of Israel in its relations to heathenism around, and brings us to the times of Elijah and the House of Ahab, and the formation of the prophetic order. Lectures III, IV, and V review the position and work of Amos and Hosea, and make a beginning with Isaiah, to whom, in connection with Micah, the sixth and seventh chapters are devoted. Chapter VIII concludes with he deliverance from Assyria regarded as a fulfilment of prophecy. An appendix of some fifty pages embodies a variety of "Notes and Illustrations" upon such topics as the Hittites, Israel in Egypt, the name Jehovah, chronologies, the dates of Isaiah's prophecies, etc.; and there is an index. As a specimen of the freshness with which the author invests his somewhat worn but now newly-handled theme we make the following extract from the third lecture:

The humble condition of a shepherd following his flock on the bare mountains of Tekoa has tempted many commentators, from Jerome downwards, to think of Amos as an unlettered clown, and to trace his "rusticity" in the language of his book. To the unprejudiced judgment, however, the prophecy of Amos appears one of the best examples of pure Hebrew style. The language, the images, the grouping are alike admirable; and the simplicity of the diction, obscured only in one or two passages by the fault of transcribers, is a token, not of rusticity, but of perfect mastery over a language which, though unfit for the expression of abstract ideas, is unsurpassed as a vehicle for impassioned speech. To associate inferior culture with the simplicity and poverty of pastoral life is totally to mistake the conditions of Eastern society. At the courts of the Caliphs and their Emirs the rude Arabs of the desert were wont to appear without any feeling of awkwardness, and to surprise the courtiers by the finish of their impromptu verses, the fluent eloquence of their oratory, and the range of subjects on which they could speak with knowledge and discrimination. . . . The sum of book learning was small; men of all ranks mingled with that oriental freedom which is so foreign to our habits; shrewd observation, a memory retentive of traditional lore, and the faculty of original reflection took the place of laborious study as the ground of acknowledged intellectual preëminence. In Hebrew, as in Arabic, the best writing is an unaffected transcript of the best speaking; the literary merit of the book of Genesis, or the history of Elijah, like that of the . . . Norse sages, is that they read as if they were told by word of mouth; and in like manner, the prophecies of Amos, though evidently re-arranged for publication, and probably shortened from their original spoken form, are excellent writing, because the prophet writes as he spoke, preserving all the effects of pointed and dramatic delivery, with that breath of lyrical fervor which lends especial charm to the highest Hebrew oratory. . . . Ezekiel is much more of a bookman than Amos, but his style is as much below that of the shepherd of Tekoa as the rhetorical prose of the later Arabs is below the simplicity of the ancient legends of the desert.

The learning, the candor, the manly independence, the judicial spirit, the intellectual grasp, the sense for literary form and finish which have won for Dr. Robertson Smith his early fame are all conspicuous in this volume; and whatever the degree of influence it may exert upon the opinions of its readers, it cannot fail to challenge their admiration for its ability and to delight them by its style.

In these days of garden-making and the culture of flowers, a word of advice as to choice varieties of plants, most effective arrangement, and proper treatment, is often needed. Indeed, rather more than often, for in nothing is the lack of instruction or an acquaintance with the principles of correct taste more apparent than in the flower-gardens of our land. In the treatment of ornamental plants it is no more difficult to exhibit skill in their disposition of size, foliage, and blossom than confusion, nor is it more costly to produce harmony, or proper contrast, in the combination of floral bloom than discord and displeasing association, nor do the old sorts of garden species grow any the more readily than a multitude of new sorts strikingly beautiful. Beyond the range of places or lawns whose flower-beds lie under the care of a professional gardener, there are innumerable homes and hands in both city, village, and country, to which the little manual entitled *Talks About Flowers* by Mrs. M. D. Wellcome will bring much needed advice, which if followed will improve very many old methods, old stocks, and old *parterres*. [Yarmouth, Me. J. C. Wellcome. 60 cents.]

ALFRED AYRES'S BOOKS.

[We have some doubt whether "Alfred Ayres" be a real name. The name is not in the New York Directory, and his address is simply to the care of his publishers, D. Appleton & Co. Whatever the truth may be on this point — and we suspect that "Alfred Ayres" is a pseudonym — Mr. Ayres is a native of Summit County, Ohio. His first acquaintance with text-books began in a log school-house and ended at Oberlin College. Thence he went to Europe, where he spent six years, mostly in Prussia, Bavaria, Saxony, and France. The dozen years since his return he has spent in New York City. Further about him we must leave the reader to guess from his books, which are at present the best selling books on Appletons' miscellaneous list. Ed. *Literary World*]

We are indebted to Mr. Alfred Ayres for two little works of great practical value to all who are anxious to speak and write the English language correctly.

The latter, *The Verbalist*,[2] treating of "the right and the wrong use of words," supplies an excellent *vade mecum* for those who desire to express themselves with propriety. We think the author evinces, generally speaking, just and clear views. He may perhaps, here and there exhibit a tendency to what might strike some as hypercriticism; and his "brief discussions" may occasionally be extended to an unnecessary, not to say a tedious length; witness, for example, the more than twenty pages devoted to such phrases as "Is being built." But whatever may be thought of some of his remarks and criticisms, probably few competent judges will be disposed to question the general correctness of his views, or to deny the value and importance of the manual as an aid to "those who would speak and write with propriety."

Since the first publication of the earlier work, *The Orthoëpist*[1], we have had frequent occasion to consult it; and having given it a tolerably careful examination, we would speak of its merits somewhat more in detail. It gives us pleasure to say that we think the author, in the treatment of this very difficult and intricate subject, English pronunciation, gives proof not only of an unusual degree of orthoëpical knowledge, but also, for the most part, of rare judgment and taste. We find, however, a few, a very few errors, or at least, what we deem to be such. Thus, he gives ā'cọrn (*o* as in *major*) not ā'côrn (*o* nearly as in *morn*). This word is, by etymology, *oak-corn* (see Webster) and should have the last syllable pronounced somewhat distinctly like the last syllable in *inkhorn*. This pronunciation accords with the best English usage. Again, under *erudite*, he says ĕr'yụ dite, not er'ụ-dite (*u* as in *rule*); and adds "the latter pronunciation is neither euphonious nor easy of utterance." One is tempted to think that this sentence must have been changed by a blunder of the printer. How ĕr'yu-dite can be considered euphonious or easy of utterance is certainly

[1] The Orthoëpist. By Alfred Ayres Twelfth edition. 1882. D Appleton & Co.

[2] The Verbalist. 1882. Do., Do.

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strange. Scarcely anything in pronunciation is more difficult than to give the full sound of *u* (as in *union*) immediately after the letter *r*. We are convinced that the best usage in England and America is in favor of the pronunciation which Mr. Ayres rejects.

Again; he gives Mi'lan as the proper English pronunciation of the Anglicized form of the Italian name *Milano*. This is not only contrary to the best English usage everywhere, but it is also contrary to analogy, which seems to demand that in Anglicizing the pronunciation of *modern** foreign names, we should adopt that sound of the vowel which is nearest to the foreign sound. Thus, we say Păr'is (not Pā'ris), Vĕn'ice (not Vē'nice), Ăth'ens (not Ā'thens), etc. That Nā'ples should be an exception to this general rule is readily explained by its analogy with a large class of words like *maples, staples, cables, fables, gables, sables, stables, tables*, etc., all of which are pronounced with the *a* long. In regard to Milan, it is worth while to add that Byron and Moore who are among the most accurate of the poets in regard to the pronunciation of foreign names, rhyme *Milan* with *villain*.

We cannot but regard it as a decided error of taste to say New Or-lēans', instead of New Or'le-ans. Why should the pronunciation of the American name differ so entirely from the accepted English pronunciation of the foreign name? Mr. Ayres repeatedly cites Shakespeare, as well as other poets, in discussing questions of this kind. Shakespeare's pronunciation of Orleans is clear from the following passages:

"Recovered is the town of Orleans" . . . "upon the which . . . .
Shall be engraved the sack of Orleans."

. . . . . .

"Was not the duke of Orleans thy foe"
. . . . "This dreadful lord
Retiring from the siege of Orleans."
(*See Henry VI, Part I.*)

We might be disposed to question in some instances whether Mr. Ayres has adopted the best mode of representing the French pronunciation of foreign words or phrases, *e. g., fleur-de-lis*, which he pronounces flăûr de lē. In our opinion he would have done better to adopt, according to his own suggestion, the sound of our *u* in *urge*, to represent this very difficult foreign sound. But every mode might be open to some objection. To represent *ombre* by awng'br, strikes us as very awkward as well as incorrect. The sound of *o* in *note*, though not representing exactly the French sound, in our judgment comes much nearer to it than the mode which he has adopted. We should decidedly prefer *ōm'br* to *awng'br*.

But what are half a dozen mistakes, some of these perhaps doubtful, in a vocabulary of three thousand five hundred words?

To conclude, we rejoice to see so excellent a work of this kind in a form so convenient and attractive. We cordially recommend it to the attention of all who are interested in the study of English orthoëpy. J. THOMAS.

—Mark Twain's new book, published by James R. Osgood & Co., marks a new policy of the author, since it is the first book which he has entrusted to the regular channels of the book-trade, so that copies may be bought of any bookseller who wishes to keep it in stock. In its general character, the work is very similar to the preceding volume of sketches by Mark Twain, of which over 100,000 copies have been sold.

*Ancient names coming directly from the Latin are always to be pronounced according to the common English pronunciation of Latin. Thus, we should say Constantine (not Constanteen), Palestine (not Palesteen).

World Biographies.

Joseph Thomas, M.A., M.D., LL.D. Dr. Thomas, author of the foregoing review of Alfred Ayres's books, is a son of the late David Thomas, a member of the Society of Friends, distinguished as an engineer and as a writer on pomology and scientific agriculture. He was born in Cayuga Co., N. Y, in 1811, and was educated at the Rensselaer Institute and at Yale College, where he received the degree of Master of Arts. While yet scarcely of age he was appointed Professor of Latin and Greek at Haverford College, Pa., which position he soon after left to enter upon the medical course at the University of Pennsylvania. After graduation here, he followed his profession for some fifteen years. Though his earlier predilections were strongly in the line of physical science, especially chemistry, linguistics gradually became his dominant interest, and this chiefly in the direction of orthoepy and etymology. Delighting in original research and recognizing the "inconvenience arising from the want of a standard," he bent his energies most forcibly toward the establishment of a consistent and scientific system for the pronunciation of European and Oriental proper names. Deeming it necessary that he should have some practical knowledge of these languages, he spent nearly two years (1857–8) in the East in studying the rudiments of several Asiatic languages (with particular reference to their pronunciation), including the Arabic, Persian, Sanscrit, and Hindostanee. This course has enabled him also to correct errors of greater or less importance in the prevalent European spellings of Oriental names. He visited Egypt and Palestine in 1853, and, beside two European tours, he has spent, with scientific purpose, summers in Alaska and the Sandwich Islands as well as among our western and northern wilds. Dr. Thomas was co-editor and author of a system of pronunciation in a *Pronouncing Gazetteer* (1845), afterward a *Complete Pronouncing Gazetteer and Geographical Dictionary of the World* (Lippincott: 1866–'61, '66); also of a *New and Complete Gazetteer of the U.S.* (1864). He published a *First Book of Etymology* (1851–2) and a *Medical Dictionary* (1864). He contributed the geographical and biographical pronouncing vocabularies to Webster's *Unabridged Dictionary*, and supervised the orthoëpy of the appendix to the new edition of Worcester's *Dictionary*. He wrote the sections on *Muscular Action and the Mechanism of Locomotion* in Dr. S. G. Morton's treatise on Anatomy; he has also published an edition of *Oswald's Etymological Dictionary*. For a time he was editor-in-chief of *Johnson's Encyclopædia*, some of the better leading features of that work being of his projecting. Among the voluminous works of Dr. Thomas the crowning effort is found in the *Universal Pronouncing Dictionary of Biography and Mythology* (Lippincott: 1870–1–8), which cost its author twenty-five years of study, travel, and literary labor. The system of orthoepy, well developed in the *Gazetteers*, is here brought as nearly to its perfection as possible. The work has received the high encomiums of men like Bryant, Lowell, Porter, McCosh, and Whitney, who have marked its completeness, conciseness, impartiality, sincerity, and high scholarship. Dr. Thomas received the degree of Doctor of Laws simultaneously from Princeton and the University of Pennsylvania. He has been for some years past the Professor of English Literature and Belles Lettres at Swarthmore College, and, though somewhat enfeebled, is a constant student, and a lecturer upon subjects connected with history, language, and literature. In all those branches of learning to which Dr. Thomas has especially addressed himself his works establish his name as an authority, in the best sense of the word.

CAMPAIGNS OF THE CIVIL WAR.

IV.

The Army under Pope.*

THE writer of this volume fearlessly avers concerning McClellan what one might infer from General Webb's recital of plans, purposes, and failures; namely, that "entire confidence" in the young general in the spring of 1862 was wanting in the cabinet of Mr. Lincoln. There is quite a category of hurtful items, for example, "political affiliations" . . . . extreme caution . . . . easy confidence concerning the safety of the capital . . . . the peninsular removal of the army . . . . evasion of orders by taking troops needed for defences of Washington, etc., etc. The controversies arising from these items of complaint or distrust resulted in keeping back McDowell's army, and finally in making up a new force called the Army of Virginia, composed of the troops of McDowell, Fremont, and Banks, brought together mainly from the defences of Washington and from West Virginia. General John Pope was placed in command. The author says of Pope roundly in the outset that "he was a brave and zealous officer, but destitute of military judgment." Mr. Ropes's story, we think, does not fully sustain the latter clause. Campaigning is a game at which two opposing minds must play. Critics lay down general principles, according to which both armies will inevitably be successful, provided there is no lack of "military judgment"! This is of course nonsense. There must be failure on the one part or the other or both — usually a wholesome mixture of success and failure.

When Pope was brought to his new post from the West the circumstances were peculiar. The very matter with which the author says that Pope, as a military man, had nothing to do, that namely of allegiance, was most important. General Thomas and other army commanders, by their call to the people to take their stand, settled forever whole districts of country. The hundreds of secret enemies who pretended to be harmless citizens, dwelling within the field of Pope's operations, kept Lee informed all the time of what was going on; but there was no possible way for Pope to have the same clear knowledge of what Lee was doing.

A proper detestation of the cause of the war, African slavery, seems to have filled the loyal heart of General Pope. For a time every general who manifested this soundness was exceedingly unpopular. There was at that time a concentrated hatred of Pope, because he took the side of the administration, as he ought; because he came from the West, and was put forward to

* The Army under Pope. By John C. Ropes. Charles Scribner's Sons. $1.00.

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draw off the enemy from McClellan and permit him to bring to an end a campaign that he hoped might still be redeemed by another forward movement; and because he took an advanced stand in regard to his country's honor.

Somebody must bear the burden of this transition period. Pope did it boldly and with all the persistence of his character. Every "copperhead" hated him and every man whom the "copperhead" wealth and influence could sensibly affect. While, as Mr. Ropes says, one set was striving to drive the administration into a corner and defeat its new, solemn, and fixed purposes, Pope was loyal to the core — prompt, fearless, and energetic.

Little by little, in a clear and happy way, the author makes the reader acquainted with "the situation" on the eve of the battle of Cedar Mountain, on the 9th of August, 1862. Banks is prompt to obey, but unwilling to take responsibility in the face of orders; Sigel makes delay; Colonel Roberts, Pope's staff-officer, misunderstands and misgives instructions to Banks. Separations of parts take place, but on the whole Pope's forces, embracing such names as Schenck, Schurz, Milroy, Williams, Augur, King, Ricketts, Bayard and Buford for brigade commanders, is pretty well concentrated and in very good general shape as it approaches Cedar Mountain. Ewell's, Hill's, and Jackson's divisions were opposite Jackson in command. Both armies were taking the offensive, both anxious for the conflict.

By the narrative it seems very strange that Pope was not immediately informed by Banks at the moment when the conflict was joined. Had this been done, reinforcements would have come up promptly from Culpeper and the day would doubtless have been declared for the Union troops. A crushing defeat of Jackson then and there at Cedar Mountain would have gone far to accomplish all that had been expected of General Pope. But failing there, all the subsequent pushing back by the successive turning of his right flank, by the towing process of Stonewall Jackson, became inevitable.

Mr. Ropes's book is not quite so tender toward the Confederates as Webb's. Some severe criticism is bestowed on Jackson for his risky movement clear around Pope's extreme right and rear to Manassas. Could this have been divined by Pope he would have isolated Jackson's force and crushed it speedily and completely. But Pope, not having information, and not being able to get it in that desolate region, had to exercise that same "military judgment" in which he is held to have been lacking. Of course at first he thought it unlikely that Jackson would make such a move, and after he had made it, he must then presume that he, Jackson, would do some other wild and unheard of thing. Still, we cannot yet feel that Fitz-John Porter supported Pope as he might. It makes one's heart burn to find such delays in coming up, whatever be the excuse. How could Porter stay so coolly for hours near the enemy's right flank and let the booming go on? Excuses are many, and perhaps good and satisfactory to investigators, yet the hard facts remain.

Mr. Ropes has here and there shown the good conduct and fair generalship of McDowell. Everybody will be glad of this; for there was much growling against him after the second retreat from his old battle-field of Bull Run, as if he were somehow the cause of a second failure.

The accounts of the battles of Groveton, Second Bull Run or Manassas, and Chantilly show a careful sifting of the reports, and with the maps give any reader a clear and brief compendium of those important combats. And after all that fearful, bloody period, when Pope had to retire toward Washington, carrying so much dismay to the waiting millions at home, we cannot but admire the pluck of the General when he says: "I am ready to advance again to the front with fresh troops now here." We are glad the author gives to the brave man this last compliment:

. . . Pope was a vigorous, active, resolute man. He had many of the peculiarly military virtues, courage, persistency, confidence in himself. He was outgeneralled, it is true, but it must be remembered that he was much hampered by General Halleck's obstinate adherence to the line of the Rappahannock, and that he was opposed by the best generals of the enemy. When he met his antagonists, he fought them with a courage and persistency which extorted their admiration.

Arctic Sunbeams: or from Broadway to the Bosphorus by way of the North Cape. By Samuel S. Cox. [G. P. Putnam's Sons. $2.00.]

Mr. Cox is master of a spirited and fascinating style; he is full of wit and poetry; and every page of the present volume has a peculiar and piquant flavor. But oh his blunders! We have seldom handled a volume containing so many. In regard to the North of Europe, in particular, Mr. Cox is too ignorant to assume to teach others, and we are tempted to say that it would take less space to print the few names of persons and places which he gives correctly than to enumerate the errors. On page 65 Mr. Cox says:

The Romsdal pass and fjord mark the spot where his (Sinclair's) men were slaughtered by the brave and patriotic mountaineers, who hurled rocks down upon the invaders.

Now the fact is that on the farm, Vik, in Gudbrandsdal, there is a monument commemorating the fall of Col. Sinclair, the Scotchman, who, with a body of auxiliaries levied in aid of the Swedes during the Calmar War in 1612, had *landed* in Romsdal, and on their march southwards were attacked by the peasantry and killed to the last man in the Kringlen Pass. On page 66 Mr. Cox calls St. Olaf "both the Romulus and Remus of Norway." This term, if used at all, could be applied only to Harold Harfager; who founded the nation in 872. Moreover, the St. Olaf described by Mr. Cox in the pages that follow is not St. Olaf at all, but the great Olaf Tryggvason. Turbenskiold (*sic*) for Tordenskjold (thunder-shield) on page 170 is a bad blunder. On page 173, speaking of a worthy farmer, Ole Bolkesjö (not Bolkesoe), Mr. Cox says: "He turned the seven vials of his wrath upon Professor (*sic*) Björnsterne (*sic*) Björnson, the gifted poet, writer and orator *of Cornell University*, and who is now in Norway, attracting its people to his peculiar tenets of faith and republican theories"!!! In chapter XII the author goes into a learned etymological disquisition on Norse words from which many curiosities might be selected. "The word *bonde*" he says, "is indicative of a tie — a bond, philologically and otherwise." The part of this book which relates to Scandinavia is the larger part of it. Four chapters in the beginning describe Holland, and nine chapters at the end are devoted to Russia. That there is entertainment in the book is not to be denied, but it is dangerous reading for one who does not fancy falling into the ditch. There are a dozen illustrations, and of these some are very good. The volume is handsomely printed and bound.

Sonnets of Three Centuries. Edited by T. Hall Caine. [London: Elliot Stock. 15*s*.]

We are indebted to W. B. Clarke & Carruth, Booksellers and Importers, 340 Washington Street, Boston, for a copy of this really beautiful book, whose outward form is as choice as are its contents. We have already printed (p. 165) a general account of the plan and scope of the work and of its relation to other similar collections of English sonnets, and are happy again to commend it to the attention of all collectors of fine books, and especially to students of English poetry and lovers of the sonnet in particular. The number of sonnets in this collection is two hundred and sixty-seven. They represent about one hundred and thirty writers, at least forty of whom have not appeared heretofore in similar collections. Shakespeare, Milton, and Wordsworth of course take the lead in the number of sonnets included, and many minor poets have but a single sonnet to their name. The order is chronological, beginning with Spenser. The proportion of allotment between the "three centuries" is in favor of the present. Twenty-four pages at the beginning are occupied by a preface in which Mr. Caine labors to establish the originality of the English sonnet as independent of Italian forms; and fifty pages at the close are devoted to textual notes of a critical and historical cast. There are two indexes—one to authors and to titles under authors, the other to the sonnets as arranged in metrical groups. The form of the volume is a quarto; the paper is pleasantly tinted; each sonnet has a page to itself; the margins are very generous; and the whole aspect of the work is aristocratic and inviting.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

A New View of Shakespeare's Will. — Mr. J. C. Jeaffreson has an article filling more than a page of the London *Athenæum* for April 29, 1882, in which, from a careful study of *facsimiles* of Shakespeare's will, and an examination of the original at Somerset House, he comes to the following conclusions:

(1) that, instead of being intended for the will itself, the writing was meant only for a sketch for the instruction of a competent draughtsman; (2) that this rough draft was not the work of a professional lawyer; and (3) that it was written throughout by Shakespeare himself.

He is led to these conclusions, not only from a comparison of the handwriting with the signatures to the will, but from the diction, structure, and general character of the instrument. As to the handwriting we must wait and see what the experts have to say; but certain things in the composition do not seem like the work of a professional scrivener. We shall be curious to know what legal critics say of the following, for instance:

Written in January, 1616, when the testator was in perfect health and memory, the document was headed, "Vicesimo quinto die Januarii anno regni domini nostri Jacobi nunc Anglie decimo quarto . . . annoque Domini 1616" — a date altered before the draft was offered to the dying poet for signature by the substitution of March for January. But the fourteenth year of James

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I. did not begin till the 24th of March. It follows, therefore, that Shakspeare, who died on the 23rd of April, 1616, had been dead nine months, and that his will (proved on the 22nd of June, 1616) had been proved seven months, before the regnal date assigned to the draft in the first instance. The draft being made on the 25th of January, 1616, the draughtsman was still in 13 James I. when he wrote "decimo quarto," the mistake being obviously due to the draughtsman's error in thinking that on entering a new historic year he had also entered a new regnal year. By the substitution, two months later, of March for January the regnal date was made to coincide with the historic date of the writing, the 25th of March, 1616, being the second day of the new regnal year. It is inconceivable that this mistake was made by a scrivener or other professional draughtsman. But the case may be put much more strongly so far as the evidence of this date-heading is concerned. The presence of any such heading to the writing is evidence that the draft was not a scrivener's performance. A lawyer would not have thought of dating the draft at all. Even if it had been a fair will, all ready for signature and publication, he would have left a blank space for the date, and forborne to insert the date till the very moment of signature.

Another error, which no lawyer could have made, may be found in the clauses of the will which relate to the provision for the poet's daughter Judith. After bequeathing to her and her issue the further sum of 150*l.* "if shee or anie issue of her bodie be lyvinge at thend of three yeares next ensueing the daie of the date of this my will," the testator a few lines further on, speaking of the *same* bequest and the *same* term of years, uses the words, "she lyving the saied term after my deceas." It is obvious that the draughtsman, whoever he was, regarded for the moment the date of a will as necessarily identical with the date of the testator's death. This again cannot have been the mistake of a lawyer.

If Mr. Jeaffreson's view is correct, the document will have a new value and interest as an extended specimen of the poet's handwriting, of which not a remnant was before known to be in existence except a few signatures; to say nothing of its showing us the man as "his own lawyer."

NEWS AND NOTES.

— G. P. Putnam's Sons have in preparation two new American novels, *On the Border Land*, by Harriet A. Keyser, and *Margery Graham*, by Isa E. Grey; Mr. W. H. Mallock's new volume on *Social Equality: A Study in a Missing Science*; and an account of *The Political Conspiracies Preceding the Rebellion*, by Lt. Col. T. A. Anderson. Mr. Leslie Stephen's *Science of Ethics* is nearly ready.

— Mr. Clarence Bowen, a son of the New York *Independent*, has written *A History of the Boundary Disputes of Connecticut*, which is published by James R. Osgood & Co. This is a new line of work for Mr. Bowen, and we shall be pleased to find that he has wrought it well.

— Estes & Lauriat have become the sole publishers of Dr. Rosenthal's *Meisterschaft System* for French and German, a system which is claimed to do marvelous things in forwarding the pupil. It is an ingenious combination of both text-books and personal instruction.

— L. Prang & Co.'s prize Christmas cards for the season of 1882 and 1883 are now ready. There are seven designs. Miss Dora Wheeler takes the first prize of $2,000 with a design of the Virgin and Child appearing to a poor woman and her two scantily clad children.

— Charles Scribner's Sons have in press a work on comparative religions, entitled *The Faiths of the World*. Instead of being by one person, each topic is treated by a competent specialist, and from a Christian though not a dogmatic point of view.

— At the recent sale in London of the library of Mr. John Fitchett Marsh, Mr. Quaritch was the buyer of a round dozen Shakespeare Quartos, the first and third Folios, and a valuable collection of Milton papers, including a long autograph letter in Latin.

— A. Williams & Co. have about ready Mr. E. B. Callender's *Biography of Thaddeus Stevens: Commoner*, who was a conspicuous political leader in the national counsels from 1860 to 1868. The author is a member of the Massachusetts bar.

— The sales of the cheap editions of M. Zola's *Nana*, *L'Assommoir*, *Une Page D'Amour*, *La Curée*, and *La Faute de L'Abbe Mouret* aggregate about 300,000 copies; and his share of the profits therefrom is estimated at about $75,000.

— The price of *An English "Daisy Miller"* is 60 cents and not $1.50. If publishers would take pains to send the prices of books with their books they would enable us to avoid these occasional mistakes.

— Robert Clarke & Co. announce for appearance early in the coming month the first number of the new *American Journal of Forestry*, a monthly under the editorial care of Franklin B. Hough.

— A happy band of artists have gone abroad in the service of *The Century*, and on the voyage across they killed time and amused themselves and the passengers by decorating the ladies' cabin.

— The Emperor Dom Pedro of Brazil is said to have about finished a volume of travels which will be first published in France under the title *Impressions de Voyage*.

— Mr. Charles Reade's new novel is entitled *Single-Heart and Double-Face*, and a dramatic version has been already produced in London.

— A new story of Californian life, by Bret Harte, entitled *Flip*, is to appear as a serial in the Glasgow *Weekly Herald*.

— Mr. J. A. Doyle of Oxford is writing on *The English in America*, especially in Virginia, Maryland, and the Carolinas.

— One of the new publications of the English Index Society will be an *Index to Obituaries for 1880*.

— Mrs. Tytler will write the life of Marie Antoinette for the "New Plutarch Series."

— Mr. Swinburne's new volume, *Tristram of Lyonesse, and other Poems*, is just ready.

— *Ministering Children* is coming out in England in a sixpenny edition.

— M. Louis Blanc is preparing a complete edition of his works.

— Prof. J. R. Seeley's new work, *Natural Religion*, is ready.

— Mr. J. R. Green, the English historian, is better.

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The Literary World.

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THE LETTERS OF GEORGE SAND.*

THE life of George Sand divides naturally into three periods more or less distinct: a period of revolt, a period of consolation from nature, and a period in which all her dominant ideals turned toward the regeneration of society. It is George Sand in revolt who is self-revealed to us in this the first volume of her letters now cast forth into the world without introduction or hint of the kind hand which has brought them together. They cover twenty-four eventful years, from 1812, when Mlle. Aurore Dupin, then eight years old, writes an affectionate little note of farewell to her mamma, to 1836, when the action for a separation between the successful novelist and her husband was slowly dragging to an end. Fortunately the scandal-monger will find nothing here to gratify his abnormal longing for a sensation. The unknown editor either exercised rare discrimination or was necessarily limited by the documents at command. We are spared further agitation concerning *Elle et Sui* and *Sui et Elle*. The grand and womanly soul behind all the superficial storms that marred her career and wrecked her reputation and happiness here speaks out with a natural note. The picture is still incomplete. Only careful study of her writings and those of her contemporaries will serve to fill in essential details (why does not some competent person give us a life of George Sand, of whom English and Americans know so little?); but we have at least a few added touches that help to round out that protean yet stable character, words dropped as it were by chance yet rich in meaning. Thus, if the lover of the sensational goes away unsatisfied, he who reads carefully and between the lines shall find his insight quickened, his comprehension broadened. So truly does the most commonplace letter reveal something, however little, of the mind whence it comes.

The book is one to be perused slowly and with brain alert. It cannot be adequately dealt with in the space of a brief review. We find here at first the young wife of M. Dudevant occupied with her children, content apparently with a simple country life, given to doctoring every one who would submit to doses of drugs and herbs at her hands, with never a dream of literature, or of fame. Nevertheless one may detect thus early the undercurrent of unrest, "the little rift within the lute." She gave unconsciously the key to her own nature when she wrote of her three-year-old child, Maurice:

> He is very good, very petulant, headstrong but not spoiled, not spiteful, nor quick to remember sorrow or resentment. I think that his character will be sensitive and loving, *but his tastes will be inconstant;* while an underlying trait of careless good nature will enable him to make his way without much trouble.

"Headstrong but not spiteful" — "His tastes will be inconstant" — "His character will be sensitive and loving" — it is thus that George Sand foretold the merits and defects of her own life — the sources alike of the griefs that haunted her career and of the art that was at once her consolation and her triumph.

Concerning facts in the outer life of the author there is little that is new or important in this volume. We find additional evidence that her love of nature was a late development. Only in one letter, written at the age of twenty-one, does she attempt anything like an elaborate description. It is an account of a visit to the grottoes at Lourdes, and expresses pardonable pride at certain feats in climbing and exploration which astonished the guides. Concerning her husband she says little or expresses herself in the main with becoming reserve, although at times her words are plain and to the point. What affinity could there be between this rough farmer and a woman of genius? "The dear father is much occupied with his harvest," she writes to her mother.

> He has devised a way of threshing grain that accomplishes in three weeks the work of five or six months. So *il sue sang et eau*. He is out in his blouse, rake in hand, with the dawn of day.

She tells us of the immediate cause of the separation — a paper which she found while looking through his desk, bearing the legend, "Not to be opened till after my death." "I had no patience to wait till I was a widow," she writes to her youthful friend, the tutor of her children, M. Jules Bucoiran.

> In my state of health one cannot count upon surviving any one . . . . great heavens, what a testament! Nothing but curses! He had brought together there all his ill-humor and anger against me, all his reflections upon my *perversity*, all his mistaken views of my character. And he left me this as a pledge of affection! I believed myself dreaming, I, who until now had shut my eyes and would not see that I was being deceived. The reading of this aroused me from my sleep. I told myself that to live with a man who had for his wife neither esteem nor confidence was like tying one's self to a corpse. My choice is made, and irrevocably.

Later, when the long lawsuit was in progress and Madame was living in comparative liberty in Paris, she explained her license as a reaction against the dull and sordid conditions in which she had passed her early years.

> The fact is my husband consults no one but himself; he has his favorites or not according to his desires; drinks muscatel or water according to his thirst; hoards or spends as fancy dictates; builds, plants, changes, buys, governs his fortune and his house at his own will. In all this I count for nothing.

And so Madame Dudevant, finding such a life intolerable, goes up to Paris, forms her literary partnership with Jules Sandeau, and as George Sand begins writing for the *Revue de Paris* and *Figaro* at seven francs a column — "and with this one eats, drinks, and may even go to the play." In 1836, the period of revolt is drawing to an end; she had then written *Indiana* and *Valentine* and was famous.

* Correspondance de George Sand, 1812–1876. Paris: C. Lévy. Boston: C. Schönhof. 3f. 50c.

THE REVOLT OF MAN.*

THIS is the cleverest satire on the threatened subversion of the sexes which has appeared since Mrs. Curtis's little *jeu d'esprit*, "The Women of '76." It is a novel of English life at a date not exactly indicated, but presumably not less than two centuries from the present time. Important social changes have been wrought during this interval. The worship of the divine woman has gradually replaced the worship of the divine man. Upon every altar in England stands the veiled statue of the goddess. All social and political power has gradually been usurped by females. Woman is the framer of laws, the inflictor of punishment. Parliament, the bar, the pulpit, the universities are alike under her control. The results of this feminine domination are indeed striking. Manufactures have been done away with, as causing a dangerous aggregation of men at given points. Manchester has become "a beautiful city, situated on a clear sparkling stream, in the midst of delightful rural scenery,—the air particularly bright and bracing."

> This change began with the famous law of the "Clack" Parliament, in which there were three times as many women as men, which enacted that wives should receive the wages of their husbands on Monday morning, and that unmarried men, unless they could be represented by mothers or sisters, or other female relations of which they were the support, should be paid in kind, and be housed separately in barracks provided for the purpose, where discipline could be maintained. . . .
>
> Other improvements soon followed. The population was enormously diminished, partly by the new laws which forbade the marriage of unhealthy or deformed men, and only allowed women to choose husbands when they had them-

* The Revolt of Man. [Leisure Hour Series.] Henry Holt & Co. $1.00.

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selves obtained a certificate of good health and good conduct. Formerly the men married at nineteen; by the new laws they were compelled to wait till they were four-and-twenty; then further to wait till they were asked; and lastly, if they were asked, to obtain a certificate of sound health.

The result of these new regulations was that as few women could afford to marry before reaching mature years, and as all of them wanted young husbands, and as it was a penal offense for a youth to refuse an old lady who asked him, marriages of the young with the young became of rare occurrence. It is on this point that the plot of the novel hinges. Lord Chester, the nearest lineal descendant of the ancient English sovereigns, long since done away with, young, beautiful, daring, and a ward in chancery, falls in love with his cousin, Lady Carlyne, a leading member of the House of Peeresses. Unfortunately his hand is applied for by the Duchess of Dustanburgh, sixty-five years of age and already thrice a widow, and the lord chancellor sanctions her proposal. Lady Carlyne appeals to the House and the people. This occasions three months' delay, during which Lord Chester, instigated by his tutor, Dorothy Ingleby, Professor at Oxford, who secretly holds to the old extinct heresies, raises the standard of revolt. The collapse of the female supremacy is amusingly sudden. Nothing better occurs to the war office than to send "two sisters of the Holy Preaching order, with a guard of twenty-five policemen," to disperse the mutineers, whose force by that time has amounted to some hundreds. This appeal proving ineffectual, it becomes necessary to remove the "convict wardens" from their posts as guards over the prisons full of "wife-beaters" and "hurl" them at the insurgent army. It is with the utmost reluctance that the government resort to this dangerous expedient, for who shall keep the wife-beaters in subjection during the temporary absence of their jailers? All is vain; the convict wardens fall an easy prey to the army of aroused men. Lord Chester is crowned king, the ancient church and priesthood are reëstablished, the old forms of government are proclaimed, and the nation goes back to its original systems.

All titles were swept away, nor was any woman allowed a title save by marriage, unless she was the daughter of a Duke, a Marquis, of an Earl, when she might bear a courtesy title. Of course the late peeresses found themselves deprived not only of their power but of their very names; and it was the most cruel of the misfortunes which befell the old Duchess of Dustanburgh that she found herself reduced from her splendid position to plain and simple Mrs. Pendlebury, which had been the name of her third husband. All her estates went from her, and she retired to a first-floor lodging at Brighton, where she lived on the allowance made by the Relief Commission appointed by government for such cases as hers.

With this admirable example of the revenges of time, we will close our notice of this entertaining burlesque.

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MR WEEKS.	MISS BAKER.
Ilhas Dos Açores.	The Start
The Isle of Flowers.	At Sea.
A Faya Branch.	Land Ho!
The Caldeira	Fayal and its Port.
Pico.	Street-Scenes in Horta.
San Jorge and Graciosa.	Donkeys
Terceira.	Peasant Life in Fayal.
San Miguel.	The Caldeira.
Valle Das Furnas.	Capello and the Mysterio.
Sette Citades.	Pico.
Azorean Days.	A Peep at San Jorge, Graciosa, and Terceira
Donkeys and Beggars.	San Miguel and its Port.
A Basket of Fruit.	The Furnas. — Grená and the Caldeiras.
A Wreath of Flowers.	Peasant Life in the Furnas.
Churches and Church Days.	A Ball in the Furnas.
Insular Industries	Farewell to the Furnas
The Azores as Health Resorts.	Red Tape.
	Madeira.
	In Quarantine off Funchal.
	Ashore in Madeira.
	Queer Conveyances.
	Sight-Seeing.
	On Horseback.
	Coasting.
	In the Azores again.
	Adeos!

It will be seen from the above that Miss Baker goes a little further than Mr. Weeks — even as far as to Madeira, but within the limits of the Azores both touch pretty much the same topics, and describe much the same scenes. Mr. Weeks alone landed at Flores, the westernmost of the islands, first sighted by vessels coming from America; and devotes his first chapter to its precipitous shores, its stagnant capital, Santa Cruz, and the picturesqueness of its still life. Passing Flores each of our voyagers disembarked at Horta, the capital of Fayal, and a comparison of their first impressions at this point may serve to our further advantage here:

MR. WEEKS.

The working people of Horta are early risers. Almost before daybreak one is awakened by the clatter of the wooden clogs (worn by the women) beating devil's tattoos over the stone pavements, by the pattering of the donkeys' feet, and the chattering of people in the streets — wending their way to the orange-gardens for fruit, to the fields for labor, or to the hills for firewood. After this one's first duty is to stroll down to the shore to "see the Pico boats come in." These have been early launched and laden to the gunwale with all sorts of country produce and countless Pico peasants stowed away in every vacant niche, and present a pretty picture as they gallop before a stiff breeze, — each with a bone in its mouth, and the huge lateen sails strained to the utmost. On arrival the boats are hauled alongside the stone quay, or run up on the sandy beach to be unladen. Then the barefooted men and women, taking baskets, boxes, and bundles on their heads, walk away to the market, careless, erect, and chattering like magpies. The market place is the morning resort of the populace; and in the early hours of the day the square, paved enclosure, shaded with trees, and with a well near the center, is crowded with buyers and sellers. Among the latter the Pico women predominate, — elderly sunburnt matrons, with white or red handkerchiefs on their heads, and these in turn covered with pretty, round straw hats.

MISS BAKER.

A motley crowd surrounded us as we stepped upon the quay, — men and women barefooted, or clattering in wooden shoes. The men wore gay woolen caps like those of the Neapolitan fishermen; the pointed top tasseled, and hanging over the side. Their shirts and trousers were of white linen, and over the right shoulder they hung their short jackets of dark woolen stuff. The women were bonnetless, hatless, with red, blue, or yellow cotton handkerchiefs tied over their heads. Some peeped out from the plackets of coarse linen petticoats of dark blue or red calico. Others were entirely enveloped in hooded cloaks of dark blue broadcloth. The hood, which is stiffened with whalebone and buckram to preserve its shape, might be taken for a miniature chaise-top, or the smoke-jack of a city chimney. The chief article in the trousseau of a well-to-do Fayalese bride is this capote. It costs from thirty to sixty dollars. The cloak part is a full circle, extending to the ankles. All that one sees of the wearer of this capote is the hands, and a pair of eyes glistening as it were at the bottom of a coal-hod. The wearer holds the two sides of the hood together in such a way as to hide her own face, while she gives herself ample opportunity to peer out at the *Americanos*. Nothing could be funnier than the side view of two capotes gossiping on the street.

Pico is the next island of the group to the eastward of Fayal; and there are six other islands besides Flores already mentioned; namely, Corvo, Graciosa, S. Jorge, Terceira, S. Miguel, and Santa Maria. All save Corvo and Santa Maria seem to have been visited by both Mr. Weeks and Miss Baker. San Miguel is the largest of the group, and is further distinguished by containing the Valle das Furnas, or Valley of Caverns, a spot noted for its hot springs, and a famous resort for invalids. Each of our authors visited this remarkable locality, and describes the excursion in terms which arouse one's curiosity to the utmost. Here is one corner of Mr. Weeks's picture:

At your feet nestles the green valley with its little village of clustering white houses, seeming far away like some Swiss hamlet. To the left the clouds of smoke and steam ascend from boiling springs. Steep cliffs, madder-tinted rocks, and towering mountains encircle the whole valley. Here and there streams of water trickle down the hillsides, and a narrow pass between two mountain ridges gives a glimpse of a broad lake beyond. Overlooking the lake, in a lonely eyrie on the mountain-side, a single white house stands out clearly against the dark background.

From Miss Baker we add this bit of village detail:

The houses are all of stone, one story, with high thatched roofs. They stand close up on the street, with no yards in front, each projecting a little beyond its neighbor. One small square window, swinging inward, is placed high up in the front wall, and never closed but at night. The front door always stands invitingly open; and, even if the lower half be shut, the top panel, which is on hinges, is flung wide open into the room. Such fascinating pictures as we often see in these half-open doors! here a Rembrandt, there a Rubens: an old man in his shirt-sleeves, resting his arms on the casement, stolidly smok-

[1] A Summer in the Azores, with a Glimpse of Madeira. By C. Alice Baker. Lee & Shepard.

[2] Among the Azores. By Lyman H. Weeks. James R. Osgood & Co. $1.50.

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ing, his silvery hair straggling from under his gray, knit cap; or a bright red handkerchief, crossed on a woman's breast, lights up the dark background, the leathern, wrinkled old face contrasting sharply with the spotless white of the turbaned head, leaning meditatively on one hand.

Yes! both of these are pleasant books to read, and the Azores must be a pleasant ocean land to visit, though the comforts of life according to American ideas are not great. They are cheap, however. Furnished houses, Mr. Weeks says, can be rented at from $100 to $200 a year. Vegetables and fruit can be had for almost nothing, meat and poultry fetch about half the American price, and fish of every variety abounds. England is about seven days away, by sail, and Boston fourteen. The climate is that of Southern Europe, and delicious. "There is scarcely a day in the year when it is not possible to comfortably spend a great part of the time in the open air." But, strange to say, after all these recommendations and after all this array of allurements, neither Mr. Weeks nor Miss Baker gives us any precise information of the ways and the cost of getting to the Azores. A few particulars on these points would have added much to the practical value of the books.

CAMPAIGNS OF THE CIVIL WAR.

V.

Antietam and Fredericksburg.*

ONE finishes the reading of General Palfrey's *Antietam and Fredericksburg* with a feeling of great sadness. He says:

It would be too much to say that there are no sadder stories in military history than that of the Army of the Potomac, but its story is sad enough. Always better than its commanders, always ready to "stand in the evil hour, and having done all to stand," it marched and fought and hungered and thirsted for four long years, hardly ever animated by victory . . . . but it never had the good fortune to be commanded by a soldier who was worthy of it.

It is getting quite common nowadays to belittle and vilify every army officer who came into prominence during our gigantic war, and after seeing every cherished name — even names that have become household words — besmirched with ultra criticism, one is disposed to stop reading and shut the books of historic pretension, and declare that it is better to dwell in delusion than to have such pictures forced upon one's vision. Are McClellan, Halleck, Burnside, Hooker, Meade, and Grant so bad? Is there neither ability nor genuine loyalty among them? On the other hand, how noble, how almost unerring, Lee, Jackson, the Hills, Longstreet, etc. In organization perfect, in unity complete, in movement happy and successful! Are we not tempted to think that, perhaps unconsciously, recent writers are biased by their own desire of treating late enemies with great kindness?

Put the Army of the Potomac on the Sharpsburg side of the Antietam, and let it be posted there as McClellan could have posted it, and let Lee and his generals take the offensive. Lee would doubtless have been as badly punished and the old Army of the Potomac would not have to pull off across the river.

Again, give to Burnside's gallant host the heights of Fredericksburg to defend against an assaulting army. Lee might not have made Burnside's mistakes, but he would have been sadly repulsed had he done as he did at Gettysburg.

Palfrey's is an elegantly written book; it is delightful to move with the author from Washington northward along the Potomac after Pope's defeat. He goes more into the details of operations than it would seem possible in the compass allowed him; but his details always have point and interest. He speaks well of a few worthy officers, like Hancock, Humphreys, and Barlow; but he condemns so many when he touches them, showing their imbecility, or inferiority, or unsoldierly qualities, that we begin at last to inquire if the writer is not something of a pessimist.

The impression left of Burnside's part at Antietam is that of willfulness and insubordination; at Fredericksburg of childishness and obstinacy. The author even throws doubt upon his character, and if one accepts his inuendoes one must believe that Burnside sought a post that he knew he was incapable of filling.

No, no, General Palfrey, that is not Burnside. Generous, whole-souled, magnanimous man, he has also gone to the home of the departed with the soldiers who in so many battles, far and near, fell around him. Peace be to his memory!

So, let us say to our part of the public, read this severe, searching criticism, but read also other works on the same battles, so that one may not too much despise our own leaders, who labored and suffered and gave to their country the best of their powers, and who, finally, under God, fought the war through to a grand success.

*The Antietam and Fredericksburg. By Gen. F. W. Palfrey. Charles Scribner's Sons. $1.00.

CURRENT POETRY.

When the weary critic, tired of drawing sand-carts, expatiates and browses on the common of minor poetry (the minor poet is requested to observe that this rather elaborate comparison is by no means too flattering to the critic), he sometimes, though not very often, comes across vegetable growths of which he hardly knows what to make. They are not mere weeds — that he can both see and taste; but whether they are actually of an authentic species of flower he hardly knows. He must wait till the next year's blooming to determine that, and to see whether the flower-like qualities are constant. — *The Academy.*

The name of Mr. G. F. Armstrong is not widely known in America, but in England and on the Continent his poetry has been received with favor by authorities. Of Irish birth and training, endowed by nature with gifts of no mean order and with a mind matured by travel and thought, he reproduces with rare skill the life of other lands and the times of other men. Among his earlier works, his Israelitish tragedies have captivated the critics of London, Edinburgh, and Berlin, and his tender lyrics have been admired by the *Revue des Deux Mondes.* The present volume has merits quite distinctive and exceptional. *A Garland from Greece* is the title, and from the opening poem, "Going Through Greece," to "L'Envoi," the tone and air are in thorough keeping. But for the occasional apostrophes to England, the love of English ideals, and the purity of English idiom, we might take the book for the work of a native Greek. Old tales and legends are charmingly revived in "The Satyr," "Orithyia," and "Selemnos"; Marathon and Chaeronea receive their meed of loyal remembrance; and the modern struggles of the Greek for liberty are fitly pictured and sung in "The Brigand of Parnassus," "The Last Sortie from Mesolonghi," and "The Chiote." Through every poem, too, we catch a spirit as sensitive to the influence of the scenery of isle and mountain, as to the charm of classic association, or the call and need of the present. With nature as with man the poet feels a full and friendly sympathy, and the humblest phases of the great world's life are reflected in his song. The writer's skill in the use of many meters and the careful adaptation of measure and rhythm to the needs of his subject, deserve especial notice. Of the longer poems in the collection, "The Death of Epicurus" and "The Hermit of the Cape" reveal a larger power, and may be compared, not unfairly, with Browning's "A Death in the Desert," and Tennyson's "St. Simeon Stylites." "The Closing of the Oracle" and "The Fugitives," one ancient and the other modern in subject, are effective examples of simple pathos. Readers who delight in the poetry of mingled thought and feeling, worthy in subject and perfect in form, will be charmed by Mr. Armstrong's verse; for such readers alone it is written. As an illustration of the writer's descriptive power, we quote a single stanza from "The Satyr":

Stop and behold him as he dozes there,
  His listless limbs extended on the rock.
  Close by his side a goat from the black flock
Munches the ivy fallen from his hair:
The hornet whizzes harmless by; a bird
  With saffron breast beside an olive's root
  Drops down to peck the berries at his foot;
Because these two long hours he hath not stirred,
  The nightingale above him trills at ease,
The lizard stares and pants, then climbs his gnarled knees.

[Longmans, Green & Co.]

Two of our early English chroniclers have preserved for us the story of *Eadburga*, the proud, ambitious, and cruel queen of Wessex; and one of them has given it as he heard it from King Alfred himself. In Mr. W. E. Nowlan's version the legend is treated with freedom and with something of dramatic detail. A few passages are fairly done, but as a whole the poem shows haste and lack of care. Among the shorter pieces that follow, one alone is worthy of mention, and this, an apostrophe to Beethoven, despite its want of finish, we quote:

The brows that merit best a laurel crown,
Too oft, alas! are pierced with sharpest thorn;
'Twas thine to feel neglect and biting scorn.
O loving heart, mocked by the cold world's frown,
Thy strains rolled up to God, who, looking down,
Beheld thy soul in racking anguish torn,
And shut our human discord from thine ears,
Then soothed thee with the harmony of spheres.
Hail! mighty guardian of Heaven's trust,
No pander thou to fashion or to greed,
Art's noblest martyr, gloriously enrolled
'Mongst those who toil for man — not for his gold!
Earth had no praise for thee in time of need,
And tardy homage marks thy senseless dust.

Miss Anna Katharine Green, who made a reputation with her detective story of *The Leavenworth Case*, has risked it with a collection of twenty-six mostly short pieces of verse. Of the title poem, "The Defence of the Bride," we have already given an extract. It is a stirring ballad. There are several other even longer narratives, two in blank verse. But there is nothing which makes us hope that Miss Green will give up fiction and take to poetry for her vocation. [G. P. Putnam's Sons. $1.00.]

A somewhat similar collection to the foregoing is Lucius Harward Foote's *Red Letter Day* [A. Williams & Co.], a nicely printed quarto; with a pretty cover and about thirty short poems, generally on pleasant topics of sentiment or outdoor life; one piece yielding lines as good as these:

A mother's hopes, a mother's fears,
A school-boy's triumphs and his tears,
A dear girl's love. a stolen kiss,
A mutual vow for good or ill,
A year or more of wedded bliss,
A new-made grave beyond the hill,

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He joined the ranks where brave men fell,
He saw the battle's lurid glare,
He heard the scream of shot and shell,
The rolling drums, the trumpet's blare.
Amid the windrows of the dead
I knelt today beside his bed.
He died as men have died before,
A spent wave on a barren shore.

Poetry dedicated like Mr. Charles De Kay's *Vision of Esther* "to the great shade of Darwin and to the lofty spirit of Emerson" is likely to be "too high" for us; we could not expect "to attain unto it." It is a long composition, in thirteen cantos, filling more than 300 pages. It is a companion and in some degree a continuation of *The Vision of Nimrod*, which was noticed on p. 114 of our last volume. That poem we did not like, for reasons given, and we do not greatly care for anything more of the same sort. The work has an oriental basis and a modern direction. The landscape is of Assyria and Arabia; the personages are Persians — kadis and dervishes; and of the metrical form, for which the author apologizes, this may be taken as a specimen:

While from my hair a long bright needle whipping,
Iron — adamant, forged by a secret art,
I rushed on Abram, my keen weapon gripping
With fatal clutch. Till then to every part
My furious eyes were rolling; but his own
Evaded had ashamed to meet them squarely.
Rage lent them force. I looked — and on me shone
Two tranquil stars whose beam unflinching fairly
Stayed my infuriate hand,
My onrush banned.

Just what "my onrush banned" means we cannot stop to ascertain. [D. Appleton & Co. $1.50.]

Mr. Edward Doyle's *Cagliostro* is called "a dramatic poem" and described as "playing havoc with the ismatic follies of the day." Spiritualism seems to be its chief target, and such characters as a Judge Guilderbury, a Salvation Plover, a Dr. Empedocles Squigginson, and a Smith Van Doozer wing its shafts to their destination. The author's poetic feeling and imagery and expression are about on this level:

And must I change my good old honest name?
It is a porous plaster covering me
From head to foot, and pulling off hurts, hurts.
Gosh! 'tis like leaving home with mother standing
At door, or gate, white-aproning her red eyes,
And sister at the fence, with yellow head
Down, like the willow over the old man's grave.

The figure in the last two lines is not bad, but the likening of a man's good name to a porous plaster is too original to be judged of on the spot, and this is the first time, we believe, that we have met with the expletive "Gosh!" in poetry. [W. B. Smith & Co. $1.00.]

We have an impression that Sallie Neill Roach's *Theon*, "a tale of the American civil war," would have proved better reading if it had been written in prose, instead of in lines like these, which happen to be the description of Theon herself:

In the years that were past,
The lot of her parents abroad had been cast,
Yet the preference and usage in early years gained,
Unaltered by distance or time, were retained.
Their daughter, imbibing that love of romance
And sparkling vivacity native to France,
Was granted that freedom of action we see
With Americans only. Chaperoned and yet free,
Her light restraint placed not in utter defiance
The high social custom: yet taught that reliance
On self, maidens learn, when permitted to use
Individual judgment, their future to choose.

We should like to take a contract to turn any number of novels into poetry of this description, and would do it on favorable terms. [J. B. Lippincott & Co. $1.50.]

The miscellaneous contents of Mary Ashley Townsend's *Down the Bayou and Other Poems* are of a better quality than the average we are now handling. The poem entitled "Found" has real poetry in it:

Found! a maiden tall and slender, —
Eyes of strange magnetic splendor;
Lips whose coaxing crimson teaches
To my heart its tenderest speeches;
Hands that lie today in mine,
Pilgrims resting at a shrine;

And so have the following lines from the verses inscribed "It Rains":

The fainting earth, like some fresh-watered flower,
Revives beneath its wetting,
And flings, from out a thousand fragrant nooks,
Sweet things I was forgetting.

From cypress swamps an herby odor comes,
Where weedy wonders waken,
To pour their grateful gladness out for drops
Upon ther petals shaken.

Mexico and the Gulf of Mexico are behind many of the pages of this book, giving it somewhat the charm of a distant landscape with the heats of a Southern clime. [Osgood & Co. $1.50.]

The most enthusiastic admirer of Daniel Webster could not ask a more exalted tribute to his memory than is paid in one of Anna C. L. Botta's *Poems*, which, after touching on Milton, Shakespeare, Homer, Nineveh, Baalbec, Greece, Rome, Plato, Demosthenes, and "Tully," gathers itself up before the Massachusetts statesman's grandeur in these terms:

And thus thy memory shall live,
And thus thy fame resound,
While far-off future ages roll
Their solemn cycles round,
And make this wide, this fair New World
An ancient classic ground.

Besides Webster our author eulogizes Washington crossing the Alleghany, Ole Bull, and the Fourth of July; sings a number of religious hymns; celebrates the beauties of all the humbler virtues; and opens with no less than twenty sonnets, one of which addresses Milton as "Poet Laureate of Heaven." [G. P. Putnam's Sons. $1.50.]

Mr. George Houghton's *Niagara and Other Poems* is one of the most tasteful of little books, and will find many readers who remember the author in his previous *Legend of St. Olaf's Kirk*. The title-poem here is an experiment in hexameters, making the river and the mighty cataract a sort of mirror of human life, where,

Round sweeps the horrible maelstrom, and into the whirl of its vortex
Circle a broken boat, an oar-blade, things without number;
Striving they shove one another, and seem to hurry, impatient
To measure the shadowy will-be, and seek from their torment a respite.

But better than "Niagara" are some of the shorter poems which follow, among them this picture of "Evening":

A level sea,
A film of blue
Covering the coast-line;
A sail or two;

A ship asleep
On the offing's breast,
A blood-red ball
Low down in the west;

A poplar perched
High on the hill,
Back 'gainst the crimson,
Stark and still.

Now fades the great ball, —
It was the sun, —
And sky and ocean
Melt into one.

Now the mists, like a tide,
Slowly lift and lift
Till all the landscape
Is set adrift.

[Houghton, Mifflin & Co. $1.00.]

It is not every poet of the gentler sex who gives us a picture of herself in front of her poems. But Emily Pfeiffer, author of *Under the Aspens*, does that. She is seen half-sitting, half-lying, in a hammock, a pleasant-faced figure in a white dress, ruffled at the neck, with rather particularly unbrushed hair lying low over the forehead, as if itself tossed with a "fine phrenzy." Her poems are characterized as "lyrical and dramatic." The dramatic part is a single composition, "The Wynnes of Wynhavod," filling a little more than the second half of the book. It was written for the stage, and may be described as a novel in dramatic dress. As a play it failed, and we cannot say that as reading it has very much interested us. The poems proper consist of four opening pieces of some length and pretension, a dozen or more sonnets, and a handful of songs. As a whole they do not seem to us to sustain the author's reputation, which undeniably is high in England. [C. Kegan Paul & Co.]

Miss E. H. Hickey, the Honorable Secretary of the Browning Society, is the author of a small volume of creditable miscellaneous verse, entitled *A Sculptor and Other Poems*, one feature of which is a series of translations, two of them from Victor Hugo. [Kegan Paul, Trench & Co.]

Mrs. Francis Brünnow's *Mountain Psalms* are also translations from the German of J. Victor von Scheffel; really a single poem in successive parts, mingling wild picturings of nature with religious sentiments, and with a number of very pretty illustrations in heliogravure. [Trübner & Co.]

A very pretty volume of religious poetry is Frances Ridley Havergal's *Compensation*, made up in part of her popular leaflets heretofore published and widely circulated. [A. D. F. Randolph & Co. 75 cents.]

Religious again are the contents of *Jesus Only*, a very tastefully printed collection of "Sacred Songs" by Rev. A. Z. Gray; "written many of them in the intervals of a country rector's busy life and often on the impulse of a sermon ending." Their themes generally fall in with the seasons and suggestions of the Christian year, but there is an occasional use of topics of the hour, as in the lines to "President Garfield":

Brave, patient soul, we never knew
How great thou wert; nor yet our love
How deeply loyal, till it flew —
A Nation's arm to bear thee up,
A Nation's tears to overflow
The brimming cup.

[A. D. F. Randolph & Co. $1.00.]

In the preface to *Elflora of the Susquehanna* the author, Dr. Harlan, states that his poem was written more than forty years ago. The firmness with which he has so long kept out of print is rarely equaled, and deserves all respect, but we cannot say the verses, like new wine, have grown better with age. The story seems to have been founded upon fact, and is full of blood and villainy. The verse is in no way noticeable, except for its bad rhymes and imperfect meter. The preface is more interesting than the poem, and the name of the heroine, in whose memory the book is written, would have been better honored by silence. [Printed for the author by J. B. Lippincott & Co.]

Of Mrs. Blake's modest *Poems* we can speak on the other hand with unqualified praise. They are about ninety, all simple, graceful, natural, — "short swallow-flights of song," as she styles them in Tennyson's happy phrase. The first impression which the book gives is that of completeness, a quality rarely found in current verse. The author has fairly measured her powers, attempts nothing beyond her reach, and leaves nothing unfinished when once it has been begun. Her poems are neither vague in idea nor hasty in execution, but each is faithfully rounded into just measure and proportion. Her subjects are simple, her treatment easy and natural, yet al-

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ways with hints of the deeper, spiritual meaning that lies below the surface of things. Written at intervals during more than twenty years, these verses are the fruit of a life open to all phases of every-day experience, the truthful language of a woman's heart. Several pieces recall the stress of our civil war and reflect its hopes and fears. Some were written for special occasions. A few are expressions of Irish patriotism and pride. And two separate groups dwell upon Affliction and Childhood, the latter being the varied utterance of a mother's love in its playful and tender moods. The remaining pieces are of various tone, but all are full of devout and simple trust. We quote "The Artist's Touch":

Under the artist's flying hands
The white keys rise, the white keys fall;
Now sudden sweet, now trumpet loud,
Above the heads in silence bowed,
The brave chords fill the listening hall.

But if the "touch be low and soft,"
Or if he strike with flame and fire,
Through all the changes deftly rung,
The soul of music finds a tongue
To lift its message high and higher:

For major chord and minor note
Not of themselves the tones prolong;
But as the rent and broken seals
Through which the master's soul reveals
His radiant thought embalmed in song.

Dear Lord! Thine instruments are we;
Under thy hands we wait alone!
And if thy touch brings loss or gain,
And if it lead through joy or pain,
With still small voice, or trumpet tone, —

We may not care to ask or know,
Nor heed if glad or sad it be,
If, in the end, thy thought may roll
Through every chord of heart and soul,
And bear its harmony to Thee.

[Houghton, Mifflin & Co. $1.25.]

Mr. Woolner's *Pygmalion* is a classical romance clothed in blank verse and founded upon the legend of the sculptor of Cyprus, but treated with imaginative freedom in plot and construction. The miracle by which the statue is endowed with life is explained by the sudden birth of love in the hearts of the sculptor and his living model, and the prayer of Pygmalion and its answer are finely conceived. The rest of the story, with its windings and alternations, is loosely connected with these earlier incidents, and fails to sustain the reader's interest. The verse is simple and smooth, never rising to especial excellence, but never falling below the level of dignity and grace. [Macmillan & Co. $2.00.]

Orient Sunbeams, or From the Porte to the Pyramids, by Way of Palestine. By S. S. Cox. [G. P. Putnam's Sons. $2.50.]

This is the second volume of Mr. Cox's narrative of his foreign tour in 1881; the first, *Arctic Sunbeams*, having been reviewed in our last issue. Here he begins with the Bosphorus, describes Constantinople within and without, visits enthusiastically the American College there, pays his respects to the Sultan, makes an excursion to Broussa, goes through the Dardenelles with an Irish sea-captain, touches at Smyrna, Beirut, and Ephesus on the way to Damascus, gives even some chapters to Jerusalem and its environs, and four to Egypt, ending with a view of the great museum at Boulak "at the rate of ten minutes to a thousand years." The figure of "Sunset" Cox amidst these ancient and occasionally sacred scenes makes us think a little of Mark Twain at the grave of Adam; but as a rule the mood of our Congressional excursionist is not incongruous with his surroundings, and he describes what he sees interestingly and sometimes vividly. Wherever he goes he never forgets he is an American, and this excursion was so timed that the sad fate of Garfield hung before him imminent every moment. His constant allusions to the sufferer at home give a minor strain to the whole book. In Jerusalem he is a little taken aback by a sign in the Jewish quarter, reading: "Photographs by Nicodemus." "What an anachronism!" he exclaims; and his pages contain a good proportion of those circumstantial experiences and minute details of observation which are the color and life of books of travel. The field is more familiar than that of the former work, and affords fewer pitfalls for a not scrupulously exact writer. There are a dozen illustrations.

Shakespeare's Timon of Athens. Edited by Wm. J. Rolfe. [Harper & Brothers. 56 cents.]

Thirty-one volumes are now ready of Rolfe's Shakespeares, an edition which Mrs. Mary Cowden-Clarke has christened "The Friendly Edition," in token of the pleasant, practical, friendly help it renders to all readers of Shakespeare who like to look a little below the surface as they read, and see somewhat into the deeps of the author's thought and sentiment and purpose. We have already remarked on the steadily increasing sales of the edition, and we are pleased to note, as an additional indication of its growing circulation, that the retail price has been reduced to 56 cents a volume, the special price for introduction and regular supply to schools, 42 cents, and the exchange price for first supply in exchange for corresponding old books, 38 cents. The edition will probably be completed this year, and will form really a choice and valuable Shakespearian library in miniature, so generously does it deal in the best that has been written about Shakespeare by others.

Handbook of Invertebrate Zoölogy. By W. K. Brooks. [S. E. Cassino. $3.00.]

There are two ways of occupying one's intelligent self at the seaside in summer. One is in watching the fashions and the fashionables on the hotel piazzas; in eating, dancing, and flirting in the rooms within. The other is in studying the varieties of structure and life, animal, vegetable, and mineral, on the sands and in the edge of the waves, endeavoring to acquire useful and pleasant knowledge and gain some insight to the wonders of creation. For those wise people who have the latter mind this work of Mr. Brooks is a handbook; only it is so far scientific and elaborate that the use of it means work, not play. It will guide the reader *to* his objects and *in* his examinations, with full descriptions, directions for dissection and microscopic study, analysis, and classification. The sea-anemone, the jelly-fish, the star-fish, the sea-urchin, the crab, the lobster, and the squid are all invertebrate examples, and all appear in Mr. Brooks's pages, with the grasshopper and the earthworm. There are numerous and good illustrations, the typography is excellent, and there is an index.

Dodd, Mead & Co., having bought the "American Book Exchange" plates of *Young's Concordance*, and subjected them to a careful revision, have now issued therefrom a new edition, which, while containing substantially the same number of pages as the Book Exchange edition, is printed on heavier paper, and so is a somewhat thicker and heavier book, which is not to be desired. This is a much vaunted concordance, but after using it for a time in place of *Cruden Condensed*, we have banished it to an upper shelf, and restored *Cruden* to its post of service at our right hand. For ninety-nine persons out of a hundred *Cruden* is all that is required, and can be handled and consulted with about a quarter part of the labor. The hundredth person will need *Young*. [$3.50.]

The John Carter Brown Library at Providence, R. I.

"Americana" is the fitting and expressive title by which the collection, in its specialty, is known. The rarity, the completeness, the perfection, and the sumptuousness of that rich array of relics from the ancient presses of the world, their disposal upon shelves and in cabinets, the lavish outlay and yet the pure, fine taste of their adornment, strike the observer at the first glance. Its zealous and generous collector did not allow himself to keep any account of the vast sums of money spent upon the little leaflets of some of the tracts, or the gorgeous quartos and folios on the shelves, so that our provincial curiosity as to cost will never be gratified. It is enough to drop this single statement, viz., that there are in the collection over 9,500 (nine thousand five hundred volumes), and that single ones among them, according to their actual purchase price by Mr. Brown, and the estimate of their value by kindred collectors, each represent a sum which would secure the same number of books for a useful, miscellaneous library for town or city. Therel and there only, are to be found unique, or nearly unique, specimens of most curious relics of the press antedating, or contemporaneous with the first lookings across the ocean towards this veiled continent; the precious letters of Columbus; and then a continuous succession of the ventures of the early navigators. There is a magnificent and most complete collection of the folios of De-Bry's in various languages, with their fine sharp-cut engravings, in clear type, on honest linen paper, elegantly clothed and inscribed. There are the original Hakluyts and Purchases. There are the Ptolemies, in one of which is the first attempt on a map of an engraved configuration of this New World, as yet without any other name; and also Camer's Solinus, a map in which as has been believed unless a recent claim is established, for the first time attaches to it its present name. There are the treasured originals of the printed narratives and journals of the first voyagers, explorers and colonists whose eyes were greeted with the first view of these marvels and mysteries, and whose narrations in detail and style are in harmony with these novelties and aspects. There is an almost complete series of the originals of the Jesuit "Relations," which, more than two centuries ago were of such absorbing interest to devout readers in France, revealing the zeal and heroism of missionaries in the depths of our wilderness. Efforts and expense hardly measurable have been given to the repairing of defective leaves, the restoring of a map or chart, the producing in fac-simile a missing title or page, and the combining of fragments into a perfect whole of many of these relics. And when the collection for the completeness of its "Americana" gives place to volumes of less rarity, something of sumptuousness or elegance distinguishes them. One might sit at ease in that storied and monumental library and retrace with quaint and picturesque rehearsals, and in the company of doughty roamers and heroes by sea and land, the incidents of the days and months, the years and the centuries which have made the history of our continent. And the especial dignity and distinction of that collection is the generous freedom with which it is put at the service of those who can wisely use it. Arthur Helps, in one of his volumes, pays a graceful return to the courteous confidence of Mr. Brown in sending to him for desired consultation a unique volume across the ocean by express.—*From an Address by* Rev. Dr. Geo. E. Ellis *before the Massachusetts Historical Society, June 8, 1882.*

The Literary World.

BOSTON, JULY 1, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

With spots of sunny openings, and with nooks
To lie and read in, sloping into brooks.
LEIGH HUNT: *The Story of Rimini.*

MR. WHIPPLE ON EMERSON.

IF Mr. Whipple's paper on "Emerson as a Poet," which has the place of honor in the *North American Review* for July, be the paper understood to be long in preparation by him, then it is not what we were all waiting for. When a foremost critic takes up a foremost subject we have reason to expect a foremost result. The present case affords such a conjunction; but the product is foremost chiefly in the accident of place. Take away the names of Emerson and Whipple and this article would miss attention. A study of an Emerson by a Whipple, even within the limit of twenty-six pages of a review, ought to be a masterpiece. Perhaps the masterpiece may be in reserve. This may be but a note of prelude.

Mr. Whipple starts with the measurement of Emerson as "the greatest of American men of letters," a judgment which he expressed in the *Literary World* two years ago. In order to survey him to advantage he then mounts Wordsworth, as one might climb one of the White Mountains to view another. Placing Wordsworth at the head (and heart) of the literary English revolution of the last century against the tyranny of Pope's and Dryden's school, he names him first among the poets of his day who aimed not only to describe but to interpret Nature, and accepts his lines on Tintern Abbey as the loftiest expression of his genius. From this high station he goes on to show how "Emerson advanced beyond Wordsworth, and beyond all Wordsworth's successors, in the spiritual interpretation of nature."

The essay then proceeds by way of "Nature," "Wood-Notes," "The Problem," "Monadnoc," "Bacchus," "The World-Soul," the "Ode to W. H. Channing," "Uriel," the "Ode to Beauty," the "Dirge," the "Threnody," and the "Boston Hymn" to this conclusive estimate of Emerson:

> In reading him, we feel that we are in communion with an original person, as well as with an original poet,—one whose character is as brave as it is sweet, as strong as it is beautiful, as firm and resolute in will as it is keen and delicate in insight,—one who has earned the right to authoritatively announce, without argument, great spiritual facts and principles, because his soul has come into direct contact with them. As a poet he often takes strange liberties with the established laws of rhyme and rhythm; even his images are occasionally enigmas; but he still contrives to pour through his verse a flood and rush of inspiration not often perceptible in the axiomatic sentences of his most splendid prose.

Further than this Mr. Whipple finds in Emerson's poems, as do the rest of us, stanzas "which read like oracles," stanzas ranking "with the loftiest utterances which have ever proceeded from the awakened heart and conscience and intellect of man." One thing that he finely and truly says of Emerson is that "a prodigal in respect to thoughts, he was still the most austere economist in the use of words." A thing less happily said is that Emerson's share of the profits from the sale of *Nature* "could hardly have paid his tailor's bill for three months." Our Emersons, we suspect, hardly know the luxury of contracting tailors' bills by the quarter.

Mr. James Thomson.

MR. JAMES THOMSON, the author of "The City of Dreadful Night," died last Saturday evening, June 3, after an illness of only two days' duration. James Thomson was born at Port Glasgow, November 23d, 1834. His father was a mariner. James, the subject of this notice, was educated at the Royal Caledonian Asylum. He afterwards entered the Training College, Chelsea, with a view to joining the army as schoolmaster. He was entered as assistant at the age of sixteen, and left the service about 1864. Subsequently he passed some time at a solicitor's office in St. Helen's Place, then visited America in the capacity of secretary to a silver mine. In America he passed eight months. He spent two months in Spain during the Carlist war, acting as war correspondent to the *New York World*. Here he was prostrated by a sunstroke, from the effects of which his health, perhaps, never quite recovered. In 1874 he composed "The City of Dreadful Night," which originally appeared in the *National Reformer*. Despite the obscurity of this organ, the poem attracted instant attention, and the numbers containing it were speedily out of print. The poem found its way into the most distinguished literary circles, and procured for its author many lasting and valuable friends. It is, perhaps, the most somber poem ever written. It was composed while in a state of melancholia, and is an awful record of one of the most terrible experiences through which a man can pass. In the April of 1880 his first volume appeared.

Such poems as "Sunday up the River" and "Sunday at Hampstead" revealed a distinctly different vein from that manifested in "The City of Dreadful Night," and one quite new in English poetry. The *Athenæum* called attention at the time to their fine qualities. In 1881 Mr. Thomson gave to the public a second volume, entitled, "Vane's Story." The Eastern romance, however, called "Weddah" was the important poem of the book, and was not only remarkable for the imagination displayed in it, but for its excellent mastery of narration. But both poems are of a considerably earlier date than their author's first successful achievement. This second volume was followed the same year by a volume of prose essays, which, if altogether too sketchy, showed epigrammatic power, and were always diverting. A poem in the *Fortnightly* (where another awaits issue) and one in the *Cornhill* were destined to be the last of which their author would see the publication. Mr. Thomson leaves behind him a MS. volume of poems, which will include many in the vein of "Sunday up the River"; but the longest poem in the collection will be entitled "Insomnia," reaching, I believe, to about three hundred lines. He leaves also his unpublished criticisms, with examples from Leopardi and Heine. His reminiscences of the Carlist war were published in the *Secularist*. When we consider the vicissitudes of his life, and reflect that he taught himself French, Italian, German, and Spanish, we cannot help feeling admiration for the strength of character which could grapple with and overcome such difficulties. In his best moods he was a fluent and brilliant talker, passing with great rapidity from one subject to another. Those who knew him intimately were deeply attached to him; for, besides having the kindliest nature, he possessed that genuine fortitude which enabled him to bear the keenest physical suffering in silence.

Mr. Thomson held a position in modern poetic literature different from that of any of his contemporaries. He was not a master in the sense of having disciples, as he himself was no man's disciple. The resemblance between some of his work and much of De Quincey's arises from similarity of mind and experience. Thomson belonged to no school, least of all to the school of modern poetry, with which, however, he had great sympathy. He grudged no poet his success, and, though he must have had much to contend against at the outset of his career, does not seem ever to have been embittered against the world. His history, as I have briefly outlined it, is romantic, and as different from that of his contemporaries as is his poetry from theirs. His way of teaching himself Italian was simple: he went to hear an Italian opera, bought a book of the words, and studied each word down to its origin. In time to come the critic of these years will look back wonderingly upon the figure of the somewhat solitary poet who belonged to no special community or brotherhood in art.

Over his pessimist and anti-theological opinions sharp debate may be waged, but that a remarkable poet has gone from our midst is hardly to be doubted.

No tears of mine shall fall upon thy face;
  Whatever city thou hast reached at last,
  Better it is than that where thy feet passed
So many times, such weary nights and days.
Thy journeying feet knew all its inmost ways,
  Where shapes and shadows of dread things were cast;
  There moved thy soul profoundly dark and vast,
There did thy voice its song of anguish raise.
Thou wouldst have left that city of great night,
  Yet travelled its dark mazes all in vain.
But one way leads from it, which found aright,
  Who quitteth it shall not come back again.
  There didst thou grope thy way through thy long pain;
Hast thou outside found any world of light?

PHILIP B. MARSTON in *The Athenæum.*

MRS. GASKELL'S NOVELS.

[Elizabeth Cleghorn Gaskell, the second daughter of William Stevenson, was born in 1810 at Cheyne Row, Chelsea, London, England. After her marriage in 1832 to the Rev. William Gaskell, she lived in Manchester. Her life was literary and domestic. She made many visits to the Continent, where, as well as in her native land, she had warm friends among the distinguished literary men of the day. She died in 1865 and was buried at Knutsford, Cheshire. It is of Mrs. Gaskell that George Sand said: "She has done what neither I nor other female writers in France can accomplish—she has written novels which excite the deepest interest in men of the world, and which every girl will be the better for reading."]

MRS. GASKELL, though a writer of novels which have won a deservedly high reputation, is perhaps most widely known as the friend and biographer of Charlotte Brontë. Of this friend she is in some sense the literary rival, although Charlotte Brontë's genius is so unique as to seem especially to forbid comparison of itself with others. Mrs. Gaskell's novels produce no such immediate and striking impression on the general reader as *Jane Eyre* and *Villette*, but they display gifts of so high an order and such a finish of literary workmanship as will always give them a firm hold on the favor of cultivated persons. Her very best work, it is true, must be estimated with regard to quality rather than to quantity, for the theme most fitted to draw out her finest powers and the happiest mood of inspiration came but once.

Her first novel was *Mary Barton*, a tale of life in Manchester; and its appearance is said to have created considerable excitement in that place. Probably no such picture of the suffering of the factory operatives had ever been drawn before, and the home of Mary Barton stood not for Manchester only, but for all the other great manufacturing towns of England.

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It is easy to imagine that the story should have awakened a strong feeling in all who read it; its moderation of tone, moreover, and the writer's manifest wish not to exaggerate, but to do justice to the motives of both masters and workmen, must have made her plea for the latter the more convincing and effective. Mrs. Gaskell's most marked and best characteristics appear in this first work: her humor — rare gift among feminine writers — her pathetic power, and her conscientious following after a high ideal of art. Job Legh's account of the bringing home of the motherless baby by its two grandfathers is a specimen of the humor that starts at the same time a smile and a tear.

Living among these factory people and coming to know of their hardships from personal contact with the sufferers, a large-hearted woman like Mrs. Gaskell could not fail to become deeply interested for them, while her own position in a higher social class made her aware of whatever could be urged in defense of the employers as against the bitter and unreasonable though quite natural resentment of the employed. The author of *Mary Barton* will not believe that the evil in man or in the world need prevail over the good, as the conclusion of the tale strikingly shows. The same warm sympathy with his kind which drove John Barton to murder the son of the master who, as he thought, was coldly permitting himself and his fellow-workmen to starve, leads him, in the end, to utter to the bereaved father words not only of penitence, but of sincerest heartfelt sympathy for the sorrow he had caused, and the power of that genuine penitence and sympathy work with conscience to make the once relentless seeker of justice into a compassionate watcher by the death-bed of his son's murderer. In another novel, called *North and South*, the relations of labor and capital were again taken up, and in this instance the attitude of the masters is the point she endeavors to bring out most clearly.

Mrs. Gaskell's clear insight and genuine Christianity are shown in the novel, which deals with another deep social question; viz., how a society that calls itself Christian should treat a fallen woman like *Ruth*. Though it may be said that Ruth is an exceptional person, and that it is the rule rather than the exception which society must regard, the book is a stirring and noble appeal and protest against the merely worldly judgment which condemns without discrimination and without mercy. The book is remarkable for its perfect good taste, for its lack of exaggeration and of that sentimentality which is the counterfeit of real sentiment; moreover, it is apparent throughout that the author is as much the literary artist as the philanthropist or would-be reformer; and nothing can be more admirable than the self-restraint of a writer who knows her power but will rather hold it in reserve than run the risk of producing an overwrought effect. The only defect of this as of the other novels mentioned is their too great expansion; the detail is sometimes too minute, and the stories in consequence move somewhat too slowly; yet every artist has his own method, and in Mrs. Gaskell's work the merits always far outweigh the faults.

In quite another vein from any of these novels is the collection of character-sketches, held together by a slight thread of story, and called *Cranford*. The little book has the honor of being a prime favorite among many whose judgment is worth regard, those cultivated persons who can do without plot and incident, and who can relish the humor of the book and its charming ease of style. Cranford, it is said, is intended for Knutsford, the quiet village in which Mrs. Gaskell spent most of her life previous to her marriage, under the roof of the aunt who took charge of the girl made motherless in her earliest years. *My Lady Ludlow* is another small volume, in some respects very similar to *Cranford*, and which book is the better may be only a question of taste. In the latter the humorous portraits of the circle of quaint old gentlewomen are doubtless taken largely from life; My Lady Ludlow is probably an imaginative conception, and to our mind a very charming one; while the humor of the little book, if not so unfailing as that of *Cranford*, is, perhaps for that reason, the more delightful. In addition to her novels Mrs. Gaskell wrote a number of tales, longer and shorter, good and less good, but with one or two exceptions — such as *Lois the Witch* — they add little to her reputation.

We alluded in the beginning to one novel which in our view far exceeds any of the author's other work, both in point of interest and of literary art. In the other novels we find genuine sentiment and pathos; but what we meet with of these elsewhere hardly prepares us for the display of tragic power in *Sylvia's Lovers*. In this case the story is not injured, but rather gains in lifelikeness, by being told at length, and the detail, though minute, is not superabundant. There is a distinct and perfect naturalness about every character in the book which proves that they lived in the author's imagination as no other of her personages did, else they could not so live for us. It is not possible in the space at command to give even an outline of the story of *Sylvia's Lovers*. It is a tragic one, and in the conception and its execution it affords opportunity either for signal failure or signal success. The greater the ambition of the second rate writer the more apparent becomes his mediocrity, the higher his flights the worse his fall. It is often the contrary with writers of real and great gifts; the demand upon their strongest powers must be imperative before they are called forth. In *Sylvia's Lovers* there is a spontaneity of impulse and effort in the writer which makes itself felt by the reader, and an easy mastery of material which proves the distinct shape the author's conception had taken in her own mind and her assurance of her own power to embody it. The interest of the story is evenly sustained throughout and increases gradually to the close. There are one or two dramatic situations where a sentence too much, even a word amiss, would have marred all; but neither here nor anywhere else is there any failure of the author's unerring artistic sense. The conclusion is pathetic in the extreme [the present writer knows of a certain undemonstrative Englishman caught sobbing over it]; but the artist allows us to hear at the last a note that resolves the preceding discords into harmony. Although tragic, therefore, the story is not a complete tragedy, for that cannot be where the last words spoken are of penitence and forgiveness.

We have been able to do no more than indicate the quality of Mrs. Gaskell's genius. Her last book, *Wives and Daughters*, left unfinished at her death, has in it much that is characteristic, but shows something of a falling off in power.

Negro Dialect Hymns.

To the Editor of the Literary World.

DEAR SIR: Do you care to publish, as contributions to Folk Lore, or at all events to dialect-study, specimens of the religious chants, commonly called "speituals," sung and beat time to in processional movements akin to dancing, by the colored people on the South Carolina coast? If so, I can furnish quite a number as sung by old "Maum Judy." The old soul, I fancy, used to chant a new one every time she parched coffee or beat rice. No doubt she often improvised words and sometimes even air. When by ill-hap she struck a slow tune, her mistress was obliged to send out a request that she would change it for a quicker one, as long experience had taught her that Maum Judy's work made progress in exact accordance with the beat of her music. My memory is full of those old chants, though I cannot vouch for strict verbal accuracy after the lapse of so many years. Besides, there were different versions of the same chant, and they were also often varied to suit surrounding circumstances.

I do not think there was ever intentional irreverence in any of them, although they may sometimes sound grotesque enough to the ear of one unaccustomed to the dialect and unable to reproduce in imagination the wild fervor of those taking part — generally by torchlight — in the chanting and the accompanying "shuffle," with the weird movements in procession mentioned above.

I send one of these strange melodies as a sample.

Very respectfully yours,

C. WOODWARD HUTSON.

Oxford, Miss.

Come 'pon de Journey.

(AS CHANTED BY MAUM JUDY.)

[Music very staccato.]

Hosanna is on dis banner,
Hallelooyer's on dis tongue,
An' I'm gwine 'long, gwine 'long,
Tell I git to de Promis' Lan'!
Won't you come wid me, B'o Thomas?
Won't you ha'k to de hebbenly voice?
Won't you jine de ban', Ti' Juner?
Won't you come see de angel' rejoice?
Wen we git to de Promis' Lan'!

Hosanna is on dis banner,
Hallelooyer's on dis tongue,
An' I'm gwine 'long, gwine 'long,
Tell I git to de Promis' Lan'!
Won't you come wid me, Uncle Maurice?
Won't you come to de home o' de bles'?
Won't you jine de ban', Aun' Dorcas?
Won't you come be de Bridegroom' gues'?
Wen we git to de Promis' Lan'?

Hosanna is on dis banner,
Hallelooyer's on dis tongue,
An' I'm gwine 'long, gwine 'long,
Tell I git to de Promis' Lan'!
Won't you come wid me, B'o Cæsar?
Won't you come to de Paradise fear'?
Won't you jine de ban', Ti' Binah?
Won't you come to de valley o' peace?
Wen we git to de Promis' Lan'?

Hosanna is on dis banner,
Hallelooyer's on dis tongue,
An' I'm gwine 'long, gwine 'long,
Tell I git to de Promis' Lan'!
Won't you come wid me, B'o Haklus?
Won't you come to de trabbelers' res'?
Won't you jine de ban', Ti' Coomber?
Won't you come to de Patria'k bres'?
Wen we git to de Promis' Lan'!

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MINOR NOTICES.

The Constitutional History of England. From 1760 to 1860. By Charles Duke Yonge. [Harper & Brothers. $1.75.]

Reform of Procedure in Parliament to Clear the Block of Public Business. By W. M. Torrens, M.P. [London: Wm. H. Allen & Co.]

Stories from the State Papers. By Alex. Charles Ewald. [Boston: Houghton, Mifflin & Co. $3.00.]

The first two of these three books have to do with English constitutional law; one tracing its development since the year 1760; the other discussing certain changes in the procedure of Parliament which the author thinks necessary to expedite the business of that cumbrous body and prevent the repetition of such an interruption of its work as gave to the Parnellites the names of "Obstructionists." Prof. Yonge's volume is a clear, well-told, and impartial record of events subsequent to the date to which Hallam's history is brought; not so full as May, who covers exactly the same period, but whose two volumes would not perhaps be read by many an American that would find just what he wanted in the single compact volume of Yonge.

Mr. Torrens's monograph shows how unfortunate is English parliamentary law in not having the motion of "the previous question," by which a long-winded and tedious debate is, with us, brought to a timely close. This the author is unwilling to see introduced, unless shorn of some of its power, partly for the reason that he looks with great distrust on the suppression of freedom of debate, saying that "in the main it is minorities who determine the policy of a great country," and partly because the British parliament is not a mere aggregation of individuals, but consists of "the heirs at law of the English, Scotch, and Irish parliaments, very unequal in numbers, very jealous respectively of being overborne, and, after fourscore years, very imperfectly blended and assimilated in one imperial company."

Another method suggested for the greater expedition of business is the division of the house into three huge panel committees upon some principle of classification, whose decision of most questions would practically be final, though open to revision by the whole house. It is upon this principle that some have proposed to relieve our Supreme Court by dividing the judges into sections for the consideration of separate branches of the law, only such questions as are of sufficient importance to go to the full court.

Mr. Torrens's description of the model parliamentary speech is interesting:

Lord Sherbrooke's remedy for vexatious talk is *clôture.* Logical and matter-of-fact in his way of treating every subject, and having at command a singular power of idiomatic condensation and of incisive argument, his style is a model of what Mackintosh thought the most useful sort of speaking in parliament, namely, "an elevated kind of after-dinner conversation": you try to say what you want to say in the fewest possible words; never getting upon stilts, or provoking the stare or the sneer that reproves any attempt at harangue. Humorous illustration is mingled easily with mention of "remarkable fact," not perhaps generally known; and the sententious avowal of a sweeping or earnest opinion is relieved by a pointed appeal to some one present as to whether he does not know the statement to be true. The charm of the whole is its unaffectedness and inartificiality. It is not preaching, but parleying, which seems the natural root of parliamentary palaver."

During a quarter century past, systematic labor has been bestowed on arranging, restoring, and indexing antique state papers in the archives of the British government; resulting in bringing to light much information, hitherto inaccessible, on interesting topics in early English history. From these practically new materials Mr. Ewald has from time to time prepared popular narratives of events formerly buried in obscurity or misunderstanding. Some such sketches heretofore circulated in English magazines, with others now published for the first time, are put forth in a compact, neatly-printed volume. "Our Waste-paper Office," the first essay in the volume, is a graphic picture of the State paper office, showing how government documents have *not* been carefully preserved in England. The reader interested in whatever may have been lately made known on such subjects as The Youth of Henry Fifth, The Invincible Armada, The Earl of Essex's Rebellion, The Gunpowder Plot, The Lancashire Witches, The Great Fire of London, should consult Mr. Ewald's volume.

The Coues Check List of North American Birds. 2d edition. [Estes & Lauriat. $3.00.]

The first edition of this work appeared in 1873, enumerating 635 species of birds. Ten names have been removed and one hundred and twenty added, while in the nomenclature many changes have been made in the direction of simplicity and accuracy. As it now stands the purpose of the work is twofold:

First, to present a complete list of the birds now known to inhabit North America, north of Mexico, and including Greenland, to classify them systematically, and to name them conformably with current rules of nomenclature; . . . Secondly, to take each word occurring in such technical usage, explain its derivation, significance, and application, spell it correctly, and indicate its pronunciation with the usual diacritical marks . . .

The work is of strictly scientific value for experts or students in ornithology. The list proper fills 136 large octavo pages. A List of Words Defined follows, and then a bibliography of Dr. Coues's ornithological publications, a noble catalogue of 300 titles, running from 1861 to 1881. It is interesting to note the growth of the bird world in North America since 1814, when Wilson fixed its population (in species) at 283. Brown in 1840 raised these figures to 491; Audubon, in 1844, to 506; Baird, in 1858, to 744; and Coues, in 1874, to 778; and now to 888. Ridgway, in 1880, said 924; but this number includes some sub-species, and others which Dr. Coues considers foreign, or at least not sufficiently established as North American.

Words of Truth and Wisdom, by the Rev. F. W. Farrar, D.D. Second edition. [E. P. Dutton & Co. $1.50.]

A volume of prose selections from the works of a living author is seldom satisfactory. Few men can be fairly judged from short, miscellaneous, and disconnected extracts. Friends of the writer feel the manifest injustice of the collection, and readers unfamiliar with his style and thought are little attracted by meager fragments. The compiler needs almost as much genius as the author to make his work successful. From such censure, however, this little volume of words of truth and wisdom is well-nigh free. Neither friend nor stranger can accuse the compiler of injustice toward his author; and Canon Farrar's writings bear culling and arranging better than the writings of most men. His characteristic qualities, good and bad, stand out on every page. A frank, fearless, fervent spirit, wide reading and observation, broad and for the most part truthful generalizations, and above all a brilliant, burning rhetoric, — these are the striking features in Canon Farrar's work, and all of these are well illustrated in this collection of extracts. The compiler might have chosen from a somewhat wider range, and a few passages of more direct description might well have been added, but of the selections given none should be omitted. Eight of the author's published works are laid under tribute: *Ephphatha Sermons, The Witness of History to Christ, The Silence and the Voices of God, Eternal Hope, The Fall of Man, Saintly Workers, Seekers after God,* and *Language and the Languages.* Extracts are given from each of the five lectures upon *Saintly Workers,* and we see no reason why the author's order should have been inverted. The subjects treated are those on which the author loves to dwell: the duties, privileges and hopes of the Christian in his manifold relations to his neighbor, his nation, his race, and his God. A large charity for others, a candid appreciation of what is best in every age and every faith, with a clear insight into the leadings of Providence in all the affairs of individuals and of mankind, joined with a lofty, unbounded faith, make the book, like its author, an inspiring and suggestive teacher.

Digest of the American Decisions, and Index to the Notes thereto, with a Table of the Cases reported in volumes one to thirty inclusive. 1760–1837. Vol. 1. By A. C. Freeman. San Francisco: A. L. Bancroft & Co. $5.00.

In itself this *Digest of American Decisions* is of technical use only; but its appearance is of interest as marking the successful and steady progress of a very extended and important literary enterprise. The series known as American Decisions is a republication of the valuable cases from towards 2,000 volumes of reports which have been published in this country. The cases are selected with a view to their practical importance in modern years, and are annotated with brief statement of whatever may be found in other decisions bearing on the same subject. About seventy-five volumes are contemplated; more than thirty of which have now been published; and the book now before us is an index or epitome of these volumes. The series has reached a stage of completeness at which it becomes a judicious purchase for general libraries, public or private. It gives a comprehensive view of American jurisprudence throughout the first half century. And while primarily intended for lawyers, the literary method is such as to give to any man of good general intelligence, having enough knowledge of law terms to find his way in the indexes, a very satisfactory idea of the dictate of American law on any subject represented in early decisions of the State courts.

It is nearly three years ago that the Rev. L. W. Bacon made his fearless but fruitless defense of the Connecticut Sunday Law against a steamboat corporation in the city of Norwich. The occasion, as our readers may remember, called out wide remark, and the clergyman's course was the subject of much unintelligent criticism. His present volume, *The Sabbath Question*, explains his real motive and method. It contains the sermon on the "Duty of Sunday Observance,"

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and two addressses, one before the citizens of Norwich, the other at the Massachusetts Sabbath Convention. His plea throughout is for the day of rest as a civil institution, and his controversy with the corporation rests, not upon religious, but upon legal grounds. His tone is manly and forcible, his reasoning clear, and his language, although often bordering on the slang of the street, plain and effective. With these utterances of his own, Mr. Bacon has republished six sermons by his brother, the late Rev. G. W. Bacon, of New Jersey, in which the whole question of Sunday and the Sabbath is discussed on a broader basis, and with finer thoughtfulness and scholarship. The gentleness of this author's heart, the largeness of his charity, and the candor with which he approaches each side of a difficult subject are worthy of all praise. His style, too, is simple, chaste, and dignified. As the most felicitous of all the series, we notice especially the second discourse, "The Purpose of the Jewish Sabbath," which is developed with exquisite skill and simplicity from a single and favorite idea of Robertson, "the illusiveness of life." [G. P. Putnam's Sons. $1.25.]

Onesimus; Memoirs of a Disciple of St. Paul. By the author of Philochristus. Roberts Brothers. $1.50.

It may be that this book belongs to the "Ecce Homo" series — no one can dispute a publisher on such a point — but it does not belong to the "Ecce Homo" class. Yet it is well written. Our principal criticism is against the anachronism which the author not only confesses but stoutly defends.

A confession of anachronism then? Yes: anachronism. But if only such sayings have been selected from these authors as express thoughts that were, at least in their germs, contemporaneous with Onesimus, then the life of St. Paul's convert is really better illustrated by this systematic anachronism than by the most felicitously invented dialogue of modern scholars. (p. 305.)

Having resolved upon this course, the author carries it out thoroughly, and does not scruple to make Epictetus, who was a whole generation at least later than Onesimus and Paul, one of the most prominent characters in the story. Now we freely admit that anachronism of sentiments is worse than that of mere names, and the author of this book may go free of the former charge; but have historical names no rights which the historical novel is bound to respect? Would it do for Zeno and Epicurus and Paul to sit down together in an historical novel, merely because the apostle certainly confronted the Stoics and Epicureans, and therefore their "thoughts were contemporaneous with" Paul? To properly estimate this matter, let us suppose all novels, based on history, to adopt this "systematic anachronism." If in that case, the "Muse of History" did not scowl and stamp her foot and shake her fists, then she has a better temper than one would attribute even to a Muse.

Paddle and Portage. By Thomas Sedgwick Steele. Illustrated. Estes & Lauriat. $1.50.

The most valuable feature of Mr. Steele's book is the map of the lake and river system of northern Maine, 20 inches by 30, folded into a pocket in the inside of the cover. This map is not so good a piece of work as that accompanying Hubbard's *Guide to Moosehead Lake;* but it answers its purpose well, and is worth the price of the book to any one wishing to study up the region; while to the canoeist intending to penetrate this region for himself such a map is simply indispensable. Next to the map we place the pictures, which number over sixty, and some of which give attractive views of scenery in the wilderness and of life in the sportsman's camp. Last of all comes the narrative, not as being illy-written or uninteresting, but as unimportant and unsubstantial. In fact, there is not a great deal of substance or importance possible in a 150-page story of a canoe trip from Moosehead Lake to the Aroostook River; though it seems to us that Mr. Steele might have made more out of his present adventure, which was in the dry season of 1880, a season full of exasperating trials to anybody who attempted to get about in the interior of Maine by water. Mr. Steele's party consisted of himself and friend and three guides, and a hard time they had of it — low water all the way, and almost starvation at the end. How much men will go through with in search of what is called pleasure! But the capacity of Maine for this sort of sport is simply illimitable.

Confessions of a Medium. With illustrations. London: Griffith & Farran. New York: E. P. Dutton. $1.25.

This books lacks a prime prerequisite of authority — the name of its author. It arraigns Spiritualism for teaching "the very wildest doctrines," and "in some cases the very loosest morality." In particular:

> Stories of the vilest immorality are freely banded about among the adepts; charges of the most degrading character are openly made; and, in short, the many thousands of its honest believers in England are deluded every day of their lives, and for their sakes, as well as for the sake of others, it is high time that some one who knows should fearlessly speak the truth, and try, however feebly, to open their eyes to their true position.

This is a serious charge, and ought not to have been made anonymously. An anonymous book, of this character, *may* be as weightless as an anonymous letter. If the writer felt it to be unsafe, for personal reasons, to give his name, he should have furnished the public, through his publishers, with his credentials, or have satisfied two or three well-known individuals of his responsibility, and fortified his book with a certificate from them. This might easily have been done, and it would greatly have increased its force. The story is, of course, interesting, at least for all who take any interest at all in the secrets of Spiritualistic science, so called, and for all lovers of the marvelous. It deals very circumstantially with the "spirits," with circles, séances, wax moulds, test cages, table tippings, musical boxes, and materialization; and certainly is an "exposure" over and over; while its wisdom is summed up in the two following pieces of advice for inquirers:

> Never to sit with a professional medium; and
> Never by chance to sit in the dark, but in the fullest light.

On the same principle, the author ought to have come out into the light himself.

— *The Academy* says that as Mr. Browning's house at Warwick Crescent, in which he has written almost all his works, is soon to be pulled down by a railway company for a new line, the Browning Society has ordered photographs to be taken of the house, of the view over the canal-basin from it, and of the poet's study and drawing-room. The house at Camberwell where Mr. Browning was born, and where he wrote *Paracelsus*, is also to be photographed for the Browning Society.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

466. Yonge and Ingelow. Will you kindly give the correct pronunciation of Miss *Yonge's* and Miss *Ingelow's* names, and oblige your constant readers of the

Alton, Ill. ALTON PUBLIC LIBRARY.

Yonge, about half way between *Yong* and Young; and Ingelow with the g soft.

467. A Literary World Wanted. Have any of your readers or subscribers a stray copy of the *Literary World* for September, 1877, which they are willing to sell? Said number is particularly desired by the writers, who understand that no copies remain for sale at the office.

Framingham, Mass. RURAL STUDENTS.

468. Periodicals in the U. S. Can you inform me of the number of newspapers, literary and scientific periodicals, etc., published at the present time in the United States? C. E. D.

Wellesley, Mass.

About 9,600 in 1880, the last year for which we have statistics at hand.

469. Arctic Scenery. Kindly name three or four of the best works for picturesque descriptions of Arctic scenery and phenomena. What of Reclus's work on *The Mountain?* Is there any published or forthcoming work on the Jeannette Expedition? C. E. M.

Placerville, Cal.

Three of the best *recent* works on Arctic scenery and phenomena are *The Voyage of the Vega*, Nordenskiold's unabridged narrative [Macmillan, $8.00]; Payer's *New Lands Without the Arctic Circle*, the account of the Tegetthoff expedition of 1872–4 [D. Appleton & Co.]; and *Schwatka's Search*, by W. H. Gilder [Scribners, $3.00]. An opinion of *The Mountain* may be found on p. 195 of our last volume. A work on the Jeannette Expedition is in preparation.

470. Criticism of Whittier. Having a class very much interested in the study of Whittier's poems, I looked through Vol XII of the *Literary World*, thinking possibly I might find something of interest, and found a very short abstract from Sanborn's lecture on American Poets. Can I get a fuller criticism, or anything new, original, or striking that could be worked into a "talk" on the subject? M. W. P.

Detroit, Mich.

Not much has been written in criticism of Whittier, but E P. Whipple has an article on his "Writings," in *North Am. Rev.*, 58, 30; W. S. Thayer, Do. 79, 31; J. R. Lowell criticises "In War Times" in the same, 98, 290. Mr Whipple also has an article on Whittier in *Harper's M.*, 52 115; and there is an article in *Lippincott's*, 10, 724.

471. Criticism of Dickens. Can you direct me to any review or magazine which contains any criticism on Charles Dickens and his works?

Nashua, N.H. H. M.

Any leading review or magazine, English or American, for the last six months of 1870, and for 1871 and '72 would be almost certain to contain critical articles on Dickens and his works. In particular see "Dickens and Thackeray Compared," by D. C. Brooks, *North Am. Rev.*, 92, 488; "Dombey and Son," by E. P. Whipple, Do., 69, 383; "American Notes," by C. C. Felton, Do., 56, 212; 58, 225; "Charles Dickens," by C. E. Norton, Do., 106, 691; "American Notes," *Harper's M.*, 36, 119; *Lippincott's M*, 11, 124; 13, 517; the *Contemporary Rev.* for February, 1869; and the *Westminster Rev.* for July, 1864, and April, 1865.

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472. **Mr. Finney's Turnip.** Did Mr. Longfellow write the poem attributed to him, entitled "Mr. Finney's Turnip"? I read the other day in a paper the poem with the statement that it was Mr. Longfellow's first poetical composition. I remember distinctly when quite a boy of reading this poem, which was then attributed to Cowper. It was published in *The Presbyterian*, I think in 1856. I noticed in the poem as it appeared recently, several marked changes differing materially from the poem as I first saw it. A. H.

Albion, Pa.

Mr. Longfellow did not write it.

473. **A General Atlas.** Which is the best large General Atlas, with maps of all countries and principal cities, and with a pronouncing gazetteer? E. B. C.

Jamestown, R.I.

We use with entire satisfaction *The Library Atlas*, published by G. P. Putnam's Sons; but it has no pronouncing gazetteer. It is a large 8vo, and the maps are admirable. The price is $10.

474. **Hawthorne's Works.** I want a copy of Hawthorne other than the Little Classic edition or the cheap prints. I have noticed an occasional volume bearing the following: "Ticknor, Reed & Fields, 1851, pr. Thurston, Torry & Emerson," that suits me, but cannot get a full set. The Little Classic plates are too small and the print hard to read. Is there any good edition in the market? The volumes mentioned above are about the size of *Earnest Trifler*. — Think great mistake has been made by publishers in using such thin paper in British Poets, recently issued by Houghton & Co. I think Mr. Rolfe will secure at least one more reader if he will publish an edition of Shakespeare without the villainous pictures, and place explanatory notes at foot of each page — critical at end of book. READER.

Toledo, O.

Houghton, Mifflin & Co. publish four editions of Hawthorne's Works: Illustrated Library Edition, 12 duodecimo volumes, each having 2 illustrations, $24; Globe Edition, uniform with Globe Cooper, Dickens, and Waverley, 6 vols., 24 illustrations, $10; Little Classic Edition, named above, 23 vols., each with a vignette, $28.75; Fireside Edition, uniform with the Fireside Emerson, 12 vols., 16mo, each with two vignettes, $20.

475. **John De Castro.** Who wrote it?

Penn Yan, N.Y. H. K. A.

476. **Montalembert,** or the Romance of the Old Régime. Who wrote it? A. M. K.

New York.

477. **The Flower Angel.** Who wrote and who translated it? It is a German poem beginning:

> As delicate form as thine, my love,
> And beauty like thine have the angels above;
> Yet man cannot see them tho' often they come
> On visits to earth from their angel home.

478. **Quotation Wanted.**

> To his own funeral came
> A saint from out the skies.

— The late sale of a part of the library of Mr. H. F. R. Yorke was remarkable, says *The Athenæum*, for the very high prices realized by the first editions of the works of modern poets and novelists, those of Thackeray especially exciting competition. A first edition of Bewick's *Land and Water Birds* fetched 21*l.* 5*s.*; of *Robinson Crusoe*, 3 vols., 34*l.* 10*s.*; of Burns's *Poems*, slightly injured, Kilmarnock, 1785, 67*l.*; of Dickens's *Sketches by Boz*, a presentation copy to Mr. Cruikshank from the publisher, 15*l.* 10*s.*; of Goldsmith's *Vicar of Wakefield*, 2 vols., 14*l.* 5*s.*; of Hamerton's *Etching and Etchers*, 13*l.*; of Milton's *Paradise Lost*, 22*l.* 15*s.*; of Sterne's *Tristram Shandy*, 9 vols., with the autograph of the author in 3, 15*l.* 10*s.*; of Thackeray's *Comic Tales and Sketches*, 2 vols., 17*l.*; and of Wordsworth's *Evening Walk*, 10*l.* 5*s.*

CURRENT LITERATURE.

The name of *Carey* will always hold high rank in the annals of missionary service. The story of his early life as given in Dr. Culross's interesting biography reads like that of Livingstone, and in many respects there is a likeness in the character of these two noble men. The introductory chapter contains a letter written by Dr. Carey not long before his death, in which he says:

> If after my removal any one should think it worth his while to write my life, I will give you a criterion how you may judge of its correctness. If he gives me credit for being *a plodder* he will do me justice. Anything beyond this will be too much. I can plod. I can persevere in any definite pursuit. To this I owe everything.

The sneer of Sydney Smith regarding "consecrated cobblers" expressed the well-nigh universal feeling in religious circles when Carey first asked the privilege of preaching the Gospel of Christ in India. But his earnest spirit of consecation and proved ability opened the way against every obstacle. His labors in India were pushed with unwearied zeal in the midst of continued disappointments. But the day came when opportunity, success, and honor crowned his efforts in large measure. In the spirit of humility and faithfulness he toiled earnestly with a single aim and purpose. On his seventieth birthday in his Indian home he wrote: "I wish to be more entirely devoted to His service, more completely sanctified, and more habitually exercising all the Christian graces and bringing forth the fruits of righteousness to the praise and honor of that Saviour who gave His life a sacrifice for sin." In the spirit of this desire Carey lived and died, and the record of his work is a lasting monument to one who well deserves the name of "Christian Hero." [A. C. Armstrong & Son. 75c.]

Whoever has taken interest in such investigations as those recorded in Paget's *Judicial Puzzles*, Spicer's *Judicial Dramas*, the Tichborne trial, and the less noted though equally perplexing case of Theophilus Youngs in New York, will welcome Mr. Fuller's small volume, *Noted French Trials*. The book contains narratives of eight trials of French imposters and adventurers; written in an agreeable, lively style, free of technicality and of the verbosity into which such narratives are apt to run. The cases are those of Du Tilh, who personated Martin Guerre; the "Woman without a name," who attempted to pass for Marchioness du Douhault; Collet, a noted swindler and imposter; the False Dauphins, seven of them, including Williams the hero of Putnam's conundrum — "Have we a Bourbon among us?"; Monrousseau, the beggar of Vernon, accused as kidnapper; Cartouche, the famous robber; and Mandrin, the famous bandit. The publishers, in their entertaining sheet, "Legal Bibliography, distributed gratuitiously at irregular intervals," express the belief that the cases are new to English readers, with the exception of two; referring, we presume, to the stories of Martin Guerre and Cartouche, which are to be found in Spicer's volume. And they intimate a purpose of bringing out other selections of Noted French Trials. [Soule & Bugbee. $1.00.]

The object of Ella Rodman Church in *Money-making for Ladies* is to show how well-bred and cultivated women, suddenly by vicissitudes of fortune thrown upon their own resources, may do something to earn a living, or at least to ease their circumstances. To this end she passes by the trades and businesses more commonly resorted to by working-women, and touches in thirteen chapters on such vocations as the housekeeper's and boarding-house keeper's; teaching, journalism, and miscellaneous writing; the various art industries, including house decoration; commission agencies; gardening; and the raising of bees and poultry. Under these heads she makes a great many sensible and practical suggestions. Her idea of an establishment where repairs could be made on gentlemen's clothing is one illustration of many useful hints which we should think it would pay some women to follow. To all our anxious and aimless sisters we commend this book. [Harper & Brothers. 90c.]

Gen. George H. Gordon's *War Diary* is not history, but a contribution of individualism to history; the war being the late civil war, and the author's share in it lying on the Union side and running from 1863 to 1865, from the Potomac to the Peninsula and to Richmond; to Charleston, Hilton Head, and Florida; to Mobile and the Mississippi; with one episode in Eastern Virginia. Such a book is of course full of personalities, in which lies largely its value; and has its prejudices, prepossessions, and bitternesses, for which the reader must make his allowance as he goes along. It is very free with its criticism of other officers, often is censorious in its spirit, and does not always leave a pleasant impression of its author; but it deals with facts as its author saw them, and is of a class and quality that historians of the war cannot overlook. [J. R. Osgood & Co. $3.00.]

We have not much faith in the practicability of making equestrians, any more than swimmers, or poets, by book; nevertheless, there are general principles of the art which may be acquired by reading, and there are preliminary directions of a practical nature which may doubtless be communicated by type as well as by word of mouth. In these principles and directions Mr. E. L. Anderson's *On Horseback* deals; a book of 212 pages, divided between the Road and the School, without illustrations; with chapters on equipments, the mount, the seat, the reins, the vices and tricks of steeds, and the various artificial exercises known to horseback riders. [H. Holt & Co. $1.50.]

There is a curious quality to Mr. E. S. Nadal's *Essays at Home and Elsewhere*, and we do not discover their importance, either in criticism or description. They are written with a mild but undeniable self-consciousness, which is never pleasant; and with peculiarities of style which strike us as affectations. They are veal — meat not grown. The topics are chiefly literary, as is becoming in an American journalist doing service in a diplomatic connection in England; among them being Artemas Ward, Byron, Thackeray's Relation to English Society, Matthew Arnold, Bryant, and Bagehot; but there is a showy exterior and inner insufficiency and lack of substance about them all which suggest the soap-bubble blown for the blower's own amusement. [Macmillan & Co. $1.50.]

Demosthenes — his life and work — may be found epitomized in the little book of 172 pages

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of that title, by Mr. Butcher of Oxford, appearing in the J. R. Green series of Classical Writers. The times of the great Greek orator are sketched in an historical chapter, his public career and speeches are traced and analyzed in five chapters which follow, his private speeches in another, his character as a statesman and orator is weighed in another, and the work closes with a table of his speeches. [D. Appleton & Co. 60 cents.]

We have a conundrum to propose to readers who like to be puzzled. What sort of a book may *Knight-Banneret* be? Is it a novel? Or a collection of poems? Or a biography? Or a handbook in art decoration? Nobody would guess it to be a volume of sermons by a Doctor of Divinity who also has an "LL.D." to his name. But that is what it is. The author is a Rev. Dr. Joseph Cross, of Moravia, N. Y., an Episcopalian clergyman; and his sermons here printed are twenty-two in number. It is a pity he did not give his book a better name. [T. Whittaker. $1.50.]

Mr. C. S. Gleed, the editor of *From River to Sea*, calls it "simply the best book in print on the subjects discussed." The subjects are the States and Territories of Kansas, Colorado, New Mexico, Arizona, and California. But the book is not a "guide," technically so called; it is rather a compendium of geographical and statistical information and description, such as would serve a reader in his Eastern or European home, but would hardly help him in actual travel. The pictures are plentiful, but of various degrees of merit, and there are no maps, as there ought to have been. [Rand, McNally & Co. $1.00]

There are three American papers wearing the name of *Critic*, one in Washington, one in New York, and one in New Haven. In *Essays from the Critic* we have a collection of seventeen short papers on literary topics from the columns of our New York contemporary, presented, we suppose, mainly as a sample of one class of work performed by that enterprising and popular journal. John Burroughs may here be heard about Emerson and Thoreau, E. C. Stedman about William Blake and Sidney Lanier, F. B. Sanborn about Thoreau's unpublished poetry, Walt Whitman about Carlyle and Longfellow, and somebody unnamed — the only anonymous essay in the collection — in warm defense of Whitman's *Leaves of Grass*. It is a little significant, is it not? that the champion of that coarse and dirty book should have withheld his name. The volume is very tastily printed and bound, and is a credit to its parentage. [J. R. Osgood & Co. $1.25.]

Americans who wish to study up the Irish question in its present aspects can find a well-selected and well-assorted handful of historical materials in Mr. Philip H. Bagenal's book on *The American Irish*, the only fault we have to find with which is its theory of a sort of Irish-American responsibility for troubles in Ireland. Now it is not to be doubted, as Mr. Bagenal intimates, that America has harbored many Irish malcontents and some agitators; but we do not credit American Irishmen — if we may be allowed the bull — *as a whole*, with any malicious purpose toward England. The difficulty, Mr. Bagenal, is nearer home. Let England do justice by Ireland, and the Irish in America will not be heard from. [Roberts Brothers. $1.00.]

The new edition of Drake and Gibson's *Heart of the White Mountains* is called a "Tourist's Edition," as if to beguile tourists into buying it for portable companionship; but its size, even in this reduced form (10 inches by 7), must bar its admission to most satchels, and for the pocket it is out of the question. These bulky conditions are however rendered necessary by the illustrations, which are very large. [Harpers. $3.00.] — There are many books on California, several of which are good, but none better than Mr. Nordhoff's *California, for Health, Pleasure, and Residence;* of which a new edition, revised, is ready for the pleasure travel of the present summer. But it is a pity that, for travelers' uses, this book, as well as the one just mentioned, could not have been put really into handbook dimensions, even at the loss of margin and pictures. [Harpers. $2.00.] — Macmillan & Co.'s new edition of *Flitters, Tatters, and the Counsellor*, etc., is a model of what a dollar book of fiction should be; and the work holds a place in the rank of the best fiction. — Mr. Charles Eyre Pascoe's *Every Day Life at Eton, Harrow, Rugby, and Other Great Public Schools*, of which a new edition is at hand with some corrections and additions, gives clear and graphic accounts, in the form of history and reminiscence, by nine different writers, of the great representative English public schools, including, besides those named, Winchester, Westminster, Shrewsbury, Charterhouse, St. Paul's, Merchant Taylors', and Christ's Hospital; with twenty-four illustrations; all in a style fitted to interest youth of both sexes. [Dutton. $1.50.]

So long as there are readers, scissors, and scrap-books, such volumes as Mr. C. D. B. Mills's *Pebbles, Pearls, and Gems of the Orient*, are natural, and perhaps inevitable; but it is not every explorer of literature who goes so far afield as Mr. Mills, or brings back such a large assortment of intellectual treasures. His 230 pages are filled with translations of sayings, always short, of the Orientals: Persian, Hindu, Turkish, Arabic, Chinese, Japanese, etc. They are classified; but of course no classification of such material can be very satisfactory. It must sometimes be hard to tell of a given thought whether it should go under "Knowledge" or "Wisdom," under "Devotion" or "Aspiration." The collection suffices to make the reader acquainted, by flashes, with some of the most luminous minds of the East, present or past. [Geo. H. Ellis. $1.50.]

Mr. James Lendall Basford's *Sparks from the Philosopher's Stone* resembles the foregoing book in appearance, and might be mistaken for a similar collection of the wisdom of many wise men; but the "philosopher" is Mr. Basford himself, and the "sparks" are his own thoughts exclusively. For the most part they have the form and spirit of proverbs, as "Those who promise by the cart-load generally pay by the spadeful"; "the divorced were never truly married"; but Mr. Basford's wheat is mixed with a good deal of chaff. [London: David Bogue.]

NEWS AND NOTES.

— The garden party to Mrs. Stowe, given by her Boston publishers, Houghton, Mifflin & Co., was a fine success and in every way a pleasant occasion. The day was perfect and the company large and brilliant. Most of the literary notabilities of Boston and vicinity were there, and a good representation from New York. There were Mr. and Mrs. Henry Ward Beecher, Dr. Holmes, Mr. Aldrich, Miss Phelps, Mr. and Mrs. G. P. Lathrop, Miss Nora Perry, Judge Tourgee, Mr. E. P. Whipple, Mr. Alcott, Mr. and Mrs. Howells, and Mrs. Diaz — in all, two hundred or more. There was a social reception in the house, followed by literary exercises in a large tent, with abundance of good music and delicious refreshments. A very felicitous address by Mr. Houghton introduced the feast of reason, after which came a characteristic speech from Mr. Beecher, and then poems by Whittier, Dr. Holmes, Mrs. Whitney, Miss Phelps, Mr. Trowbridge, and Miss Bates. A neat response by Mrs. Stowe wound up the proceedings. Mr. Whittier's poem we give below:

Thrice welcome from the Land of Flowers
And golden-fruited orange bowers
To this sweet, green-turfed June of ours!
To her, who in our evil time
Dragged into light the nation's crime
With strength beyond the strength of men,
And, mightier than their sword, her pen; —
To her who world-wide entrance gave
To the log-cabin of the slave,
Made all his wrongs and sorrows known,
And all earth's languages his own! —
Welcome from each and all to her
Whose Wooing of the Minister
Revealed the warm heart of the man
Beneath the creed-bound Puritan,
And taught the kinship of the love
Of man below and God above: —
To her whose vigorous pencil-strokes
Sketched into life her Oldtown Folks,
Whose fireside stories, grave or gay,
In quaint Sam Lawson's vagrant way,
With old New England's flavor rife,
Waifs from her rude idyllic life,
Are racy as the legends old
By Chaucer or Boccaccio told: —
To her who keeps, through change of place
And time, her native strength and grace,
Alike where warm Sorrento smiles,
Or where, by birchen-shaded isles
Whose summer winds have shivered o'er
The icy drift of Labrador,
She lifts to light the priceless Pearl
Of Harpswell's angel-beckoned girl; —
To her at threescore years and ten
Be tributes of the tongue and pen
Be honor, praise and heart-thanks given
The loves of earth, the hopes of Heaven!
Ah! dearer than the praise that stirs
The air today, our love is hers!
She needs no guaranty of fame
Whose own is linked with Freedom's name.
Long ages after ours shall keep
Her memory living while we sleep;
The waves that wash our gray coast lines,
The winds that rock the Southern pines
Shall sing of her: the unending years
Shall tell her tale in unborn ears.
And, when, with sins and follies past,
Are numbered color-hate and caste,
White, black and red shall own as one,
The noblest work by woman done.

— A new journal that has just made an opportune appearance is called *Outing*, devoted to the broad subject of recreation, and published by William B. Howland at Albany, N. Y., at a dollar a year. It is a handsomely printed quarto, and the June number is full of good reading matter appropriate to the season. "Summer of the Berkshire Hills," by one of the Goodale sisters, is the leading article.

— The last number of the *Pennsylvania Magazine of History and Biography* continues Mr. Townsend Ward's interesting account of the old Germantown road and its associations, a very pleasant feature of the article being the several illustrations of old houses, among them the "White Cottage," and "The Roebuck Inn."

— The new volume of poetry left by Mr. Longfellow contains the several pieces published in the *Atlantic Monthly* or elsewhere since *Ultima Thule*, together with a number that have never appeared in print. The title for the collection Mr. Longfellow had himself selected — *In the Harbor: Ultima Thule, Part II.*

— The Rev. Samuel Longfellow, the poet's brother, is to write his authorized life; and having resigned his pastoral care in Germantown, Penn., will come to live at the Craigie House,

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Cambridge, with the poet's daughters, for that purpose.

— A really fine wood engraving of John Howard Payne, the author of "Home, Sweet Home," accompanies the sketch of his life in the July number of Potter's *American Monthly*. We do not remember to have seen a better.

— Prof. James A. Harrison, of the University of Virginia, has been invited to deliver a course of lectures before the Johns Hopkins University in Baltimore on "Anglo-Saxon Poetry."

— Rev. Newman Smyth's *Old Faiths in a New Light* is in circulation in England in three different editions, one of them with an introduction by Prof. George Bruce of Scotland.

— Frederick Warne & Co., of London, have opened a New York office, at 20 Lafayette Place, for the sale of their publications, but at present by sample only.

— "Alfred Ayres" is the pseudonym of Thomas Embley Osmund, M.D., New York City.

Great Britain.

— Canon Lyson's library has just been sold at auction in London, and with it the important collection of Hardwicke papers, of the whole of which, says *The Academy*, Mr. Quaritch seems to have become the fortunate possessor. Injudiciously split up into a number of lots, roughly and unscientifically classified, this mass of historical MSS. realized a mere trifle in comparison with its intrinsic value and the expectations of the owners, who, it was said, had estimated the collection as worth £10,000. It consisted partly of the original papers and correspondence of ambassadors and diplomatic agents at foreign courts during the reigns of George I and George II, and partly of a set of transcripts made for Lord Chancellor Hardwicke (continued by his son, the second earl) from documents illustrating the history of England from the middle of the sixteenth to the middle of the eighteenth century. Among these transcripts several contemporary copies of the older papers were inserted, and each volume was rendered useful by a list of contents. Altogether there were about 150 folio and quarto volumes; and the rich store of material which they would furnish, especially for the history of Europe in the time of the first two Georges, may be imagined from the fact that among them were the original correspondence of Lords Whitworth and Polwarth, Sir Luke Schaub and Lord Carteret, Secretary Craggs and Lord Stair, with many letters in the handwriting of the Walpoles and Stanhopes, Count Hoyn, Count Königsegg, Mr. Bubb, the abbé Dubois, besides two autograph letters of King Stanislaus and the Regent Duke of Orleans.

— Mr. William Sharps is engaged on an account of Dante Gabriel Rossetti and his influence on art and literature, which will be published by Macmillan & Co. The decorative and other properties of Mr. Rossetti's house, at Chelsea, are to be sold this season; his drawing, sketches, etc., not till next year.

— Mr. Grant Allen has written a little book on *The Colours of Flowers* for Macmillan's "Nature Series." It will show not only why flowers have colors at all, but why they have their particular colors.

The Rev. Dr. Pressensé gave three French lectures in London last month on "The Origin of Man in View of Current Discussions." At the first the Duke of Argyll took the chair.

— A number of biographies of Garibaldi are already in preparation, among them one by Giuseppe Guerzoni, of Florence, in two volumes, which has been three years in preparation.

— Mr. Anthony Trollope at the beginning of June was in the south of Ireland, perhaps gathing material for a new story on the Irish question.

— Dean Bradley has consented to the erection of a tablet to the memory of Baife, the composer, in Westminster Abbey.

— Miss Sarah Tytler writes the life of Marie Antoinette for the "New Plutarch Series."

Necrology.

Boyd. At Panama, April 25, Mr. James Boyd, 43 years; the editor of the *Panama Star and Herald*, which he had made a great power for the progress of a true civilization in Central America.

Thomson. In England, June 3, James Thomson, the poet, best known as the author of *The City of Dreadful Night*.

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The Literary World.

Vol. XIII. BOSTON, JULY 15, 1882. No. 14.

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ANNE.*

THIS book seems to be written with the purpose of reviving the plot, which is fast going out of date in the modern novel. *Anne* is a story in which something happens. Indeed, so much happens, and there are so many people to whom it is happening, that the first impression is one not unlike that received by a traveler who objected to Milan Cathedral on the ground that it had so many spires. His mind carried away more detail than cathedral. We think better of this hesitation, however, and find the story, as a whole, harmonious and clear. It begins with remarkable vigor. We would rather not say, if we could help it, that the finale does not sustain the promise. No one sketches so firmly and freshly as Miss Woolson the lake country life, its pathetic solitudes, its unsung poetry. Some of the finest work done in America has been done by her hand. She dropped below her own originality when she brought us back to the summer boarding-houses, when she murdered the heroine's rivals, and led us reluctantly through the sensational scenes of a court-room and the columns of New York reporters. Let her leave such things to Wilkie Collins, or perhaps to less than he. She has better to do. To one point more we must demur a little. We should wish for a writer of her force and growing influence a diminished acquaintance with or interest in the tricky of her own sex. Her women dress for dinners and flirt after tea. They tell of their "offers" and make small secret of their unrequited affections. Woman is the hunter, man is the game, and to hound him down by organized fascination makes life worth living. What we pathetically call "society" doubtless knows such women. We confess to a conviction that the novel of "position" should treat them as the dignified newspaper does the murders and elopements, crowd them on to the fourth page in an obscure column. To be most keenly characterized must they not be ignored?

Waiving these criticisms, we like the book. The scenery is fine, the characterization excellent, and the purpose true. Anne is a woman; and a woman has done her noblest work when she has drawn a character that ringingly deserves the name. Anne can love, and Miss Woolson is right in believing that the number of women who do not mistake for that emotion some of the pitiable variety of feelings "which masquerade under the name," is, after all, small. The best thing about the story is its clear and fearless delineation of the action of a great passion upon a perfectly sincere nature. Anne is as true as a magnet, and as constant as the tides, not only because she has a more even temperament than the other women, but because she is more natural. Her confession of love at the trial of her lover, when that confession alone can save his life, is an original and powerful stroke. Her reply when, by a cruel combination of chances, temptation is added to the exigencies of her lot, has the magnificent morality of honesty, beside which the little pretense and evasion of mere virtue is a poor thing.

"Then you *would* be happy with me . . . alone with me, and — in banishment?" "In banishment, in disgrace, in poverty, pain, and death," she answered steadily. "Then you will go with me, trusting to me only?" "No," she answered. "Never. If happiness were all, I said. But it is not all. There is something nearer, higher than happiness."

This is not exactly a quotable book, and a brief notice cannot give it justice. It has fine touches, as when Anne, for the second time, declines Gregory Dexter's offer of marriage, he does not make a fuss about it, but simply "seems to himself the most unfortunate man in the world."

It has admirable sketches from nature, as in this already well-known description of the Indian summer:

If there is a time when the American of today recalls the red-skinned men who preceded him in this land he now calls his own, it is during these few days of stillness and beauty which bear the name of the vanished race. Work is over in the fields: they are ready for their winter rest; the leaves are gone, the trees are ready, too. The last red apple is gathered; men and the squirrels together have gleaned the last nut. There is nothing more to be done; and he who with a delicate imagination walks abroad, or drives slowly along country roads, finds himself thinking, in the stillness, of those who roved over this same ground not many years ago, and tardily gathering in at this season their small crops of corn beside the rivers, gave to the beautiful golden-purple-hued days the name they bear. Through the naked woods he sees them stealing, bow in hand; on the stream he sees their birch-bark canoes; the smoke in the atmosphere must surely rise from their hidden camp-fires. They have come back to their old haunts from the happy hunting grounds for these few golden days. Is it not the Indian summer?

The book has humor, also, and plenty of it; as when we are told that Miss Vanhorn "spent the time agreeably in making old Mrs. Bannert's life a temporary fever by relating to her in detail some buried scandals respecting the departed Bannert, pretending to have forgotten entirely the chief actor's name." Or when we read of Miss Lois and her piano, that, "when she was sad, she played 'China'; when she was hopeful, 'Coronation.' She made the bass heavy in dejection, and played the air in octaves when cheerful."

Anne is full of power, and will not be soon forgotten.

* Anne. By Constance Fenimore Woolson. Harper & Bros. $1.25.

CONCORD AND THOREAU.*

CONCERNING the character and life-work of Thoreau the *Literary World* (Vol. XII, p. 116) has recently expressed itself at some length. Mr. Sanborn's book, which treats more particularly of his genesis and surroundings, is not like most books, and yet is not, for that reason, the less well done. The reader is entertained in the company of all sorts of Concord people, and in looking at Concord land and water and trees and furrows and swaths, and a gentle cliff, or so, while he is awaiting Thoreau, without growing impatient because he is conscious, in some way, of him almost all the time, as of a wraith stalking near the house and now and then, perhaps, gazing silently through the window. All this we like, although sometimes we cannot help smiling at the oddness of the thing. The author, whether he laid out his work so from the first, or whether a great part of the outer half was put on in front after the inner was well framed already under his hand, and put on because this seemed too scant, has made fairly good work of it all. We see, by Henry Thoreau's surroundings, by his ancestry, by his neighbors, somewhat how he was fashioned, as thinker and doer.

By the father's side, Thoreau came of English-French-island stock; that is, from a race who, keeping their old, immemorial French tongue and ways, in home and market and church, are of the sturdiest fealty to England and equally to Anglican Christianity, as the church keeps it there. By the mother's side (as we gather from her name and what is told us of her kin) he came of a mixed Scotch and Puritanic stock — not quite of that ministerial caste, which, age after age, in Massachusetts, bred fathers and sons pastors — and yet half way of it. It would seem as if the old Channel ist and Puritanic fiber in the Thoreaus, tough and strong, so pulled them up, that when "Calvinistic divines succeeded in making a schism in Dr. Ripley's parish and drawing off Trinitarians enough to found a separate church, the Thoreaus generally seceded;" and kept Henry (the Thoreau of Walden) — who had

* Henry D. Thoreau. By F. B. Sanborn ("American Men of Letters.") Houghton, Mifflin & Co. $1.25.

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taken to a life not purposely or consciously Christian, and said some things, which seem like thought-out and settled utterances against being led by "religion," or living by it — from ever denying God. We might, perhaps, make our guess that what was Presbyteriano-Puritanic in him, being "treated with" and mixing with "Transcendentalism" which was in all the air of Concord, and largely in that of Cambridge and Boston, led him to the living out of his own life by himself, very much away from men, and among unwriting and untalking things and beings. But we will follow no further this fashion of untwisting men to show what each strand is and does in them.

In the more or less synthetic way of this book, we may wonder, perhaps, why "Webster, Daniel: describes his native place, 15–17," is put among things which had a share in the making of Thoreau; since Webster's native place was not Thoreau's native place, nor his place of abode, but something like sixty miles away, in New Hampshire. And the same may be said of a good deal more about Webster, and his father, and others; even including Websters young and old, but always far-off friendship for Thoreau's mother's sister. But that Concord's beautiful river and fields and woods and Walden Pond, and all the things that move on and in earth and water and air; and, among men, Emerson, and Alcott, and Margaret Fuller, and possibly Lane, the Englishman, even, and Ellery Channing had to do with the shaping of Thoreau's thought and life, we see; and so of Horace Greeley, and others. We can think, too, that Town-clerk Heywood, of a long line of Heywoods, town-clerks, had something to do with it.

Among the best of the influences which went forth upon and through the Concord folks was that of the good old Dr. Ripley, for fifty years the pastor of the parish; by whom Henry Thoreau was baptized, and who, with being a stirring preacher, was a man of strong practical sense, of decided judgments, of weighty and well-balanced character, and who untiringly followed up what he believed to be the spiritual interests of his flock and of the several members of it. This worthy man is one of the most life-like and most interesting of the personages in Mr. Sanborn's book; and must, we should say, have had a good hand in the molding of Concord men and women.

In Henry Thoreau's life we see one noteworthy thing which has been little noted; it is, that near to our costly, artificial, trivial "civilization" is a simple savagery; so that one can step out with a short step, from gildings and velvets and flunkeys and fees, to a little house knocked up by one's own hands, with some help from a neighbor; in which cheap house may be thinking, and the best reading, and much writing for men, beside such work as shall earn one's clothes and food and firing; and yet a man and wife, well-taught and gently-nurtured, could not take to such a life, settling near home as in a new country, to rear an honest family, and yet keep refinement and thoughtfulness and reading, and bring up their children to these, after themselves; nor, in view of Thoreau's life, is it on the whole to be recommended. There is one sentence quoted in this book which we frankly say, without fear of any man, we could not make out, though we have known Transcendentalism in all its best time. We therefore leave it to the rest of the reading world without further comment. One thing we wish the author had not written, and would now change: the words in which he brings in that brave and honorable and courteous gentleman, Josiah Quincy.

TIELE'S HISTORY OF EGYPTIAN RELIGION.*

DR. TIELE, professor of the history of religions in the University at Leyden, is best known to English readers through his *Outlines of the History of Religion*, translated by Estlin Carpenter, and published by Trübner & Co., London, 1880. In that compact and useful manual the author displays great breadth of learning, and that critical but unprejudiced spirit which are essential in such studies. The volume now before us originally appeared in 1872 as the first instalment of a larger work on the *Comparative History of the Hamitic and Mesopotamian Religions*. The great success which has attended Egyptian studies within the last ten years having made many changes and additions necessary, the book has been carefully revised and brought to date. The English translation by Mr. Ballingall is based upon this revision.

Two other noteworthy discussions of the same subject have appeared in English within three years, the first being Renouf's Hibbert Lectures for 1879, the second a long chapter in Rawlinson's *History of Ancient Egypt*. Prof. Tiele's work, however, differs from these in the important feature that, while they treat the subject topically, he attempts the more difficult task of tracing in order of time the development of Egyptian theology and worship from the earliest down to the latest historical period. Each method has its advantages, and the reader will find it profitable to study Renouf in connection with Tiele.

Our author introduces his subject by two chapters on the ethnic connections of the ancient Egyptians, and the sources from which our knowledge of their religion is derived. In regard to the former, Dr. Tiele expresses himself cautiously, but inclines to Benfey's view that the Egyptians were a branch of the same stock whence sprang the Mesopotamians (Semites) and the Aryans — hence the many points of coincidence between these family groups. Hamitic civilization, on the whole, stands nearer to the Mesopotamian than to the Aryan. As to the latter, one is surprised at the abundance of native materials for study in spite of the inconvenient system of writing employed. Tombs and monuments are being constantly uncovered whose walls are frescoed with inscriptions, mostly of a religious character. The most frequently recurring writings are chapters from the Book of the Dead, a collection of texts composed at different periods, but in the main complete as early as the New Theban dynasty. These texts, which give us a clear view of Egyptian eschatology, were thought to have a saving efficacy, and were not only repeated by the dying, but everywhere inscribed upon tombs and enclosed in mummy cloths.

The following six chapters treat of a like number of periods of religious development from the date of the earliest inscriptions to the Persian conquest. They may be briefly characterized as the worship of the sun-gods Ra at Heliopolis and Osiris at Thinis-Abydos; the reverence of Plato, the rise of animal-worship, and the deification of kings at Memphis under the old monarchy; the decline of the old worship and the appearance of Munt, Chew and other new divine names in the Thebaid under the middle monarchy; the disturbing influence of the Shepherd Kings, followed by the splendid worship of Amur at Thebes after the restoration of native rule; the fall of Thebes and great civil confusion, attended with like commingling of objects of worship, and as a result of foreign conquest, the gradual corruption and final extinction of the native religion by an alien civilization.

It is not to be supposed that these periods have clearly defined limits, or that each new deity wholly supplanted his predecessors. Rival families of gods often shared simultaneously the popular regard in different districts, and the worship of some, that of Osiris in particular, was never wholly abandoned.

We cannot allude to all the features of the Egyptian religion described in this book, but must not allow two facts of extraordinary interest to pass unnoticed. The first is that the Egyptians never seem to have doubted, at any period of their history, the doctrine of a future life. No subject is more prominent upon their monuments; hence we seek in vain to explain how the Hebrews could live for centuries in contact with such a people, and then leave nothing more than the faintest trace of a like belief upon their own national records. The second fact is that the Egyptian religion presents the seemingly contradictory aspects of a polytheism of the grossest type, and at the same time a tendency toward strict monotheism.

* History of Egyptian Religion. By Dr. C. P. Tiele. Tr. from the Dutch by James Ballingall. Houghton, Mifflin, & Co. $3.00.

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This anomaly has been variously explained. Rawlinson and others see evidence of an esoteric and an exoteric religion, the higher views being the exclusive property of the learned and withheld from the vulgar multitude.

Dr. Tiele, rejecting this hypothesis, holds that under the various divine and animal forms the different aspects of the one Supreme Spirit were worshiped. To the intelligent these objects continued to be what they were at first, only symbols; but the tendency with the ignorant was always toward lower views, until their religion sank at last to genuine idolatry. As to the origin of the monotheistic ideas, Dr. Tiele does not regard them as evidence of a primitive divine revelation, though they are found in the earliest inscriptions; but as developed by reflection out of a still earlier nature religion.

We heartily commend this book to all who are interested in the history of religions. The author, though not a special Egyptian scholar, has made judicious use of the best and latest authorities, and can in the main be followed as a trustworthy guide.

THE KORAN.*

THIS work of Mr. Wherry's on the Qurán, or Koran, as we more commonly see the word written in English, will, when complete, set before us the text of the Sacred Book of the Mohammedans entire in Sale's translation; with a running comment, critical and explanatory, occupying considerably more than fifty per cent. of the space. The present volume makes a beginning of the text, but breaks off at the end of its second chapter; the bulk of the book (283 pp.) being occupied with Sale's Preliminary Discourse, whose several sections deal respectively with the history, religion, learning, and customs of the Arabs before Mohammed; of the state of Judaism and the Christian churches, particularly the Eastern, at the time of the Prophet's advent, and of his methods as a religious founder; of the character, contents, and external history of the Koran itself; of its doctrines of faith and precepts of life; of its regulations as respects civil affairs; of its ordinances as to holy days and seasons, particularly in the matter of the setting apart of Friday for the especial service of God; and, finally, of the principal sects among the Mohammedans, including sketches of pretended prophets since the great Founder's time. From this Preliminary Discourse, therefore, one can learn pretty much all about the Koran that is possible without going to the book itself.

The word Koran, or Qurán, is Arabic, and means "the reading," or "that which ought to be read." It may stand for the entire book, or for any part of it. The larger divisions of the book number 114. These correspond to our chapters, but are of very unequal lengths. The chapters are designated in the original not by numbers but by names. And the titles are made to indicate whether the chapter in question was revealed at Mecca or Medina. Each chapter is subdivided into what answers to verses, which, though numbered for convenience in Mr. Sale's translation, are not so numbered in the original. The principal ancient copies are seven. They are said to contain the same number of words, 77,639, and the same number of letters, 323,015; but they differ in verse division.

Mohammedans also divide the Koran into sixty equal parts, each again subdivided into four; these divisions having reference to the public reading of the book in temples and chapels. Twenty-nine chapters begin with certain letters of the alphabet which the faithful believe to be peculiar marks concealing profound mysteries. The language is "the most noble and polite" of all the dialects of Arabia, and the style is "universally allowed" to be of the "utmost elegance and purity." Like the Christian Scriptures, therefore, the Koran has become a standard in its tongue, and its composition is held of course to have been miraculous. It is written in a curiously rhymed prose, which cannot be well represented in a translation, but the following extract may serve to give the reader an idea of the original form:

Bismillá-hi'rahmáni'rrahím.
Al-hamdúlilláhi Rabbi'iálumín,
Arrahmáni'rrahím;
Máliki yomi-d-dín.
Iyáka Nábúdú, waiyáka nastáín.
Ihdina'ssirát al mustákím
Sirát alazína an niámta alaihim,
Ghairi-'l-mághdhúbi alaihim waladhálína.

More edifying than the above to most of our readers will be a fragment of the English translation, and we select the following passage from the second chapter as evincing what we may not incongruously call the Christian spirit of the original:

R $\frac{37}{5}$ ‖ (267) O true believers, bestow alms of the good things which ye have gained, and of that which we have produced for you out of the earth, and choose not the bad thereof to give it in alms, such as ye would not accept yourselves, otherwise than by connivance: and know that God is rich and worthy to be praised. (268) The devil threateneth you with poverty, and commandeth you filthy covetousness; but God promiseth you pardon from himself and abundance: God is bounteous and wise. (269) He giveth wisdom unto whom he pleaseth; and he unto whom wisdom is given hath received much good: but none will consider, except the wise of heart. (270) And whatever alms ye shall give, or whatever vow ye shall vow, verily God knoweth it; but the ungodly shall have none to help them.

Of the two chapters of the Koran presented in Mr. Wherry's volume, the first consists of six lines only and is in the nature of an invocation. The second chapter is of considerable extent, and embraces a number of topics: among them the sin of hypocrisy, the true worship of God, the comfort of the bereaved, the laws of retaliation, legacies, and fasting, of alms-giving, marriage, and divorce, the doom of infidels, the virtue of patience under suffering, the prohibition of usury, and the doctrine of the resurrection. Upon many of these points the teachings of the Koran are so truthful and excellent that we are prepared to recommend them to some Christians on whom the Bible seems to have no effect! Certainly a good Mussulman must stand higher in the account of the true God than a poor Christian.

* A Comprehensive Commentary on the Qurán. By the Rev. E. M Wherry, M.A. Vol. I. Houghton, Mifflin & Co. $4.50.

CAMPAIGNS OF THE CIVIL WAR.

VI.

Chancellorsville and Gettysburg.*

BY the preface of this book, it will be seen at once that General Doubleday has departed from the object of the series as previously explained. He was an *actor*, personally acquainted and associated with many officers of the army. Stonewall Jackson and A. P. Hill were once officers of his own regiment. He was let into the very *sanctum sanctorum* of Mr. Lincoln's Cabinet councils, and had "intimate relations with the statesmen who controlled the Government," so that we are not surprised at his desire to discharge himself of "the duty to give to posterity the benefit of his personal recollections." There will be many heartburnings, however, among his brother officers, whose reputation he has attacked and sought to belittle or destroy, in order to avoid the "dry official statement," which cannot "convey an adequate idea to those who come after us of the sufferings and sacrifices through which the country has passed."

The accuracy of General Doubleday's memory is wonderful. Nineteen years is a long time to remember personal conversations, and it is quite a feat to give them verbatim as the author does. The author, however, is heroic. He was always in the field. After apologizing to patriotic men for assailing their record, he shows them as plainly as he can that he does it with reluctance, but from a controlling sense of public duty. So, then, the reader must be well prepared to see Generals Hooker, Meade, Howard, Sickles, and a great many others in a very different light from that in any other of the romances which have been miscalled history.

We are, indeed, sorry to see this book having a place in its series. It is full of inaccuracies and misstatements. It is not history. It is not according to official records. This is doubtless due to a faulty memory, faulty in spite of the self-confidence of the author.

A single example will show how this is. General Doubleday says that Colonel Henry A. Morrow, of the 24th Michigan, commanded the Iron Brigade at Gettysburg the first day. This is a mistake, and takes from the real brigade commander the credit of the work done by him. Such errors will, of course, creep in; but when inferences, innuendos, and positive accusations of misconduct grow out of these very errors, the mischief becomes serious.

* Chancellorsville and Gettysburg. By Abner Doubleday. Charles Scribner's Sons. $1.00.

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While, therefore, this last volume has much in it of graphic interest, we warn the reader to take every charge made by Doubleday of disobedience of orders, positive indifference, and continuous misconduct, with several grains of allowance. Furthermore, it will be better to regard the work as an accumulation of reiterated stories, filled in with considerable attempts at criticism, the whole full of the acerbity of a dissatisfied mind. We fear that Mr. Lincoln and his advisers did not sufficiently recognize the ability of this general, notwithstanding their fondness for him. Had they done so, the old Army of the Potomac would now have no failures to record.

Without wishing to misjudge General Doubleday, it is quite evident from his writings, as well as from others in this series, that there were plenty of subordinate generals who were cramped by the strait-jacket of military tyranny. They had no independent action. They never were allowed to march and operate, like Stonewall Jackson and Longstreet. They were never trusted, and therefore it is wrong to so utterly condemn them and distrust their talent. Men in prison cannot walk abroad. A fox in a trap has a narrow field for his cunning. A heavy yoke was put upon general officers from the highest to the lowest, and they were often no more responsible for an ill-turn of fortune than was a colonel of a regiment or a captain of a company. General Doubleday should deal with such charitably, and let his personal bias and spite disappear.

CURRENT FICTION.

Gypsie. By Minnie E. Kenney. [G. P. Putnam's Sons. 60c.]

Unknown to History. By Charlotte M. Yonge. [Macmillan & Co. $1.75.]

Tania's Peril. By Henry Gréville. [T. B. Peterson & Brothers. 50c.]

Yesterday; an American novel. Leisure-Hour Series. [Henry Holt & Co. $1.00.]

Dick's Wandering. By Julian Sturgis. [Houghton, Mifflin & Co. $1.50.]

From Hand to Hand. From the German of G. Raimund. By Mrs. A. L. Wister. [J. B. Lippincott & Co. $1.50.]

A Mere Caprice. By Mary Healy. [Jansen, McClurg & Co. $1.25.]

Off the Rocks. By Toler King. H. A. Sumner & Co. $1.00.]

But for its *finale*, the story of *Gypsie* would be a very good story of the lighter sort, excellent for summer hours in the hammock or on the brook-bank under the trees. It has character, incident, pleasantry, purity — all this through nearly 300 of its 313 pages. Then comes a sad and painful experience like a thunder burst, turning the end of a bright and cheery day into clouds and tears. Gypsie and Jack are sister and brother, and Jack is a tease and given to slang. The story opens with a fishing excursion in which these two join, and Gypsie is caught up in a tree by a man old enough to be her father, who becomes toward the last her lover and her husband. This Roy Douglass never exactly wins our confidence. He is the "dark horse" in this little drama, though Gypsie seems to be happy with him; but he had a past, as she found for a moment, to her sorrow. Gypsie has an ogre for a father; a parrot, who had been brought up in a bar-room, with habits accordingly; she falls in with a wild æsthete, who charges her with making love to him; she goes to church and hears a soft-headed young clergyman preach an absurd sermon about "General" Naaman; there are tableaux, in which Cupid lodges one of his most effective darts; there is a lawn party, and a disappointed lover who deserved better luck, and a good deal of life-like description and circumstance.

Miss Yonge's new novel belongs to a class which may be styled "semi-historical," and for the writing of which Miss Yonge has already more than once exhibited a special and happy gift; novels in which a well-constructed plot and characters are grafted upon a memorable epoch or series of events, with a dexterity and sense of sequence which add to the interest of both. In *Unknown to History* the epoch chosen is that of the later years of the imprisonment of the Queen of Scots in England, and the heroine, "Cis Talbot," is no other than the unknown and unsuspected daughter of Mary and Bothwell, born at Lochleven, smuggled out of the castle in her earliest infancy, and supposed for years to have been lost at sea on the voyage between Scotland and France, to which her mother had sent her under the charge of a faithful servant. Rescued from a wreck by Capt. Richard Talbot, a relative and retainer of the Earl of Shrewsbury, the girl is brought up as the daughter of a stalwart Protestant family. Her parentage is discovered three years before the Queen's execution, and during those years she lives in the secret relation of a daughter with the strictly guarded prisoner. How far Miss Yonge may be justified by any hint of history in the adoption of this plot we are not able to say. The interest of the book lies in the portraiture of Mary herself, her charm, her weakness, her good, her ill. It is a singularly unbiased picture, drawn with a happy medium between prejudice and partisanship, and is likely to stand henceforward with some as a just and faithful report of that fair, guilty, injured, injuring queen, one of the most baffling, as it is one of the most hapless, shadows which rest upon the pages of the past.

Henry Gréville has never written a bad book, and we doubt if she is capable of writing a poor one. *Tania's Peril* is not great, like *The Princess Oghérof* or *Savéli's Expiation*, but it is good; short, sweet, and wholesome. The "peril" is that of a pure and lovely wife, with a noble and trustful husband on the one side, and an old friend of herself and her husband on the other, who drifts, in spite of himself, into a hopeless passion which both he and its innocent subject are strong enough to put beneath their feet in a spirit of true heroism. Here is the culminating scene:

The decisive moment had come. The confused trouble which had agitated him a short time before, had vanished, and he grew motionless in the concentration of his faculties to better hear the decree of his fate. "Yesterday you watched over me like a brother. You have always treated me as a friend. You said, one day, you did not regret the influence that, without knowing it, without wishing it, I had exercised over your life. I know that your affection for me is solid and strong, and I forget nothing that you have done for me." She spoke brokenly, and Maxime breathlessly followed the words upon her lips. "I am happy and proud because of the affection I have inspired around me. That alone is worth living and struggling for, and it is because I am proud of it that, this morning, after what you did for me, what you suffered for me yesterday, I say to you: Monsieur Maxime, go?" She put out both her hands to him. Amazed, thunderstruck, he still stared at her. He saw her eyes fill with tears, and suddenly overflow, like two cups too full. He eagerly seized the two cold hands extended towards him, and, as he buried his burning face in them he thought he felt a tear fall upon his hair. He raised his head. She gazed at him with an expression of mingled sincerity, enthusiasm and tenderness. In her look he read and absorbed all the joys of sacrifice. "I will go!" said he. "God bless you!" He moved away immediately, leaving her alone in the shady little kiosk.

The whole thing is told with light, graceful, delicate touches. There are only the three characters. There is a strong Russian background. The situation is simple. The style is simple. The only excitement is a thunder tempest, and almost a runaway accident. The book is like a fair and gentle woman, dressed in white muslin, with violets at her throat.

The second American novel in the long line of the Leisure-Hour Series, differs radically from its predecessor, *Democracy*. That was a political satire; *Yesterday* has no relation whatever to politics. Except for the somewhat bare and unlovely landscape (physical and social alike) of the story, its scene might with equal propriety be laid in any English-speaking colony on the face of the earth, for its interest hinges on those conditions and fluctuations of character which are common to the human race in general. This interest is nowhere deep. The delineation, for all its cleverness, is slight and sketchy, and bears always about it a flavor of unreality. The persons who, in the outset of the tale, promised to best reward attention, vanish out of the plot with an odd celerity, some in permanence, others to reappear like the "supers" of a melodrama at the final crisis of the close. Harry Sundon, with his versatile talent, his shifty charm, his thin, fine vein of generous impulse embedded in so much that is selfish and mean, is the best that the book gives us and is fairly good; but he is not enough to leaven the somewhat dull and inconsistent quality of the rest. And we cannot imagine that the riddle set by the anonymous author will excite any large or ardent number of guessers.

Mr. Julian Sturgis has already given us several good stories — among them *An Accomplished Gentleman* and *John-a-Dreams;* and his new work, *Dick's Wandering*, is fairly in line with its predecessors. Like so many other novels of the day this is an "international episode," having to do with an American girl and an English lover. The book furnishes light reading of a pleasant sort, and the reader will lose himself in it with agreeable if not with marked sensations.

Mrs. Wister never translates a poor novel, and her version of Raimund's *From Hand to Hand*, though the original is rather a mixed and muddy work, has no small interest of the sort that relates to European aristocracy, steady-going love, wicked conspiracies and persecutions, and a happy union of hearts and hands at the end. The heroine has loveliness on her side to increase our sympathy for her, and after many trials virtue has its reward.

A Mere Caprice is an American attempt at a Russo-French novel, and though displaying a good deal of ability in the construction of plot and evolution of character and incident, it is not a pleasant story. There is little or nothing in it to help one bear more easily his own trials and sorrows. The history it relates is one of wrong and pain. The scene is chiefly in Paris, where the author, who is a daughter of G. P. A. Healy, the portrait painter, resides with her father; and

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a Russian adventuress, the Baroness Olga, figures largely.

Off the Rocks is not exactly "Off the Skelligs," but it might be, as it is an Irish story.

GERMAN NOTES.

— Miss Blanche Willis Howard's *Aunt Serena* has been published in the Tauchnitz "Collection of British Authors" at Leipzig.

— The "*Goethe's Jahrbuch*," vol. 3, has been published at Frankfort, and contains some new and important correspondence of the great poet. His descendants at Weimar have at last consented to give access to a portion of his hitherto unpublished manuscripts, and the selections for this year's publication are chiefly his letters to Klingen, the writer whose drama, "Sturm und Drang," gave the name to the so-called "Storm and Stress" period of German literature.

— Perhaps no better proof of the place Berthold Auerbach filled in the popular heart of Germany is furnished than by the immense number of newspaper and magazine articles which still treat of him and his broad-minded work in life. The most important recent notices are, Spielhagen's "Gedächtnissrede auf Berthold Auerbach" in *Westermann's Monatschrifte* for May, and Friedrich von Beech's "Erinnerungen an Berthold Auerbach" in the *Deutsche Revue* for the same month. Beech bears vivid testimony to the keenness of Auerbach's regret at the Jew persecutions in Europe. Auerbach said to him one day that even the most enlightened Germans were wont to speak of every Jew who had committed some petty crime as "that wretched Jew;" but no one thought of referring to a criminal Christian as a wretched Catholic or a miserable Protestant! Beech calls attention to the fact that Auerbach, though himself a radical in philosophy and a "free-thinker" in religion, was very cautious to advocate no such views in his popular works and peasant stories; and says that he (Auerbach) believed it to be the duty of all writers to respect the remaining religious sentiment in the breasts of the German masses and to do nothing to undermine their simple faith.

— Heinrich Düntzer, the veteran commentator of the German classics, has just published his *Life of Lessing*, uniform in style and plan with his lives of Goethe and Schiller issued about a year ago. The book is a laborious narrative of fact and a conscientious exposition of Lessing's importance according to Düntzer's somewhat narrow vision. It would be dry reading if it were not enlivened by much of Lessing's own work and by the incomparable series of illustrations which are a prominent feature of these "Lives." There are many fac-similes of Lessing's writing and copies of old pictures illustrative of his life and surroundings.

— Brockhaus's *Conversations Lexikon*, 13th edition, has at last yielded to modern requirements and gives a large amount of space to consideration of topics in natural science. It has heretofore devoted most of its pages to historical, biographical, and literary matters, and it is a sign of the times that it now enters the field with equal recognition of the demand for the new order of culture. The pages of the new edition will be divided into two columns and the illustrations printed with the body of the text.

— It is well known that Goethe's *Faust* was his "life-work;" that is, he began it while yet a student at the University of Strasburg and put the last touches to the Second Part but a short time before his death. It was published, however, as a fragment, as early as 1790, when Goethe was forty-one years of age. This "Fragment" which has been long one of the rare and curious treasures of the antiquarian, has now been reprinted. Two separate editions have appeared, edited and annotated respectively by Holland and Seuffert, the former being published by Mohr in Freiberg and the latter by Henninger in Heilbronn.

CURRENT LITERATURE.

The announced purpose of Mr. Rosenthal's *America and France* is to consider the relations of France and the United States between 1776 and 1794, and determine what influence the young republic exerted, first on the subjects of the old monarchy, afterward on the citizens of the new commonwealth. The author first sketches "France and America" as they stood at the eve of the American Revolution, and then describes "The Alliance" formed after that war was over, between the old monarchy and the young republic. His next chapter, "After the War," traces the effect of American development on French thought during the years preceding that struggle for increased popular liberty which culminated in the French Revolution; and three chapters following carry the same train of thought onward to the fall of Robespierre; reaching a general conclusion (not likely to be entirely welcome to readers having ordinary impressions), that between 1776 and 1789 America influenced France so powerfully by examples, doctrines, men, and enthusiasm of discussion that the American Revolution may safely be called the proximate cause of the French; while during the progress of the latter, American influence diminished, and at its climax became nigh imperceptible. The style is good and the research commendable, and the work will repay perusal by those interested in the question as to how far America may have repaid any debt of sympathy owed to France. [Henry Holt & Co. $1.75.]

The recommending points of Gustave Masson's *Compendious French Dictionary* are its price; its compactness, 416 pp., a thin small quarto, four columns to a page; its conciseness; its suggested etymologies of French words in the French-English part; its introductory Chronological Tables of the History of French Literature (21 pp.); its list of principal French histories; its several other similar tables, as of the principal Chansons de Geste in the Langue d'Oïl, of French mediæval dialects, of principal French newspapers, of the French Republican Calendar, and of French coins, weights, and measures; and its lists of French proper names, ancient and modern. The chief point against it is the type, which is so fine as to be trying to the eyes. [Macmillan & Co. $1.00.]

If one can read but one work on Russia, that one would best be Wallace's, which is so good that hardly anything more is needed on the subject, for the present at least. Boulton's sketch of *The Russian Empire*, in "Cassell's Popular Library," with its four chapters describing recent visits to the country, its seven chapters summing up the national history, and its final chapter surveying and estimating the present political situation, gives one a good twenty-five cents' worth of information, if that amount will answer. Chester's *Russia Past and Present* is a much larger and more pretentious work, but proves to be simply a compilation from the German of Lankenau and Oelnitz and some other later writers, nearly if not all of whom Wallace has superseded. [E. & J. B. Young & Co. $1.50.]

The Late George Nichols.

During the past forty years thousands of persons have visited the library of Harvard University, and most of them have probably noticed with curiosity a short-sighted and absorbed scholar moving noiselessly to and fro, or poring over some volume which he held within an inch or two of eyes overshadowed by shaggy brows. This was the late Mr. George Nichols, who had become to graduates of Harvard and citizens of Cambridge almost as fully identified with the library as its very alcoves and volumes. A faithful and conscientious worker, one of the best proof-readers in the United States, and an exemplary citizen was Mr. Nichols. He was born in Salem in 1809, and graduated at Harvard College in 1828. Among his classmates were George S. Hillard and Hon. Robert C. Winthrop. Mr. Nichols studied at the Harvard Divinity School, but never preached. Directly after leaving the divinity school he went to Meadville to serve as private tutor in the well-known family of the Huidekopers, one of his pupils being Professor Huidekoper, author of *Judaism in Rome*. In 1833 James Munroe and George Nichols bought of Brown, Shattuck & Co. the University bookstore in Cambridge. It is a curious and noteworthy incident that Messrs. Munroe & Nichols were the first publishers in the world to bring out in book form the *Sartor Resartus* of Carlyle. The work, as is well known, was published in *Fraser's Magazine* in parts, and it was Dr. Frederic H. Hedge who one day came into the publishing-house of Munroe & Nichols with the *Sartor Resartus*, which he prevailed upon them to publish. In 1842 the University Press in Cambridge was bought by Charles R. Metcalf, Omen S. Keith, and George Nichols At this time almost all the text-books used in the college were printed at this press, which was already famous for the accuracy and beauty of its work. In the final issue of the *Harvard Register*, Mr. Marshall T. Bigelow says that the reputation of Mr. Nichols for accurate supervision of the proof-reading was as extended as was that of Mr. Charles Folsom (a former librarian of Harvard, and styled by Prescott the "Harvard Aldus"). It was about 1843 that Mr. Nichols began to work in the Harvard library. He was remarkable for the extreme accuracy with which he did his work, and would go over his manuscripts again and again to insure perfection. Some nineteen years ago he began the great task of editing the complete works of Charles Sumner for Lee & Shepard. About the time the copy of the last volume left his hands he was attacked by the sickness which proved to be his last. He had lived to see the completion of the great work of his life, and there seemed to be nothing more for him to live for. While Mr. Sumner lived, the corrected proofs were sent to him at Washington. After his death they were read by Mr. Longfellow, one of the literary executors of the Sumner estate. Mr. Nichols had previously edited Burke's works for Little, Brown & Co., and thus brought to his Sumner task faculties trained to the severest fidelty. Mr. Sumner was very careless in making his quotations and references, and was quite apt to attribute a bit of poetry or a paragraph from an English speech to the wrong author. Once, when Mr. Nichols had corrected his figures, Sumner said, "My dear Mr. Nichols, I wouldn't bother with these figures; they have served my purpose, and why not let them stand?" — *The Boston Herald.*

— The *Altpreussische Monatsschrift* of Königsberg, is publishing a fragment of a work by Kant never before printed, entitled *Uebergang von den metaphysischen Anfangsgründen der Naturwissenschaft zur Physik.*

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The Literary World.

BOSTON, JULY 15, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

The delight of opening a new pursuit, or a new course of reading, imparts the vivacity and novelty of youth even to old age. — ISAAC DISRAELI: *Literary Character of Men of Genius*, xxii.

*** Mr. Cable's address at Oxford (Mississippi) University, June 28, had for its subject "Literature in the Southern States," but was in reality a vigorous plea for nationality. The author of *The Grandissimes* pointed out how completely those had failed to contribute anything permanent to American literature who had kept out of the main current of American thought. The literature of the South thus far lacked an enduring character because it had no revelation to make; it had nothing to offer that might not be found better elaborated in English literature of an earlier day. He urged the propriety and importance of treating home subjects — State histories, State geologies, botany, archæology, etc., and even State *belles-lettres*. "Only let them be written to and for the whole nation, and you shall put your own State not the less, but the more, in your debt; earn a double portion of her gratitude and love; add to these the general thanks of a vast country, and give the sisterhood of States a new interest in that sister whom you delight to call your mother and who will be proud to call you her son." He went on at length to demonstrate the necessity and value of regarding our literature from a national point of view; spoke of the fact that there are far more Southern writers in the field than are dreamed of by the general public of the Southern States; gave interesting facts to show that readers, rather than writers, were what the South was failing to furnish. "We have been," he said, "already too long a unique people. Let us search provincialism out of the land as the Hebrew housewife purged her house of leaven on the eve of the passover." Mr. Cable criticised the term "New South." What we must have in view, he said, is the "No South." He trusted the time was not far away when they who harangue them as Southerners shall be stared at as the veritable Rip Van Winkles of the times. "When you shall say 'Mississippians' you recall State boundaries we know, acknowledge, and cherish. As to the Union of States, God bless it, God save it. But the league of any group of them under any name of North, or South, or East, or West, is an insinuation of Freemasonry into our family circle. Go you to Mexico — that is the New South — and stay not on the order of your going, and they will push you on into South America, where we have shipped that separate sort of books printed for the Southern market. If there is to be no part of the nation self-governed, we want, for this reason above all, to write as well as read our share of the nation's literature. And if we are to do this we can only avoid final failure by writing abreast of, or in advance of, the latest knowledge of truth, and beauty, and excellence, which the world possesses." To do this, he said, "we must cast off error, cost what it may. Write from and through correct convictions, right hearts, and in loving and lovable temper." These words are significant, and are not limited in their application to the South alone. They tally well with the remark recently made by a young English man of letters. "I envy American writers," he said. "In England everything is done; here there is everything to do. What an infinite field yet unexplored — incidents in State and national history, wonderful diversity of character, even a fauna and flora different from those of the rest of the world — how can you help having a national literature?"

*** The Oxford undergraduate is not always so happy in his jokes as was the case on commemoration day last month. Mr. Browning was the recipient of the degree of D. C. L. and had no sooner taken his place among the newly-elected members of Convocation than a large "Red Cotton Nightcap" was let down from the gallery and settled gracefully over the head and shoulders of the astonished poet. "The incident," we are told, "produced hearty laughter in which Mr. Browning himself joined with great good humor."

*** The following extract printed in the *Academy* from a letter written by Mr. Browning in 1868 in answer to the charge of obscurity will doubtless interest American readers:

I can have little doubt that my writing has been in the main too hard for many I should have been pleased to communicate with; but I never designedly tried to puzzle people, as some of my critics have supposed. On the other hand, I never pretended to offer such literature as should be a substitute for a cigar or game at dominoes to an idle man. So, perhaps, on the whole, I get my deserts and something over — not a crowd, but a few I value more.

*** A correspondent writes to the London *Bookseller* urging that a dealer in new books be hereafter known as a "book-broker" and furnish customers on commission. He complains that the trade is being destroyed by the system of large discounts.

*** In speaking of Mrs. Stowe's *Uncle Tom's Cabin* in our last number a slip of the pen led us to refer to the *National Intelligencer* as the journal in which it first saw the light. Of course the *National Era* was meant.

*** It is not pleasant to chronicle the fact that Congress has again postponed action with regard to the proposed new building for the National Library at Washington.

*** English reviewers are just now paying a great deal of attention to American literature, *Democracy* being apparently the book of the hour.

*** Walt Whitman has found another publisher for *Leaves of Grass*, this time in Philadelphia. A volume of his prose works is forthcoming.

*** The *Saturday Review* classes Michigan University as a woman's college because Ann Arbor is a feminine name!

Negro Dialect Hymns.

To the Editor of the Literary World: I send another of Maum Judy's chants. Don't say, or print, "Aunt" Judy. That is Virginian. It is also usual above the coast region in North Carolina, South Carolina, Georgia, Alabama, and Mississippi; but it is never used on the coast. There "Maum," or "Maumer," is the polite term demanded by elderly women of the dark race from white children. There "Aunt" means aunt literally, not metaphorically.

Very respectfully yours,

C. WOODWARD HUTSON.

Oxford, Miss.

Shimei.

Old Shimei cuss' King Dabid,
Shimei! Shimei!
De wicked nebber, I lub de saints,
Dey always hab de same complaints,
Shimei! Shimei!
He cuss' um eb'ry ting he know,
Shimei! Shimei!
King Dabid cuss' not back at all,
His tribe was not de tribe o' Saul,
Shimei! Shimei!
He cuss' an' come to cuss agen,
Shimei! Shimei!
An', sholy. dat's de way wid sin,
De Debble stays wen he gets in,
Shimei! Shimei!
He cuss' de King along de road,
Shimei! Shimei!
De saints can't walk widout a bawl
From eb'ry sinner dat's in call,
Shimei! Shimei!
He call' um names, he cuss' um ha'd,
Shimei! Shimei!
Dem bad name nebber stick to you,
Onless de ting is bad you do,
Shimei! Shimei!
He trow stone at um, as he go,
Shimei! Shimei!
He hit hisself right in the soul,
De Debble come an' he took toll,
Shimei! Shimei!
He trow dus' at um from de hill,
Shimei! Shimei!
But nebber min' how high he walk,
Dere is a place he sho to balk,
Shimei! Shimei!
He trow dus' at um all de way,
Shimei! Shimei!
But, nebber min'! wile he gwine by,
De Debbel trow dus' in *him* eye,
Shimei! Shimei!

MISS EDGEWORTH'S NOVELS.

[Maria Edgeworth, daughter of Richard Lovell Edgeworth, was of a good Irish family, but did not see Ireland until she was twelve years old. She was born in 1767, at Hare Hatch, Berkshire, and died in 1829. She was enthusiastically educated by her father, who afterwards wrote introductions to her novels and gave her much help by his criticism. *Castle Rackrent* at once made her reputation. In August, 1823, she visited Scott, at Abbotsford, for a fortnight, and two years later Scott repaid the visit at Edgeworthstown. Her society was courted by the most distinguished contemporaries. Countless tourists who visited her, returned charmed by her lively conversation and by the domestic virtues which brightened her home.]

CASTLE RACKRENT was published in the year 1800, and *Belinda* in 1801, and this latter date marks the beginning of the era of the modern novel, which has been such a flourishing growth of the nineteenth century. While romance-writing, since Scott's day, has rather declined than increased, the novel proper has risen in importance; it has seemed to serve a purpose that none of the fine arts, strictly so called, could serve, and as much or more than any of them it reflects the spirit and manners of our age. Between the best of Miss Edgeworth's novels and the best productions of the novelists of today the difference, however, is almost as plain as the likeness. Miss Edgeworth's painting of life and character is admirably vigorous and true, but we note the contrast of her broad lines and strong colors to the more delicate drawing and the subtler analysis characteristic of the skilled artists of this later time. Although she shows a keen perception of the faults and foibles of human nature that reminds us of Thackeray,

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her satiric manner is seldom comparable to his: her blade wants the fineness of temper and the dexterous handling that make Thackeray's cut like Saladin's scimetar. Together with the native wit and vivacity of which she had such a goodly share there went much seriousness of thought and purpose; and in her work there is always a moral intention which she takes pains to make clear to her readers. Her writings savor of the eighteenth century more than of the nineteenth. What her private convictions and sentiments were, of course we cannot tell, and need not ask; but in her novels there is scarcely a trace of religious feeling as distinguished from simple morality. In the eighteenth century nothing was more prized than "good sense," and in Miss Edgeworth's stories, as in Miss Austen's, it seems to rank as almost the highest of virtues. No matter what generous traits her heroes and heroines may have, they count for little unless good sense predominates over all. The advantages of female prudence and discretion are so constantly dwelt on that we almost fancy the young ladies of that period must have been exposed to great and peculiar dangers from which the girls of our day are happily free. Caroline and Rosamond Percy, and Belinda Portman are surely model young women: they have a superlative degree of good sense, and in the critical matter of forming a matrimonial engagement they display a strength of mind that is nothing less than heroic. Rosamond, who reminds us of Miss Austen's Emma, never allows her eager imagination to get the better of judgment, and has a mind far too well regulated ever to have fallen into Emma's mistakes. Miss Edgeworth, however, has too much real penetration and discrimination to catalogue mankind into saints and sinners, and even when she presents us with such paragons as Caroline Percy and Count Altenberg, she contrives to impress us with a belief in the reality of their existence. Her novels, then, though they are each and all "moral tales," are never dull sermons, and in spite of their freight of moral teaching are of the lively and amusing. There are noticeable points of resemblance between Miss Edgeworth and Miss Austen, and in reading their books we frequently come upon some saying that seems equally characteristic of them both, as for instance such passages as these from *Patronage:*

> His absolute dependence upon others for daily amusement and ideas gave him the semblance of being sociable, and his total want of dignity of deportment gave superficial observers the notion that he was good-natured.
>
> When people are interrupted they imagine they have much more to add. Let them go on and they will come to the end of their sense and even of their words sooner than they or you could possibly expect.

Miss Edgeworth, however, is a more ambitious artist than Miss Austen; she uses a larger canvas and crowds it with more figures, sometimes, as in *Patronage*, overmuch so for the best management of their action. It would be very unfair to call the personages in this novel conventional, for however familiar to us nowadays are such characters as the Falconer family, they were new to Miss Edgeworth's first readers. The same may be said of the most successful figure in the book, that of the statesman, Lord Oldenburgh, who we fancy may have helped in suggesting to Bulwer one of his favorite fictitious types. *Belinda* is superior to *Patronage* in construction and in liveliness of interest. Here, too, we have to remember that whatever lack of freshness the characterization may have for us is due to the multiplication of novels at the present time and the countless number of our fictitious acquaintance. The story of Belinda, the good angel of the fashionable worldling, Lady Delacour, is cleverly told, with a plenty of wit and of animated dialogue, and the author cannot help it if her sinner is the most interesting person in the book.

That Miss Edgeworth had the Irish humor as well as the Irish wit is manifest in *Castle Rackrent*, which she calls a piece of "good-natured raillery" rather than a serious satire. It is Thackerayean in its rollicking extravagance, yet in spite of the author's disclaimer it has enough resemblance to the reality of certain types of Irish character to give point to the caricature. Her well-known *Essay on Irish Bulls* strikes us as a somewhat dry discourse on so lively a theme.

In addition to the novels already mentioned she wrote *Helen*, *Ormond*, *Vivian*, *Manœuvering*, *Almeria* and *Leonora*, and other tales of more or less merit, each intended to illustrate some theory of morals, the last named being a protest against the sentimentalist fashion of thought created by Rousseau's *Nouvelle Heloïse* and Goethe's *Werther*. Conjointly with her father she wrote a treatise on *Practical Education*, and published also numerous juveniles, of which the best-known are *Rosamund*, *Harry and Lucy*, the *Popular Tales*, and *The Parent's Assistant*. Besides these she composed a good many short dramas, all alike intended to convey moral instruction to the young. That she had great faith in her method of impressing the youthful mind is seen in her preface to *The Parent's Assistant*, where she quotes Dr. Johnson in order to disagree with him. That great moral dictator had remarked that "babies do not like to hear stories of babies like themselves; they require to have their imaginations raised by tales of giants and fairies, castles and enchantments," upon which Miss Edgeworth comments:

> Is this a reason why they should be indulged in reading them? Why should the mind be filled with fantastic visions instead of useful knowledge? Why should so much valuable time be wasted? Why should we vitiate their taste and spoil their appetite by suffering them to feed upon sweetmeats?

Of course the simple answer to her "why" lies in the fact that the mind of a child compelled to feed only on "useful knowledge" and denied indulgence in the fantastic visions of giants, fairies, etc., would remain as undeveloped on the side of the imagination as the mind of a grown person who should cultivate his logical faculty and accumulate facts of science and should never read a line of poetry or a page of fiction. Miss Edgeworth, however, was in reality less narrow in her judgment than this would make her appear. She was herself a person of varied reading, and of general culture as well as information, and there is much admirable good sense in her notions as to the training of the young. The excess of the didactic element in her novels injures them as works of art, and in this respect they are inferior to those of Miss Austen; but on the other hand, and perhaps for this very reason, they exercised a stronger influence on her contemporaries, who measured them by a lower ideal of literary art than we have reached today, and who, having seen in others, or felt in themselves, the unsettling effects of the French Revolution, were able to recognize the soundness of Miss Edgeworth's views on matters of moral sentiment and conduct.

AN EMERSON CONCORDANCE.

Being a Partial Index to Familiar Passages in his Poems.

Page-references are to *Selected Poems* [Copyright, 1876, Houghton, Mifflin & Co.]; for the convenience of those using earlier editions, the name of the poem is given with each reference. In making the index the plan has been to select from each line or paragraph the most striking and significant word or words.

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WOOD ROSE. Loved the w.-r. and left it on its stalk.— *Forbearance*, p. 77.
WOODS. W. at heart are glad.— *Waldeinsamkeit*, p. 157.
WORKETH. W. high and wise.— *Ode*, p. 208.
WORLD. W. rolls round, mistrust it not.— *May-Day*, p. 47.
WORM. Starred eternal w.— *I. D. and C. Love*, p. 108.
Striving to be man, the w.— *May-Day*, p. 42.
WORSE. Alike to him the better, the w.— *Woodnotes*, II, p. 140.
WREATH. W. shall nothing miss.— *S. of Nat.*, p. 159.
WRITE W. the past in characters.— *S. of Nat.*, p. 160.

YAWNS. Y. the pit of the Dragon — *Sphinx*, p. 9.
YELLOW-BREECHED. Y.-b. philosopher.— *Humblebee*, p. 60.
YOUNG. Always find us y.— *Ode to Beauty*, p. 82.
YOUTH. Y. replies, *I can.*— *Voluntaries*, p. 211.

ZODIAC. On the half-climbed z.— *Threnody*, p. 198.
ZONES. Of all the z. and countless days.— *S. of Nat.*, p. 162.

Note. Quite a number of poems that appeared in the familiar brown-cloth editions were omitted by Mr. Emerson in the 1876 edition. Our love for him is so great that we hardly dare say, against his wishes, that we hope every scrap of his poetry will be included in some complete edition, after the expiration of the present copyright. But, certainly, the poems he omitted are too good to be lost. He also changed a few lines in the poems given in the final edition of 1876. W. S. KENNEDY.

Bird-Bolts: Shots on the Wing. By Francis Tiffany. [George H. Ellis. 75 cents.]

This little collection of thumb-nail sketches is the sort of book that one may take up in idle moments with not a little consequent profit and pleasure. The author possesses an undoubted gift of humor; if his bolts sometimes overshoot the mark it is because his good intentions strain the bow a trifle too far. To keep the golden mean between didacticism and trifling is difficult enough and it is no disgrace to bear too far toward the moral side. Mr. Tiffany believes that amusement is a legitimate pursuit and may be sought in many ways, which leads him to ponder upon "the philosophy of the kitten;" he knows how to rout "inertia" on the principle that if man cannot make his own music he may at least be the receptive instrument of the thousand beautiful objects and scenes about him; so he queries as to the influence of great men upon the value of real estate (*e.g.* the Summer School of Philosophy in Concord). There is something peculiarly suggestive in likening the pressure of modern life upon feebler natures to that of a cider-press upon exhausted pomace; or in the sketch of the materialist eating an oyster and pronouncing it good as a "stupendous subjective idealist" with extraordinary faith in the validity of the human stomach!

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

The Publications of the New Shakspere Society.— A correspondent, who writes to thank us for the information in a late number concerning the New Shakspere Society, suggests that a list of the publications of the Society would be useful for reference, not only for those who may have occasion to consult them in the libraries, but for new members who may want to subscribe for certain past years in order to secure the works in which they are particularly interested.

We may premise that the publications are grouped in eight Series, the first of which includes the *Transactions* of the Society. This is mainly devoted to the more important papers read at the meetings. The other series are thus described in the annual Bulletin:

2. A Series of SHAKSPERE'S Plays, beginning with the best or most instructive Quartos, both singly, and in parallel Texts with other sketch-Quartos or the Folio, when the Play exists in both forms; and when not, from the Folio only. This Series will include *a.* Reprints of the Quartos and first Folio; *b.* trial-editions of the whole of *Shakspere's Plays* in the spelling of the Quarto or Folio that is taken as the basis of the Text. 3. A Series of the *Originals and Analogues of Shakspere's Plays*, including extracts from North's Plutarch, Holinshed, and other works used by him; 4. A short Series of *Shakspere-Allusion Books*, contemporary tracts, ballads, and documents alluding to or mentioning SHAKSPERE or his works; 5. A Selection from the *Contemporary Drama*, from Garrick's Collection, &c.; 6. *Works on Shakspere's England*, such as Harrison's celebrated *Description of England*, W. Stafford's *Complaint*, &c.; 7. A chronological Series of English *Mysteries*, *Miracle-Plays*, *Interludes*, *Masks*, *Comedies*, &c., up to Shakspere's time; 8. *Miscellanies*, including (at Mr. Tennyson's suggestion) some facsimiles of Elizabethan and Jacobite handwritings, to show what letters would be most easily mistaken by printers; and (at the late "George Eliot's" suggestion) reprints of last-century criticisms on SHAKSPERE, to show the curious variations in the history of opinion concerning him; besides other occasional works.

The following are the works already issued in the various Series, arranged in the order of their publication:

FOR 1874:

Series I. *Transactions.* 1. Part I, containing 4 Papers, editions of the genuine parts of *Timon* and *Pericles*, and details of that of *Henry VIII*, &c.

Series II. *Plays.* The 1597 and 1599 Quartos of *Romeo and Juliet*, in *a.* simple Reprints; *b.* Parallel Texts, by P. A. Daniel, [*b. presented by Prince Leopold.*]

Series IV. *Shakspere Allusion-Books.* 1. Part I. 1592–8 A.D. (Greene's Groatesworth of Wit, 1592; Chettle's 'Kind-Harts Dreame,' 1593; five sections from Meres's *Palladis Tamia*, 1598, &c.); ed. C. M. Ingleby, LL.D.

For 1875:

Series I. *Transactions*, 2, 3. 1874, Part II; 1875–6, Part I, Containing Papers by Messrs. Hales, Fleay, Simpson, Spedding, and Profs. Ingram and Delius, with Reports of the Discussions on them.

Series II. *Plays.* 4. A revised Edition of the second, or 1599, Quarto of *Romeo and Juliet*, collated with the other Quartos and the Folios; edited by P. A. Daniel, Esq., with Notes, &c. 5, 6. *Henry V, a.* Reprints of the Quarto and Folio, edited by Dr. Brinsley Nicholson.

Series III. *Originals and Analogues.* 1. Part I. *a.* The Tragicall Historye of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar[thur] Br[ooke], 1562; edited by P. A. Daniel, Esq. *b.* The goodly hystory of the true and constant loue between Rhomeo and Julietta; from Painter's *Palace of Pleasure*, 1567; edited by P. A. Daniel, Esq.

For 1876:

Series II. *Plays.* 7, 8. *The Two Noble Kinsmen*, by Shakspere and Fletcher; *a.* A Reprint of the Quarto of 1634; *b.* a revised Edition, with Notes, by Harold Littledale, Esq., B.A., Trinity College, Dublin. (*The latter presented by Richard Johnson, Esq.*)

Series VI. 2. *a. Tell-Trothes New-Yeares Gift*, 1593, with *The passionate Morrice. b.* John Lane's *Tom Tel-Troths message and his Pins Complaint*, 1600. *c.* Thomas Powell's *Tom of all Trades, or the Plaine Pathway to Preferment*, 1631. *d. The Glasse of Godly Loue*, [1569]. (*Presented by 3 Members of the Society.*) Edited by F. J. Furnivall, M.A.

3. William Stafford's *Examination of certeyne Complaints in these our Days*, 1581; ed. F. D. Matthew and F. J. Furnivall. (*Presented by the Earl of Derby.*)

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4. Phillip Stubbes's *Anatomie of Abuses*, 1 May, 1583; Part I, § 1; ed. F. J. Furnivall.

Series VIII. *Miscellanies.* 1. Prof. Spalding on *The Two Noble Kinsmen*, and the Characteristics of Shakspere's style (1833). With Memoir by Dr. Hill Burton.

For 1877:

Series I. *Transactions.* 4. Part II. for 1875–6, containing Papers by Prof. Delius, Miss J. Lee, &c., Time-Analyses of the *Merchant of Venice*, *Othello*, &c., Brutus's and Antony's speeches over Cæsar's corpse, from the Englished *Appian's Chronicle*, &c.

Series II. *Plays.* 9. *Henry V*, Parallel-Texts of the First Quarto (1600) and First Folio (1623) editions, edited by Brinsley Nicholson, M. D., with an Introduction by P. A. Daniel, Esq.

Series VI. *Shakspere's England.* 1. William Harrison's *Description of England*, 1577, 1587, edited from its two versions by Fredk J. Furnivall, M.A. Part I, with an enlarged copy of Norden's Map of London by van den Keere, 1593, and Notes on it by H. B. Wheatley, Esq.

For 1878:

Series I. *Transactions.* 5. Part I. for 1877–9, containing Papers by Mr. Spedding, Mr. Rose, &c.

Series VI. *Shakspere's England.* 5. William Harrison's *Description of England*, 1577, 1587, Pt II, with Maps and Engravings, ed. by F. J. Furnivall, M.A.

Series VIII. *Miscellanies.* 2. Robert Chester's *Love's Martyr*, 1601, in which Shakspere's lines on the 'Phœnix and Turtle' were first published, edited by the Rev. A. B. Grosart, LL.D.

For 1879:

Series I. *Transactions.* 6. Part II. for 1877–9, Mr. Daniel's Time-Analyses of Shakspere's Plots.

Series IV. *Allusion-Books.* 2. *Shakspere's Centurie of Praise*, the 2nd edition, by C. M. Ingleby, LL.D., and Miss L. Toulmin Smith. (*Presented mainly by Dr. Ingleby.*)

Series VI. 6. Stubbes's *Anatomie of Abuses* (in Dress & Manners), Part I, Section 2, with extracts of his Life of his Wife, 1591, and other Works, with many woodcuts: ed. F. J. Furnivall, M.A.

For 1880:

Series I. *Transactions.* 7. Part III. for 1877–9, Papers by Miss Phipson, Mr. Ruskin, &c.

Series II. *Plays.* 10. *Henry V: c.* a revised edition of the Play, by Walter G. Stone, Esq.

Series VI. *Shakspere's England.* 7. The Rogues and Vagabonds of Shakspere's Youth, ed. by E. Viles and F. J. Furnivall. (*Presented by Mr. Furnivall.*)

For 1881:

Series I. *Transactions.* 8. Part I. for 1880–2, Papers by Dr. B. Nicholson, Dr. Tanger, &c.

Series VI. *Shakspere's England.* 8. Harrison's *Description of England*, 1577, 1587. Part III, with Engravings, &c., and a Paper on Elizabethan Houses by. W. Niven, Esq., Architect; ed. F. J. Furnivall, M.A.

Series VI. *Shakspere's England.* 9. A chromo-photo-lithograph of Old London Bridge, ab. 1600 A.D. as Shakspere saw it, from the unique original (the earliest full view extant) in Pepys's Library, Magd. Coll, Cambridge.

The following are now in press, and a good part of them will be among the issues for the present year:

A chromo-photo-lithograph of the Stratford Bust of Shakspere, produced by W. Griggs & Son.

Series I. *Transactions.* 9. Part II. for 1880–2. Papers by Mr. Furnivall, Dr. B. Nicholson, &c.

Series II. *Plays.* 11. *The Two Noble Kinsmen*, published 1634; *c.* Introduction and Glossarial Index, by Harold Littledale, B.A. (*Presented by the Trustees of the late Richard Johnson.*)

Series VI. *Shakspere's England.* 10. Harrison's *Description of England*, 1577, 1587. Part IV, and last, with Norden's Map of Westminster, &c., ed. F. J. Furnivall, M.A.

Series II. *Plays. Cymbeline: a.* a Reprint of the Folio, 1623; *b.* a Revised Edition, with Introduction and Notes, by W. J. Craig, M.A.

Series IV. *Allusion-Books.* 3. Two hundred and more Additions to *Shakspere's Centurie of Praise*, gathered by Members of the New Shakspere Society, and edited by F. J. Furnivall.

Series VI. 11. Stubbes's *Anatomie of Abuses*, Part II, A.D. 1583, ed. F. J. Furnivall, M.A.

Series VII. *Mysteries, &c. Five 15th-century Mysteries, with a Morality*, re-edited from the unique Digby MS. 133, &c., by F. J. Furnivall, M. A.

Series I. and IV. are brought out in octavo form, the others in quarto; and all are elegantly printed on heavy paper of fine quality. When bound they make very handsome volumes for the library.

NEWS AND NOTES.

— J. B. Lippincott & Co. have not yet exhausted the possibilities of T. Buchanan Read's poems in furnishing them matter for little illustrated holiday books. *Drifting* and *Brushwood* are to have a companion volume this year, in *Christine*, for which Frederick Dielman again supplies the illustrations. A complete edition of Read's poems, in one octavo volume illustrated, is to be brought out in the fall. James D. McCabe's *Our Young Folks Abroad* is to be followed up by *Our Young Folks in Africa*, which takes the same party of boys and girls over a region that affords plenty of scope for exciting situations and novel information. *Zoölogical Sketches* by Dr. Felix L. Oswald, a series of illustrated papers that were well received by the readers of *Lippincott's Magazine*, will be collected in book form similar to the same author's *Summerland Sketches*. An *édition de luxe* of Irving's *Sketch-book* and a memorial edition of E. H. Arr's *New England Bygones* will be the handsomest books upon Lippincott's holiday list. Both are to be printed from new stereotype plates, in large octavo form. The first will be illustrated by F. O. C. Darley and others, the latter by a corps of draughtsmen under the general supervision of Miss Emily Sartain, of Philadelphia, among whom are such names as Frost, Gibson, Gifford, Moran, Smillie, Birch, Hovendon, etc.

— Walt Whitman's works are to be published in future by Messrs. Ress Welsh & Co. of Philadelphia, who will have *Leaves of Grass* ready in a few days, and will follow it up in the fall with a volume of prose entitled *Specimen Days and Collect.* This will be divided into two parts, the first being autobiographical, and containing reminiscences of the boyhood and youth of the poet and recollections of the war, and the second part consisting of a collection of the essays which the poet has contributed to the New York *Critic*, *North American Review*, and other periodicals, together with some new matter.

— Mr. C. E. Lauriat, of the firm of Estes & Lauriat, has just returned from Europe, where he has been for ten weeks selecting books. He has brought back a large stock of fine works in every department of literature, mostly in fine or rare editions and luxurious bindings. Books rare or out of print; books extended by the insertion of valuable engravings; scarce editions of poets, dramatists, historians, biographers and novelists, and all in the best condition. Brief catalogue, part one — now printing — will be sent free to any address.

— J. B. Lippincott & Co. announce that they have made arrangements with the Directors of the Union League of Philadelphia to issue a brief but succinct history of that famous institution, which, starting at a critical period in the history of the nation, not only succeeded in overthrowing disloyalty in that city, but was the parent of the many similar institutions which did equally good work in the other great cities of the North. The book will be issued by subscription in one handsome quarto volume.

— Miss Florence Baily has written, and illustrated with handsome colored drawings, a poem entitled *Gleanings from the Fields of Life*, which Messrs Porter & Coates, of Philadelphia, are to issue in fac-simile for the holiday trade. They expect to make this one of the handsomest gift books of the season. The same house will bring out a new juvenile by Margaret Vandegrift entitled *Holidays at Home*, and a small quarto illustrated edition of *The Deserted Village*.

— Messrs. Roberts Bros. have in press *Under the Sun*, a volume of sketches from India — essays in natural and unnatural history, miscellaneous essays, etc., by Mr. Phil Robinson. They will also publish *Saints and Sinners*, comprising the same author's impressions of the West from travels among the Mormons and elsewhere.

— The August number of *The Century* contains a paper on "The Borderlands of Surrey," describing one of the most charming garden spots of England, and including among its illustrations, views of the home of Alfred Tennyson, and of "Brookbank," where George Eliot lived when she wrote *Middlemarch*.

— Messrs. Cassell, Petter, Galpin and Co. have in press a series of popular juvenile books written in words of one syllable. It will include *Robinson Crusoe*, the *Swiss Family Robinson*, *Æsop's Fables*, the *Pilgrim's Progress*, and *Reynard the Fox*, all printed in large type and illustrated.

— S. C. Griggs & Co., of Chicago, have in preparation *A System of Mental Philosophy*, by Prof. Asa Mahan; *A Practical German Grammar*, by Prof. W. C. Sawyer; and *The Development of English Literature and Language*, by Prof. A. H. Welsh.

— *Appalachia*, the attractive organ of the Appalachian Club, contains in its June number, the first of volume III, a topographical profile chart of the Mt. Washington range, which all visitors to that region will find of interest.

— Rev. Dr. J. W. Hinton has resumed the editorship of the *Quarterly Review* of the Methodist Episcopal Church South, succeeding the late Dr. T. O. Summers. This review is issued at Macon, Ga.

— Mr. Moncure D. Cor way has prepared a volume of notes on decorative art and architecture in England, which will be published by Harper & Bros., under the title of *Travels in South Kensington*.

— Robert Clarke & Co., of Cincinnati, publish this month Hovey's work on *Celebrated American Caverns*, especially Mammoth, Wyandot, and Luray, with maps and illustrations.

— A history of the Jeannette Arctic Expedition under the supervision of Mr. Raymond L. Newcomb, the naturalist of the voyage, is in preparation. It will be fully illustrated.

— Mr. Harold E. Warne and Mr. P. Charles Leadbeater are in charge of the new agency of Frederick Warne & Co., of London, just opened in New York city.

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— *The New Hampshire Poets*, a collection of verse by New Hampshire authors, is announced by the Claremont Stationery Co., of Claremont, N. H.

— Mary Ross Banks, the author of *Bright Days in the Old Plantation Time*, just issued by Lee & Shepard, is a well-known lady of Georgia.

— We understand that the next volume in Messrs. Osgood's Round-Robin series of novels will be a story of Italian life, entitled *Leoni*.

— A subscription edition of the complete poetical works of Paul H. Hayne is in preparation by D. Lothrop & Co., of Boston.

— *Our Continent* has changed its form to a handsome illustrated quarto of 32 pages. It will continue to appear once a week.

— Mrs. Consider Fisher, one of the leading characters in the novel *Cape Cod Folks*, died recently from consumption.

— President Gilman of Johns Hopkins University will write the life of *Albert Gallatin* for the American Statesmen series.

— Mr. James Miller has in preparation a *Browning Birthday Book*, with selections from the poems of Mrs. Browning.

— Cassell, Petter, Galpin & Co. will add about one hundred volumes to their list for the fall trade.

— A George Eliot Calendar for 1883 will be ready in due season.

Foreign.

— M. Paul Meyer of the Collége de France has printed in *Romania* a notice, with extracts, of the old French poem discovered by him at Cheltenham last year. The poem, which was written about 1225, contains a detailed biography of William Marshall, Earl of Pembroke who was Regent of England during the first three years of the minority of Henry III. It is thought to be of great literary and historical value.

— A society has been founded in St. Petersburg for the purpose of supplying the tramcars of that city with supplies of daily newspapers and illustrated weeklies. Passengers who avail themselves of these literary stores are to drop into a box a copeck for each paper they read, the payment being left to the honor of the readers.

— M. D. Bikelas of Athens, the author of *Loukis Laras*, has resumed his enterprise of translating Shakespeare into Modern Greek. Three plays — "Romeo and Juliet," "Othello," and "King Lear" — appeared in 1876, and he has now issued "Macbeth" and "Hamlet."

— Inscribed tablets are to be placed in Paris on the houses where Voltaire, Benjamin Constant, and Alfred de Musset died, where Mme. de Sévigné lived, and on the house occupying the site of that in which Jean de Meung wrote the *Roman de la Rose*.

— A magnificent volume on the Basilica of St. Mark's is in preparation by Ferd. Ongania of Venice. Only 500 copies will be printed, at the price of about 800 francs. Mr. J. W. Bouton is the agent for America. The work will be completed in 1884.

— The greater part of the contents of Dante G. Rossetti's house at 16 Cheyne Walk, Chelsea, has been sold. The house is itself of historic interest, being the oldest in Cheyne Walk, and the one described by Thackeray in *Esmond*.

— Mr. Wilkie Collins is writing a story on vivisection, which will be translated at once in French, German, Italian, Dutch and Spanish, by special arrangements with the author.

Obituary.

Giles. At Hyde Park, Mass, July 10, Rev. Henry Giles, aged 76, author of *Lectures and Essays*, *Christian Thought on Life*, *Illustrations of Genius*, and *Human Life in Shakespeare*.

Robertson. In London, July 9, the Rev. James Craigie Robertson, one of the Canons of Canterbury, and author of a number of works on ecclesiastical history.

NEW PUBLICATIONS.

Art.

ARCHITECTURE: Classic and Early Christian. By T. Roger Smith, F R I.B A., and John Slater, B. A., F.R.I. B.A. Scribner & Welford. $2 00

BEAUTIFUL HOUSES; Being a Description of Certain Well-known Artistic Houses. By Mrs. Haweis. Scribner & Welford. $1.50

Essays and Sketches.

NEWLY DISCOVERED FOURTH OF JULY ORATION. By Daniel Webster. Delivered at Fryeburg, Me., in 1802. A. Williams & Co. 25c.

BRIGHT DAYS IN THE OLD PLANTATION TIME. By Mary Ross Banks. Illustrated. Lee & Shepard. $1.50.

Fiction.

UNKNOWN TO HISTORY. A Story of the Captivity of Mary of Scotland. By Charlotte M. Yonge. Macmillan & Co. $1 75

TANIA'S PERIL. A Russian story. By Henry Gréville. T. B Peterson & Bros. 50c.

THE BRIDAL MARCH, and Other Stories. By Björnstjerne Björnson. Tr. by Rasmus B. Anderson. Author's edition. Houghton, Mifflin & Co. $1.00

A SANE LUNATIC. By Clara Louise Burnham. Henry A. Sumner & Co. $1.00

THE WONDERFUL FAN. By Aunt Ella. E. P. Dutton & Co. 50c.

YESTERDAY. Henry Holt & Co. $1.00

VILLA BOHEMIA. By Marie Le Baron. Kochendoerfer & Uric. Paper, 50c.

A MERE CAPRICE. By Mary Healy. Jansen, McClurg & Co. $1 25

ANNE. By Constance Fenimore Woolson. Illustrated by C. S Reinhart. Harper & Brothers. $1.25

CONDENSED NOVELS AND STORIES. By Bret Harte. Houghton, Mifflin & Co. $2.00

THE LIBRARY. *The Epicurean.* By Thos. Moore. — *Abdallah.* By Laboulaye. — *Vathek.* By Wm. Beckford. — *An Attic Philosopher in Paris.* By Emile Souvestre — *Romances and Extravagances* By Thomas De Quincey. — *Picciola.* By X. B. Saintine. — *Peter Schlemihl* and *The New Paul and Virginia.* Nashville, Tenn.: A. Setliff. Each 20c.

ANTINOUS. A Romance of Ancient Rome. By George Taylor. From the German by Mary J. Safford. Wm. S Gottsberger. 60c.

FRANKLIN SQUARE LIBRARY. *Marjory.* A Study — By the author of "James Gordon's Wife." 20c. — *Lady Jane.* A Novel. By Mrs. Oliphant. 10c. Harper & Bros.

MABEL VAUGHAN. By the author of "The Lamplighter." New edition. Houghton, Mifflin, & Co. $1.50.

LADY BEAUTY; or Charming to her Latest Day. By Alan Muir. G P. Putnam's Sons. 60c.

A WOMAN'S PERILS; or Driven from Home. By Mrs. James C. Cook. T. B. Peterson & Bros. 75c.

TWO DAYS. By W. Newport. Fords, Howard & Hulbert. 60c.

BIMBI. Stories for Children. By Ouida. J. B. Lippincott & Co. $1.25.

PRINCE HAL; or The Romance of a Rich Young Man. By Fanny Andrews (Elzey Hay). J. B. Lippincott & Co $1.25.

IRIS. By Mrs. Randolph. J. B. Lippincott & Co. $1.25.

THE LITTLE BRICK CHURCH. A Novel. By W. C. Faulkner. J. B. Lippincott & Co. $1.50.

MAJORY GRAHAM. A Novel. G. P. Putnam's Sons. $1.00.

ON THE BORDERLAND. A Novel. By Harriette A. Keyser. G. P. Putnam's Sons. $1.00.

HOOD'S OWN WHIMS AND ODDITIES OF LAUGHTER. With the original 174 illustrations. G. P. Putnam's Sons. 25c.

History.

THE RED MAN AND THE WHITE MAN IN NORTH AMERICA FROM ITS DISCOVERY TO THE PRESENT TIME. By George E. Ellis. Little, Brown & Co $3 50

THE EPOCH OF REFORM. 1830-1850. By Justin McCarthy. Charles Scribner's Sons. $1.00

HISTORY OF SHORTHAND. With a Review of its Present Condition and Prospects in Europe and America. By Thomas Anderson. London: W. H. Allen & Co. New York: Scribner & Welford. $4.50

Literature and Language.

CLASSICAL WRITERS. Edited by John Richard Green. *Demosthenes.* By S. H. Butcher. D. Appleton & Co. 60c.

THE CATILINE AND JUGURTHA OF SALLUST translated into English. By Alfred W. Pollard, B.A. Macmillan & Co. $2.00

Poetry.

IN THE HARBOR. Ultima Thule.—Part II. By Henry Wadsworth Longfellow. Houghton, Mifflin & Co. $1.00.

IN THE SADDLE. A collection of Poems on Horseback Riding. Houghton, Mifflin & Co. $1.00.

JESUS ONLY AND OTHER SACRED SONGS. By Albert Zabriskie Gray. A. D. F. Randolph & Co. $1.00

UNDER THE ASPENS. Lyrical and Dramatic. By Emily Pfeiffer. London: C. Kegan Paul & Co.

A PRAIRIE IDYL AND OTHER POEMS. Jansen, McClurg & Co. $1.00

Scientific and Technical.

THE ORDER OF THE SCIENCES. An Essay on the Philosophical Classification and Organization of Human Knowledge. By Charles W. Shields. Charles Scribner's Sons. 75c.

THE RELATIONS OF POLITICAL ECONOMY TO THE LABOR QUESTION. By Carroll D. Wright. A. Williams & Co. 60c.

THE PSYCHOLOGY OF THE SALEM WITCHCRAFT EXCITEMENT OF 1692 AND ITS PRACTICAL APPLICATION TO OUR OWN TIME. By George M. Beard, M.D. G. P. Putnam's Sons $1.00

GUIDES FOR SCIENCE-TEACHING. No. VII. Worms and Crustacea. By Alpheus Hyatt. Ginn, Heath & Co. Paper. 35c.

LINGUISTIC ESSAYS. By Carl Abel. Houghton, Mifflin & Co. $4 00

TAXIDERMY WITHOUT A TEACHER. A Complete Manual of Instruction for Preparing and Preserving Birds, Animals and Fishes, etc. By Walter P. Manton. Illus. 2d ed. Lee & Shepard. 50c.

HINTS AND HELPS FOR THOSE WHO WRITE, PRINT OR READ. By Benjamin Drew. Lee & Shepard. 50c.

THE COUES CHECK LIST OF AMERICAN BIRDS. Second Edition, Revised to Date, and Entirely Rewritten, under Direction of the Author, with a Dictionary of the Etymology, Orthography, and Orthoëpy of the Scientific Names, the Concordance of Previous Lists, and a Catalogue of his Ornithological Publications. Estes & Lauriat. $3.00

KANT'S CRITIQUE OF PURE REASON. A Critical Exposition. By Geo. S. Morris, Ph D. S. C. Griggs & Co $1.25

ELEMENTS OF POLITICAL ECONOMY, with especial reference to the Industrial History of Nations. By Robert Ellis Thompson, M.A. Porter & Coates. $1.50

THE SCIENCE OF ETHICS. By Leslie Stephen. G. P. Putnam's Sons. $4.00

A PRACTICAL METHOD FOR LEARNING SPANISH. By A. Ramos Diaz de Villegas. Wm. S. Gottsberger. 75c.

ESSAYS ON THE FLOATING MATTER IN THE AIR; in relation to Putrefaction and Infection. By John Tyndall, F R.S. D. Appleton & Co. $1.50.

ANTS, BEES AND WASPS. A Record of Observations on the Habits of the Social Hymenoptera. By Sir John Lubbock. D. Appleton & Co. $2.00.

POLITICAL INSTITUTIONS: Being Part V. of the Principles of Sociology. (The concluding portion of Vol. II.) By Herbert Spencer. D. Appleton & Co. $1 50

OUR NATIVE FERNS AND THEIR ALLIES. Second and enlarged edition. By L. M. Underwood, M. D. Illustrated. Published by the author: Bloomington, Ill. $1.25.

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Loans on personal and collateral security	291,176.48
Deferred life premiums	76,040.56
Premiums due and unreported on life policies	42,649.64
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Amount life insurance in force	$21,945,000
Total claims paid in life department	1,922,000
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Whole number Accident Claims paid	77,452
Whole amount Accident Claims paid	$5,077,000
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ABOUT SOME MODERN AUTHORS.*

THESE personal sketches of noted modern English and American authors form the second volume in Mr. "William Shepard's" series upon "The Literary Life," of which the first volume, *Authors and Authorship*, was reviewed on p. 25 of our present volume. The book supplies many of those particulars about the appearance, home, family, domestic habits, literary methods, etc., etc., of living or lately living authors which a considerable portion of the reading public is always curious to learn. Of the living there appear Ruskin, Cardinal Newman, Tennyson, Whittier, Lowell, Holmes, Whitman, Swinburne, Oscar Wilde, and Robert Browning; of the lately living, Carlyle, George Eliot, Emerson, Bryant, Longfellow, Hawthorne, Bayard Taylor, Mrs. Browning, Dickens, and Thackeray. A concluding chapter groups together a number of younger writers — William Black, Matthew Arnold, William Morris, Jean Ingelow, Owen Meredith, and "Ouida." The book does not profess to be one of much original writing; it is largely a compilation of descriptions already in type. It brings together various accounts and cements them into one. But it fulfills its object acceptably, and presents a really large amount of information possessing many elements of interest.

Taking Ruskin, the first of Mr. Shepard's living subjects, as an example of his method, we find at the outset two descriptions of his personal appearance extracted from recent articles in *Lippincott's Magazine* and *Harper's Monthly*. Then follows a page written by Mr. Shepard himself touching Ruskin's benevolent eccentricities; then one of Ruskin's letters illustrating how bitter he can be with his pen; then a couple of pages on his worship of Carlyle; and, finally, an apposite quotation from Mr. George W. Smalley, the London correspondent of the New York *Tribune*.

The little which Mr. Shepard has to say about Tennyson illustrates how skillfully and successfully the Poet Laureate has kept himself out of public observation, how effectively he has eluded even newspaper reporters and interviewers. Tennyson figures dimly in R. H. Horne's *Spirit of the Age* (1844), and is a baffling subject in William Howitt's *Homes and Haunts of the Poets* (1847). Fanny Kemble alludes briefly in her *Records of a Girlhood* to an evening spent with him in 1832, and twenty-two years later Hawthorne just grazes him in the rooms of the Manchester Exhibition, as stated in his *Note-Books*. Caroline Fox, too, has a reference to him in her recently published *Memories*. But this is about all. From a collection of current newspaper paragraphs, however, Mr. Shepard constructs this picture of the man, which probably has some truth in it, and which we insert here for what it is worth:

> Tennyson's manner [we are told] has a brusqueness and bluntness about it which is at first rather startling to one who has only known him through his books. He utters his opinions in a plain, straightforward way, choosing the homeliest Saxon words and rarely rising to anything like the heroic strain. His disregard of the conventionalities of life is, however, thoroughly natural and unaffected. . . . He is an inveterate smoker. . . . A brother poet who spent a week with him at his country-seat says that Partagas, Regalias, and Cabanas have no charm for him. He prefers a pipe, and of all pipes in the world the common clay pipe is his choice. His den is at the top of the house. When he sits down to work in the morning a huge tobacco-jar, big enough for an ancestral urn, is at his feet, together with a box full of white clay pipes. Filling one of these, he smokes until it is empty, breaks it in twain, and throws the fragments into another box, prepared for their reception. Then he pulls out a fresh pipe, fills it, smokes it, and destroys it as before. He will not smoke a pipe the second time. . . . His chief delight is not in communion with his fellows. Rather is it to lounge at the window of his study, surrounded by a few choice books of favorite authors, and in full view of the magnificent island scenery with the gray line of undulating hills and the streak of silver sea in the distance.

The picture of Cardinal Newman consists merely of an excerpt from Principal Shairp's essay on Keble, and is hardly to the point. For Whittier there is but a single page, and half of that is a "vignette" taken by Frederika Bremer more than thirty years ago, when the good Quaker Poet had "a figure slender and tall, a beautiful head with refined features, black eyes full of fire, dark complexion, a fine smile, and lively but very nervous manner." Some of these physical traits remain. Lowell also is seen as sketched by Miss Bremer, but again, more recently, by Justin McCarthy, who claims that there is "something very English-looking" in him. Holmes we see through the spectacles of David Malral, a Scotchman who visited America in 1863, and who was taken by James T. Fields to hear one of the genial Doctor's lectures at the Harvard Medical School — "a plain little man," the Scotchman describes him, "in conversation . . . animated, and cordial, — sharp, too, taking the word out of one's mouth." On this same occasion Mr. Malral saw Agassiz, "a man who, but for his dark, keen eyes, would look more like a jovial English squire than a devotee of science;" and beside him was "a man of strangely different build — a gaunt, long-limbed man — dressed in a high-collared surtout, his piquant New England face peering down over the old-fashioned black kerchief that swathed his long, thin neck." This was Emerson. Walt Whitman is photographed in the days twenty years ago, when he went about in a roll-away collar, bared and hairy breast, a sailor's neck-handkerchief, a close-fitting monkey-jacket, and a big black slouch hat; and the description is supplemented by M. D. Conway's account of a visit to him, first published in 1865 in the *Fortnightly Review*. Swinburne is shown sitting at Browning's feet, and Oscar Wilde in his Byronic collar and placid smile.

Of the sketches of authors not living, those of Carlyle and Dickens are the amplest, but neither in their cases nor in those of Emerson, George Eliot, Hawthorne, Bryant, or Bayard Taylor is there much with which students of modern literature are not familiar. The book is a very tasteful one outwardly, and very readable for all who have yet to make the personal acquaintance of the notabilities named.

* Pen Pictures of Modern Authors. Edited by William Shepard. G. P. Putnam's Sons. $1.25.

WILLIAM RUFUS AND HENRY THE FIRST.*

THESE two solid octavos, respectively of 624 and 732 pages, furnish an example of the laborious and exhaustive method with which English specialists are now rewriting English history, chapter by chapter. And what a satisfaction it is to open a work which is so thoroughly equipped with every convenience either for perusal or for consultation, and which shows throughout such evidences not only of scholarly investigation, but of literary finish! Each volume is provided with an extended analytical table of contents, each topic in each chapter having a line to itself, and the dates being entered in the margin; this matter alone aggregating some sixty pages in the two volumes. Each volume has also several pages of careful additions and corrections, and more than a third of volume second is occupied with elaborate historical notes and a minute index. At least six maps in colors are bound in with the text,

* The Reign of William Rufus and the Accession of Henry the First. By Edward A. Freeman. Two volumes. Oxford: The Clarendon Press. $8.00.

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but we observe no list of them, an omission which is certainly a defect.

William Rufus and Henry the First were two English monarchs of the Norman line whose reigns were joined precisely at the commencement of the 12th century. The Norman Conquest had brought to an end the long Saxon rule of England, and William the Conqueror had laid with a firm but not always considerate hand the foundations of the new order. William II, the Conqueror's second son, named Rufus from the color of his hair, succeeded his father in 1087; died, as has been believed, by a hunting accident in the New Forest, in 1100, and was succeeded in his turn by his youngest brother, Henry I. Two brief passages from Dr. Freeman's work touching the death of William and the accession of Henry take us at once to the very heart of the work, and exemplify its spirit:

He [William] now mounted his horse and rode into a wooded part of the forest to seek his sport, the sport of those to whom the sufferings of the wearied, wounded, weeping beast are a source of joy. Count Henry, the King's brother, William of Brateuil, and other nobles went forth to the hunt, and were scattered about towards different points. The King and the Lord of Poix kept together, with a few companions, some say; others say that they two only kept together. The sun was sinking towards the west when an arrow struck the King; he fell, and his reign and life were ended. This is all that we can say with any positive certainty. That the arrow came from the bow of Walter Tirel is a feature common to nearly every account; but all the details differ. In one highly picturesque version . . . Walter fled at once the King fell. He thrice cried for the Lord's body. But there was none to give it to him; the place was a wilderness far from any church. But a hunter took herbs and flowers and made the King eat, deeming this to be a communion. Such a strange kind of figure of the most solemn act of Christian worship was not unknown.

. . . . . .

On the day of the Red King's fall Count Henry was hunting in the New Forest, but not in the same immediate part of it as his brother. The tale ran that the string of his bow broke, that he went to the house of a churl to get wherewithal to mend it. While the bowstring is mending, an old woman of the house asks one of the Count's companions who his master was. He answers that he is Henry, brother of the King of the land. She tells them that she knows by augury that the King's brother shall soon be King himself, and bids them remember her words. Henry turns again to his sport, but, as he draws near to the wood, men meet him, one, two, three, then nine and ten, telling him of the King's death.

The *History of the Norman Conquest* has already been written by Dr. Freeman in a series of five volumes, with a sixth containing an index; of which five volumes the first treats of preliminaries as far as to the election of Edward the Confessor; volume the second of Edward the Confessor's reign; the third of the reign of Harold; the fourth of William the Conqueror; and the fifth of the "Effects." The new work goes on where the old left off, and the old is simply one of the ablest and most important of historical productions in the English language. Dr. Freeman has his theories, but he never fails to send the reader to his authorities to test the theories; and as no historian surpasses him in pains and thoroughness of research, so few equal him in clearness and beauty of style.

We should find it difficult to say which of the seven long chapters into which the present two volumes are cast supplies the more fascinating reading—whether the account of William's early days, including the portrait of the man; or the spirited narrative of his early wars in Normandy and Scotland; or the description of the famous Anselm, whom William introduced to the archbishopric of Canterbury, and whose history is treated with great fullness and independence of judgment; or the later wars in Northumberland, Wales, and France; or the incoming of Henry and the invasion of Robert Bellême. Wherever these books are opened they disclose a fresh and animated interior; a scene set with scrupulous fidelity to the truth; groups of famous men whose names are for all time; and events which had greatly to do with shaping the civilization of the West to its present issues. It is trite to call such works monuments, but monuments they are in the truest sense of the word.

THE RED MAN AND THE WHITE.*

DR. ELLIS is well known as a rare mine of historical lore, especially in New England affairs, and this book will add to his reputation, not only because of its wealth of detail, but through its broad, robust, judicial, plain-spoken and statesmanlike analysis of the ever vexed and distressing Indian problem. The basis of the book was a course of twelve lectures before the Lowell Institute, as its present form clearly shows. The style is easy, and runs sometimes into rare, keen wit, as when the author says of the origin of the Indians:

When the Indians are all gone, we may perhaps be able to tell whence they came.

Dr. Ellis's plan leads him to a general survey of the treatment of North American Indians by the European nations who meddled with them. When Columbus discovered America, he fancied he had struck the Indies, and on his last voyage wrote to Ferdinand and Isabella that he was within nineteen days' land journey of the Ganges. Hence the name given to our aborigines. The Spaniards and the Puritans called them "the heathen," and that very phrase colored their after treatment and assertion of authority over them. The French called them "savages," and, upon the whole, made the best masters of any. The Spaniards searched for gold, the French for furs, while the English planted corn. But the planting cleared the wilds to civilization, and therefore the English blood alone this day controls the northern continent. Pope Alexander VI gave the Spanish and Portuguese monarchs all the lands their seamen might discover, to the great disgust of Francis I, who bluntly said he should like "to see the clause in Adam's will which entitled his brothers of Castile and Portugal to divide the New World between them."

Spain was ever a bloodhound on the track of the Indian, and pursued him without mercy. With the exception of Isabella, and a few honest priests, who strove hard to save the race, the whole Spanish treatment of the Indians is a disgrace to humanity. And this, too, in the name of religion. After Cortez had slain a large number of Indians in his first encounter at Tabasco, he held high mass and named the bloody spot "St. Mary of Victory." Las Casas dryly says that "this was the first preaching of the gospel by Cortes in New Spain." The same author writes that the Spaniards once actually hanged thirteen Indians "in honor and reverence of Christ our Lord and his twelve apostles." Columbus, in 1488, writes to Ferdinand that, "in the name of the Sacred Trinity," he thinks so many slaves can be supplied to the Spanish markets. A town in Cuba, where the Spaniards had massacred all the natives, was named "St. Mary of the True Peace," and its armorial shield bears a dove with the olive branch, a rainbow, and a cross! What wonder that Columbus writes, twelve years after his great discovery, that "six parts out of seven of the natives are dead, all through ill-treatment and inhumanity."

The French came in contact with the Indians about a century after the Spaniards, and their behavior toward the red man was vastly better. A Frenchman could actually fraternize with an Indian, and lie in his miserable, squalid hut, as the Englishman never would. The French Jesuit, above all, was tender and patient toward the wild man amid personal discomfort and self-sacrifice which form one of the most pathetic pages of missionary history. Dr. Ellis's tribute to the French Jesuits in Canada is generous and just. Even our own apostle, John Eliot, hardly shows better, if as well.

The eleven chapters of Dr. Ellis's book contain so much rare Indian history that it is hard to know exactly where to cull. "The Indians," he says, "are a people with a history, but without an historian." He advances the curious statement that two hundred years ago there were as many below as above the Indian in the social scale, and adduces the Scotch Highlanders for example. He shows how the Indian felt himself a part of nature, and therefore not averse to dirt, wild beasts, raw flesh, heat and cold, or even the pangs of the winter famine. "The trails through the deep forest were common to him and the beast. The deer and the buffalo made his turnpikes."

In the matter of our treatment of the Indian Dr. Ellis is very explicit. The Puritan

* The Red Man and the White. Man in North America, from its Discovery to the Present Time. By George E. Ellis. Little, Brown & Co. $3.50.

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started out with a wish to evangelize the Indian; but he very soon found his stomach too sensitive to Indian sordidness, and, after King Philip's war and its massacres, he came not only to loathe, but to hate, a red-face. This temper maintains itself still at the West. We converted a few, and the rest have steadily perished at our touch. As to the Indian policy of our Government, after frankly saying that full investigation has greatly modified his former impressions, the author continues:

> Certainly I feel warranted in making the emphatic assertion that there is no evidence that our Government is justly chargeable, at any period, with intentional fraud, or with heedless indifference to its responsibilities in this matter.

He says that the Indians have cost us already some $700,000,000, and more bills are to come in; and that, in his wild state, it requires seven square miles to support an ordinary Indian family.

Dr. Ellis's history of the future of the Indians is a very definite one, well backed by authorities, yet sure to be much discussed, and perhaps resisted. However the country decides the matter, this book will give great help in reaching a right judgment.

MRS. OLIPHANT'S LITERARY HISTORY OF ENGLAND.*

IT would be easy to find fault with this work for what it is not, and for what it does not do; but it is quite as easy, and we believe better, to praise it for what it is and for what it does do. We prefer to take it in the latter way, and so taken we must think it performs a useful service and performs it well. English literature, as it flows out of the eighteenth century into the nineteenth, is not a single stream, confined to a single and well-defined channel, easily and precisely to be followed; it is a mighty system, like the system of the Amazons, having, it is true, a general central volume and direction which can be pointed out and traversed, but also fed by a hundred branches, which in turn spring from a thousand sources, making it impossible, absolutely impossible, for the explorer to do more than ascend or descend the main current, with passing glances only at its tributaries. As Mrs. Oliphant says in her preface:

> The subject is a great one, and so manifold in its details that it is impossible not to have made omissions in various quarters; and especially in those on which she can pretend to least knowledge, in the graver literature of Science and Philosophy. It was intended originally that the work should extend farther, and come down to the elder figures even of our own times, the poets who are now regnant in England, and the many eminent writers who have but just departed; but the period before our own, which has formed them and us, and which reaches into our own by so many survivals, was found too rich and ample to allow of further additions. The aim of the author has been throughout rather to give, as fully as she was able, a history of the new departures, in poetry above all, in criticism, in fiction, and, to the extent of her ability, to indicate those which have occurred in history and philosophy — than to undertake an absolute commentary upon every individual writer. She is prepared to be told that she has passed too lightly over some important names; and if some lesser ones have escaped her altogether, to receive with humility any strictures which may be pronounced upon her on this account. Her aim has been to set forth the remarkable outburst of new and noble genius by which the end of the last century and the beginning of our own was distinguished, and made into a great and individual age in literature. It is hard to cut the line clear across all those intertwinings of human life and influence by which one generation links itself to another; and consequently the story will be found to overlap the boundaries on both sides, now going too far back, now reaching too far forward.

Shielded by this profession of her purpose, Mrs. Oliphant's work is certainly to be judged on its positive rather than its negative side.

We believe we cannot better satisfy the reader's desire to know the exact character of the three volumes than by proceeding to give in compact form a complete analysis of their contents, volume by volume, chapter by chapter, and topic by topic, with the distribution of pages. The subject is so fully within the range covered by the *Literary World*, that such a use of our space is certainly a wise expenditure:

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The foregoing analysis discloses at once the scope and the limitations of Mrs. Oliphant's survey, her sense of proportion and relation, and her attraction towards some obscure names which one would hardly expect to find in such a general review. Measured by the amount of space enjoyed, Cowper and Scott are her heroes. Burns and Wordsworth stand next. Byron, Shelley, and Coleridge follow closely. The Edinburgh "Critics" have an important place; the chapter on Maria Edgeworth, Jane Austen, and Susan Ferrier, is particularly good. To each chapter are appended brief tabular statements showing the principal writings of each of the authors named, with the leading biographical dates and particulars. There is a good index to the whole work at the end of the third volume, but the table of contents should have gone into much greater detail.

Mrs. Oliphant's work is more truly a literary history than a literary criticism. She includes the leading points and lines in the lives of her authors, with accounts and estimates of their several productions. The dictates of her conscience are never hushed by her admiration for genius. Thus, comparing Coleridge and Southey, Coleridge and Wordsworth, with Shelley and Byron, she says:

> What a wonderful difference between that frugal and poor brotherhood, pure, honourable, and unknown, in all their flush of youthful ardours and high thought, and this other two, perhaps more splendidly endowed, richer, of higher fortunes, and far more unhappy!

Wolfe's "Lines on the Burial of Sir John Moore" she finely and justly ranks as

> among the most remarkable instances on record of real poetic life, in distinction from the hundred fictitious and ephemeral lives which flutter and die, and leave no trace behind. How many volumes, nay libraries, have dropped easily into oblivion, while these half dozen stanzas have lived and lasted!

In the chapter on Scott, after alluding to his enrichment of his country's fame, she pleasantly adds:

> This has been one of the unhappy particulars in the fate of Ireland, with which misgovernment has had nothing to do. She has had no Burns and no Scott. Her beautiful scenery has never been populated with noble and gentle human beings claiming the interest of the world. Her genius has wasted itself in wild verses, in the records of wild pranks and jokes.

Wordsworth is thus introduced:

> A young pair from the north country, brother and sister, he a young man of serious mind and aspect, she a delicate spirit, a sort of poetical Ariel; both of them overflowing with poetry and enthusiasm, had come to the neighbourhood some time before. They were orphans and had been long separated; and the pleasure of setting up a sort of home together, enhanced by the still greater pleasure that each was to each the most congenial companion, filled their lives. Their means were as humble as those of the other young poets with whom they had not as yet been brought in contact, but more certain. Wordsworth had produced scarcely anything and earned nothing: but he had inherited from a friend a little fortune, £900, upon the interest of which he felt himself passing rich. And Dorothy had a hundred pounds of her own. What was wanted more to be happy?

There are marks of hasty writing in some of Mrs. Oliphant's pages; she has written

*The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century. By Mrs. Oliphant. In three vols. Macmillan & Co. $3.00.

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rather for the people than for the literary profession; as respects her treatment of authors she has obviously had in mind "the greatest good of the greatest number;" there are certainly some skips, slights, and slidings over, but there are no prejudices that we observe; there is intelligence, knowledge, and candor; there is much illustration by means of extracts; there are some very happy characterizations; the departures from what we hold to be true judgments are not many and, not serious; and taken as a series of unequal sketches somewhat loosely tied together, the three volumes are undeniably fitted to be serviceable and to give real pleasure to readers of advanced tastes.

LECKY'S ENGLAND.*

[Mr. Lecky is not an Englishman, but an Irishman. Near Dublin was his birthplace, in 1838; and Trinity College, Dublin, was his alma mater, as of some other leading younger men of our time. When he was but twenty-three he published his first work, *The Leaders of Public Opinion in Ireland*, anonymously; but the name of such an author could not be hid, and in a new edition of the work, in 1871, the authorship was acknowledged. After its first appearance he traveled on the Continent, where perhaps he made acquaintance of the maid of honor of the Queen of Holland who about 1870 became his wife; and, returning, settled in London, which we have not heard of his leaving since to reside elsewhere. His fortune is said to be large and his library fine. His learning and ability are known by his books, and are great; great enough to place him among the foremost living historical scholars and writers of the philosophic sect. He was but twenty-seven when he published his *History of the Rise and Influence of the Spirit of Rationalism in Europe*, a work which established his reputation and has attained international celebrity. Four years later, in 1869, appeared his *History of European Morals from Augustus to Charlemagne*, which has had the honor of adoption as a text-book in more than one German University. After at least ten years of studious preparation Mr. Lecky gave to Europe in 1878 the first two volumes of the present work, *A History of England in the Eighteenth Century*. His first three works have all been translated into German, and, for aught we know, the fourth. We find nothing else of his publication beyond a lecture before the Royal Institution on *The Influence of the Imagination in History*. Of that particular intellectual power Mr. Lecky is chiefly a judge as he observes its workings in others. For himself he is the philosopher, with the imagination in reserve, searching facts for the forces that lie behind them, caring little comparatively for persons, kings, marches, battles, cities, except as they reveal minds, social laws, the undercurrents of things, the subtle elements of life and thought on which all outward affairs are based and upon which they proceed. Mr. Lecky's temper is that of the moderate rationalist, and he is occasionally not quite charitable, especially in his treatment of the middle ages; but then perhaps the historian should not be charitable. He is sometimes too severe toward men and truths he does not sympathize with; does not make those allowances which must enter into all human judgments. For all that, few historical writers of his period deserve more to be read and studied than he in whatever fields he enters.]

THE first and second volumes of Mr. Lecky's *History of England in the Eighteenth Century* were reviewed at length in Vol. IX of the *Literary World*, pp. 3 and 4. The second volume closed with the American Colonies, with chapters on Scotland and Ireland, and with the Methodist Revival. The two volumes now in hand, numbered III and IV, begin with George III, personally and politically, and end with Ireland in the hands of the White-boys, with the Vice-royalties of Townshend, Harcourt, Buckingham, and Carlisle, and with the sound conviction of Burke that "no reluctant tie" [between Ireland and England] "can be a strong one, and that a natural cheerful alliance will be a far securer link of connection than any principle of subordination borne with grudging and discontent." Each volume is headed with that extended analytical table of contents which is such a satisfaction to every reader who means business, and an index to the whole work will doubtless be forthcoming on its completion.

The leading topic in these two volumes is of course the American Revolution, and the treatment of the subject derives especial value for the American public by reason of the fact that it is from an English point of view. Americans should read some English histories of the Revolution, and there is no writer whose guidance on the whole would be fairer and more judicious than Mr. Lecky's. The twelfth chapter, in volume III, and the fourteenth chapter, at the opening of volume IV, form, when taken together, an orderly narrative of the War as an Englishman of Mr. Lecky's temper would look at it, from the Stamp Act and the Boston Massacre to the Siege of Yorktown and Cornwallis's Surrender. Side by side with this passage of the work we should place the picture of Ireland in 1778–82; and the accounts of the several ministries of Grenville, Rockingham, Chatham, Shelburne, and Pitt form an interesting succession of political studies. Among the minor topics which receive incidental attention, none perhaps is handled more happily than the function and influence of the press, and the moment of observation is one that affords opportunity for a careful estimate of the celebrated Letters of Junius, of which Mr. Lecky gives a very full account, and the authorship of which he ascribes, with certainly a strong array of evidence, to Philip Francis; though he admits it to be, "perhaps, too much to say that it places the case beyond all reasonable doubt." The admirable form and spirit of Mr. Lecky's writing cannot be better exhibited than by an extract from his description of these famous Letters, the first of which appeared in the London *Public Advertiser* in November, 1768, and the last in 1772:

The merit of Junius is almost exclusively literary. His letters contain no original views, no large generalizations, no proofs of political prescience, no great depth or power of thought. . . . They are sometimes stilted, always too manifestly artificial, and not unfrequently overcharged with epigram and antithesis. . . . Their style is entirely different from any of the great models of the time. It bears no resemblance to the style of Swift, of Addison, of Bolingbroke, of Johnson, or of Burke. Yet in some respects it is not inferior to any of these. No writer ever excelled Junius in condensed and virulent invective, rendered all the more malignant by the studied and controlled deliberation of the language; in envenomed and highly elaborated sarcasm; in clear and vivid statement; in the art of assuming, though an unknown individual, an attitude of great moral and political superiority; in the art of evading difficulties, insinuating unproved charges, imputing unworthy motives. His letters are perfectly adapted to the purposes for which they were intended. There is nothing in them superfluous or obscure, and nothing that fails to tell. He had to the highest degree the gift of saying things that are remembered, and his epigrams are often barbed with the keenest wit. Like most writing which is at once very good and very laboured, Junius appears to most advantage in quotation. Read continuously, there is a certain monotony of glitter and of rhythm. . . . Very happy metaphors and phrases of high imaginative beauty may be found in his pages. His rare eulogies are usually intended for the injury of some third person. . . . As a popular political reasoner he was truly admirable. . . . He possessed the easy air of good society, and his letters, if not those of a great statesman, are at least unquestionably those of a man who had a real and experimental knowledge of public business, who had mixed with active politicians, who knew the anecdotes which circulated in political society. . . . He received no money for his writings, and could have no selfish object to gain, while he had grave dangers to fear. There is little doubt that he had some real public spirit, and a very sincere desire to drag down men whose lives were scandalously bad. He was evidently one of those men to whose nature hatred is an imperious necessity, and who, without any personal provocation or private interest, are only too glad to gratify it. . . . Apart from its moral aspects, the outrageous violence of his language was a grave literary fault. We find in Junius nothing of that relief and variety of colouring, that delicacy of touch, that measured and discriminating severity, which has made the immortal letters of Pascal permanent models in controversy. Junius probably never drew a portrait which even approximated to truth. His enemies are all villains of the deepest dye, and his chief task is to diversify and intensify the epithets of hatred. . . . The sovereign is called by implication "the basest and meanest fellow in the kingdom." His mother is "the demon of discord." . . . The Duke of Grafton is "a black and cowardly tyrant." . . . Colonel Luttrell "had discovered a new line in the human character. He has degraded even the name of Luttrell." . . . The malignity of Junius was indeed truly fiendish, and it was utterly uncurbed by any restraints of truth, or decency, or honour. . . . He has a manifest pleasure in dragging women into his letters, and he is perfectly regardless of truth if he can only wound an opponent. . . . A reader who knows Junius as we know him now, must indeed have an extraordinary estimate of the value of a brilliant style if he can regard him with the smallest respect. . . . On the great constitutional questions of the day Junius did little more than reproduce common arguments with more than common ability, and, with the exception of the abandonment of the Falkland Islands, no foreign question is treated by him with any prominence. He is far more at home in dilating upon such subjects as the Scotch birth of Mansfield, the connection of his family with the Pretender, the matrimonial infelicities and amatory vagaries of Grafton, the descent of that nobleman from an illegitimate son of Charles II, the parsimony of Bedford, his conduct on the death of his son, and an assault which was made upon him on a country race-course. (pp. 255–266.)

Such is the composed and dignified manner in which this work is written, and the reader will be impressed everywhere with the judicial aim and feeling in which the author handles his subject and every part of his subject, and with the calm and temperate mind in which his abundant materials are fused and wrought into the narrative. One follows him with attention and pleasure; but, what is better, with confidence and respect, assured that here is a guide who is neither impulsive nor reckless; an explorer

* A History of England in the Eighteenth Century. By William Edward Hartpole Lecky. Vols. III and IV. D. Appleton & Co. Each $2.25.

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who is cautious and conservative; an instructor who is at the center of things and looks out on all sides around him.

DR. PERRY'S INDRA IN THE RIG-VEDA.*

DR. PERRY'S *Indra* is a study in the mythology of the Vedic hymns, those earliest memorials of Indo-European life. The essay professes to be only a careful examination and exposition of the part played in the Rig-Veda by an ancient Indian god, but it will be found to yield results with important bearings upon the problems of comparative mythology. The conclusions reached will need to be taken into the account by all future writers on this larger subject.

In Vedic mythology the Indians marked off the universe in a manner peculiar to themselves. They assumed three separate regions; viz., the earth, the air, and the sky (the two latter not precisely corresponding to the Greek ἀήρ and αἰθήρ). Each of these regions is peopled with gods of various grades. At the head of the divinities of the sky stands in ancient dignity the god Varuna (οὐρανός). He seems to have supplanted the ante-Vedic, or Indo-European, Dyu (the "bright sky," Ζεύς), as he was himself in due time supplanted by Indra. The only divinity of special importance belonging to the region of the earth is the god Agni (*ignis*).

Our author has succeeded in proving beyond all reasonable doubt that it is with the divinities of the air, not with those of the sky, that Indra is to be classed, a classification which Roth had already advocated on general grounds. The opinions of many distinguished writers upon the subject are passed in review. Max Müller is shown to be peculiarly inconsistent: in one place he declares Indra to be "another conception of the bright blue sky"; again he says, misled by a false etymology, that Indra meant originally "the giver of rain, Jupiter Pluvius"; and in a third place the same scholar speaks of the god as "the chief solar deity of India." The popular classification of Indra with the sky-gods was doubtless suggested by his apparent identity with Zeus and Jupiter: Indra has to wage the same contest as Zeus. And yet in the early Indo-European mythology it most likely fell to the lot of Dyu, the sky-god, to conquer the cloud-demons. But in the Vedic hymns this task has been transferred to Indra. Indra, recognized as the younger god, supplants in importance the earlier divinities, much as Zeus in Greek mythology crowded out an earlier dynasty.

At first Indra is no more than the personification of the thunder-storm. He gradually comes into the foreground, assuming thereby many attributes of other divinities, yet none that are inconsistent with his origin. Finally, when the Rig-Veda was concluded, he had become the god above all other gods, the chief of the Vedic divinities. The author quotes many striking passages exhibiting Indra in the original conception as the god of the thunder-storm.

This conception, however, was soon enlarged and was treated anthropomorphically. The god becomes the type of the warrior, coursing in his chariot between heaven and earth, conquering chiefly the malicious demons of the air who are always trying to prevent the sweet influences of heaven from raining down upon the thirsty earth. More than this: from the tempestuous god he rises, by logical steps in the popular mythology, to the level of a creator and preserver of the universe, to a cosmogonic power whose activity makes that of the other deities, at least in this field, seem almost superfluous.

The author aims in the essay successively to determine Indra's original position in the Vedic pantheon, to illustrate and, when possible, harmonize the fables of his origin, to define and describe not only his activity in the field of natural phenomena, but also his concern with the most various circumstances of human life; and, finally, to reproduce that picture of Indra's person which Indian fancy had painted. The importance of the latter part of the essay is appreciated when we call to mind the great part played by the god in Vedic times. In no other Vedic divinity do we find so pronounced an anthropomorphism, and the study of its features is of great value in the indication it yields as to ancient character and life unconsciously mirrored therein. Dr. Perry has here given an admirable epitome of the descriptions of Indra's person, covering five closely printed pages and with references to more than two hundred passages. In the appendix mention is made of the demons with whom Indra fights, and an index is given of almost three hundred passages of greater or less length in the Rig-Veda, which have been either translated or explained in the body of the text.

Dr. Perry evidently belongs to that school of Vedic interpretation — a school of which in classical philology perhaps Gottfried Hermann is to be regarded as the founder — which would find in the Vedas themselves their best exposition and interpretation. While he by no means disregards, on the one hand, the explanations current in a subsequent age as found in the acute but unscientific Indian commentators, nor, on the other, the traditional understandings of the hymns as these appear in the later ritual, on their face disfigured with amazing monstrosities, it is most of all the *rishis* themselves, the unknown though not unnamed authors of the Vedic hymns, that Dr. Perry — following the leadership of his great master, Rudolf Roth — would question as to what they meant when they sung of Indra. And it would seem that not a word nor a sentiment of the *rishis*, that would throw light upon the subject, throughout the extensive range of the Rig-Veda, has escaped our author's patient scrutiny.

Dr. Perry has an admirable style, and in the disposition of his abundant materials he has shown an artistic sense of proportion that is found too seldom in writers on these themes. Nothing seems to have been overlooked that would give the essay finish and accuracy. The Sanskrit original, transliterated, is quoted at the foot of the page for nearly every passage mentioned, and English translations of the same are given in the text. These renderings are remarkably forcible and apt; their English is of a higher order than that usual in recent translation, and breathes somewhat of the vigor and noble simplicity of the revisors of 1611. There are, however, a few places where it seems to us the author has sacrificed, for the sake of the English, a little of the rhetorical force of the Sanskrit. Had he here and there, in translation, followed more closely the order of the words, and thus the succession of thought in the original, this rhetorical force would not have been lost.

The essay is one that no person at all interested in the study of ancient religions and mythologies can afford to be unacquainted with, and to the student of the language and antiquities of the Vedas it cannot but prove most welcome. Dr. Perry's well-considered translations and thoughtful interpretations often brush away as with a single pen-stroke the difficulties that Ludwig conjures about the text, and more than once unwittingly correct mistakes in Grassmann's noble version which sometimes make one feel in regard to his translation of a hymn that it is a very pretty poem but cannot be the Veda.

The general reader also will find much in the essay to reward his attention and retain his interest. In it is drawn a vivid picture of many features of that age, which, more than the Homeric, deserves to be known as *Juventus Mundi*.

JOHN HENRY WRIGHT.
Dartmouth College.

The National Budget, The National Debt, Taxes and Rates. By Alexander Johnstone Wilson. [London: Macmillan & Co. 1882.]

A new volume of the timely and useful series "The English Citizen" explains very lucidly the modern aspects of the fiscal operations and management of the British Government. The first four chapters are historical, giving a brief review of the progress of public revenue and debt in England from an early period to the present time. Chapter V describes the national income of today, what it is and how it is collected; chapter VI explains how it is spent, these subjects being illustrated by comparison with the practice of other nations; and chapter VII discusses local taxation and debt. While the contents of the volume are chiefly important to British readers, they are not without interest to the intelligent American student of fiscal affairs. The book, like its companions, deserves perusal by those who would understand the origin and history of important American institutions and usages.

Elements of Plane and Spherical Trigonometry. With logarithmic and other mathematical tables, etc. By Simon Newcomb. [Henry Holt & Co. $2.00.]

An excellent treatise, marked by the author's usual clearness and fullness of explanation; and avoiding the defects which we have noticed in some of his previous works. The subject is treated with all the fullness necessary for the classes of a college or technological school, and yet with the clearness which would adapt it for a high school. The practical examples are varied, and stimulating to the student's thought. Curious excursions are here and there made into fascinating theoretical points; but the main drift of the book is intensely practical; and the hints on the art of computation and the comments on the necessary limits of arithmetical accuracy are of great value. The volume of Tables, and Notes on the Tables, bound in with the Trigonometry, is well arranged, and the Notes are eminently satisfactory. Our only wonder is at the peculiar selection of the constants given in the table of constants; the insertions and omissions mark the author as a practical astronomer.

* Indra in the Rig-Veda. By Edward Delavan Perry, Tutor in Greek and Sanskrit, Columbia College. Presented to the American Oriental Society, October 28, 1880. [Reprinted from the Society's Journal, Volume XI.]

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The Literary World.

BOSTON, JULY 29, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

My early and invincible love of reading . . . I would not exchange for the treasures of India.—EMERSON: *Success.*

*** The London *Athenæum* has printed in recent issues two or three very interesting letters from Emerson to Carlyle. The last, dated May 10, 1838, contains an account of Emerson's home life, which we quote:

When you publish your next book I think you must send it out to me in sheets, and let us print it here contemporaneously with the English edition. The *éclat* of so new a book would help the sale very much. But a better device would be, that you should embark in the Victoria steamer and come in a fortnight to New York, and in twenty-four hours more to Concord. Your study armchair, fireplace, and bed, long vacant, auguring expect you. Then you shall revise your proofs and dictate wit and learning to the New World. Think of it in good earnest. In aid of your friendliest purpose, I will set down some of the facts. I occupy, or *improve*, as we Yankees say, two acres only of God's earth, on which is my house, my kitchen-garden, my orchard of thirty young trees, my empty barn. My house is now a very good one for comfort, and abounding in room. Besides my house, I have, I believe, 22,000 dollars, whose income in ordinary years is six per cent. I have no other tithe or glebe except the income of my winter lectures, which was last winter 800 dollars. Well, with this income, here at home, I am a rich man. I stay at home and go abroad at my own instance. I have food, warmth, leisure, books, friends. Go away from home, I am rich no longer. I never have a dollar to spend on a fancy. As no wise man, I suppose, ever was rich in the sense *of freedom to spend*, because of the inundation of claims, so neither am I, who am not wise. But at home I am rich, rich enough for ten brothers. My wife Lidian is an incarnation of Christianity—I call her Asia—and keeps my philosophy from Antinomianism; my mother, whitest, mildest, most conservative of ladies, whose only exception to her universal preference for old things is her son; my boy, a piece of love and sunshine, well worth my watching from morning to night; these and three domestic women, who cook and sew and run for us, make all my household. Here I sit and read and write, with very little system, and, as far as regards composition, with the most fragmentary result: paragraphs incomprehensible, each sentence an infinitely repellent particle.

In summer, with the aid of a neighbour, I manage my garden; and a week ago I set out on the west side of my house forty young pine trees to protect me or my son from the wind of January. The ornament of the place is the occasional presence of some ten or twelve persons good and wise who visit us in the course of the year. But my story is too long already. God grant that you will come and bring that blessed wife, whose protracted illness we heartily grieve to learn, and whom a voyage and my wife's and my mother's nursing would in less than a twelvemonth restore to blooming health. My wife sends to her this message: "Come, and I will be to you a sister." What have you to do with Italy? Your genius tendeth to the New, to the West. Come and live with me a year, and if you do not like New England well enough to stay, one of these years (when the History has passed its ten editions and been translated into as many languages) I will come and dwell with you.

*** Mr. James Carlyle, Sr., of Newlands, near Ecclefechan, has erected a large tombstone to the memory of his two brothers. Near the top of the stone is the motto "Humilitate," and underneath the Carlyle arms. The inscriptions read: "Here rests Thomas Carlyle, who was born at Ecclefechan, 4th December, 1795, and died at 24 Cheyne Row, Chelsea, London, on Saturday, 5th February, 1881." "Here also rests John Aitken Carlyle, M.D., LL.D., who was born at Ecclefechan, 7th July, 1801, and died at The Hill, Dumfries, on Monday, 15th September, 1879." At the foot of the grave of the former is a small stone, with the initials "T. C," and at the foot of the latter's grave a like stone, with the initials "J. A. C." The *Scotsman* says that "a visitor's book—the gift of Dr. Joseph Cook, Boston, U. S. A."—is kept in the house where Carlyle was born, and that it already contains the names of many well-known persons.

*** An executive committee has been formed in this country to assist in obtaining funds for the proposed memorial to the late Charles Darwin, with Professor Asa Gray as chairman and Professor Alexander Agassiz as treasurer. The list of members includes the names of Professor Spencer F. Baird, President Eliot of Harvard, President Gilman of Johns Hopkins University, Professor O. C. Marsh, Professor Simon Newcomb, Professor Charles Eliot Norton, General Francis A. Walker, and President Woolsey of Yale. Professor Agassiz will receive and forward subscriptions. We understand that the form of memorial is not yet fully determined upon, but an endowed scholarship for biological research is under consideration.

*** Notwithstanding the sneers at early rising which are supposed in many quarters to have rendered that custom obsolete, a distinguished medical authority warns brain-workers that "the habit of writing and reading late in the day and far into the night, 'for the sake of quiet,' is one of the most mischievous to which a man of mind can addict himself." The sensation of mental quiescence which the burner of the midnight oil hails as indicative of clearness and acuteness is in reality the effect of lowered physical vitality. Nature asks for rest, but the mistaken subject "whips the jaded organism with the will till it goes on working." Result: the thousand ills that come of nervousness and insomnia.

*** A New York publishing house in its monthly bulletin questions the assertion of the London *Academy* "that the American reader of today has a decided relish for modern French fiction." "The fact is," it says in reply, "that American readers have very little inclination for modern French fiction, as many American publishers know to their cost. There are at this moment not more than one or two French novelists whose books can be reproduced in English here with any certainty of a reimbursing sale."

*** A correspondent writes from London that the N. D'Anvers whose *Elementary History of Art* we recently noticed, and to whom we applied a masculine pronoun, is "a very excellent woman." How long will it be before authors make title-pages with some other object than that of baffling reviewers?

*** They tell of two enthusiastic young women from Washington, D. C., who have made a pilgrimage to Concord with a set of Hawthorne's works, and with no other purpose than to decorate the grave of the novelist. Even the School of Philosophy has no charms for these worshipers of genius.

*** Turgénieff says that his style has been formed by Boccaccio and Goethe. He has a horror of "poetical allusions, flowery speeches, meditations, inflections, clever thoughts, well-rounded periods, and high-sounding words."

*** A memorial volume on the late Dante Gabriel Rossetti will be published in the winter.

*** Mr. T. B. Aldrich is on his way to Russia, where he will collect material for a new book.

To Oscar Wilde.

[ON RECEIVING FROM HIM A BOOK OF HIS POEMS.]

Your volume like a Provence lute antique
  Blent with a classic lyre, were fitlier wrought,
  So richly apposite its theme and thought,
Its art so Gothic yet its aim so Greek!
Till now we had dreamed that one alone might seek
  From poetry what you with victory sought:
  To blend those pure strains the Sicilian taught
With Spenser's line, luxurious and unique!

Nay, since your reverenced Master dwells afar,
  It has been given your spirit, I am sure,
    To pass, deep-tranced by slumber's opiate sweets,
High up some white stair sheer to some white star,
  And meet, in its immortal vestiture,
    The splendor that men mean when they name Keats!

EDGAR FAWCETT.

THE COPYRIGHT QUESTION IN GREAT BRITAIN.

Aberdeen, 8th July, 1882.

INTERROGATED in the House of Commons a few weeks ago, Mr. Chamberlain, President of the Board of Trade, stated that the copyright question was receiving every attention, and that an effort would be made as soon as possible to put it on a satisfactory footing. Apart from the international aspect of the grievance, there is at home much room for improvement. For example, property in a dead author's works is sacred to his family or heirs only for a very short period after his demise. That period passed, all claim ceases, and continued popularity thereafter only goes to enrich enterprising booksellers. Again, a successful novelist may find a child of his brain placed on the stage by another hand, and he cannot say a word against it. The latest and most flagrant case was that of "Ouida's" notorious *Moths*, which, against her indignant protests, was dramatized for a London theater. The only safeguard much resorted to—and it is a safeguard, troublesome though it be—is for the author to dramatize his own novel, have one representation at Slocum Podger—any out-of-the-way place he can think of—with a marvelously limited audience, and then all his rights are reserved.

Coming to the international situation, matters are no better. It is the reproach of the British stage that nearly all new plays of the present day, especially of the lighter sort, are adaptations from the French. A run across Channel by a clever adapter, a first night at a new piece, immediate return to England, and within a week the latest Parisian success may be drawing crowded houses in London, to the pecuniary benefit of the adapter and the manager, whilst the poor author may go whistle not only for recompense, but even for verbal acknowledgment by his English *confrère* of the source of inspiration. For more than two years an Anglo-French Copyright Committee has been engaged on this matter with a view to adjustment. Much has been spoken, still more has been written, but the end is not yet.

As between France and England it is but a playwright's hardship. With yourselves it is

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different. The British complaint against the United States is very serious. Publishers of what are expected to prove popular publications are obliged to take the greatest precautions to prevent early copies of forthcoming works from finding their way across the Atlantic with the mortifying result of simultaneous issue in Britain and America. But even when a book is fairly on the market in Britain, its appearance can only have about ten days' start of the States. Of course publishers have their well-known arrangements for joint issue. There used to be a tradition amongst American booksellers that when such an arrangement existed as to a particular work, pirating was not to take place. This tradition, it is to be feared, is rapidly going the way of many other mundane things. However, it will bring about the crisis all the sooner, although the most patient may well weary awaiting so desirable a consummation.

To those few authors who can afford to be above pecuniary considerations there may be a certain subtle flattery in being "adapted" wholesale which has a charm in itself. Even in the impecunious, a feeling of pride arises with the knowledge that his fame is world-wide, although it may not put so much in his pocket as he is fairly entitled to. And is not the laborer worthy of his hire? To the credit of all authors, however, be it said, money is but seldom the uppermost thought. There is an inward incitement to yield their best fruits to the world, and it is for the world to judge of the value, and, if it have a conscience, pay accordingly. It is the ambition of every one who aspires to authorship to be known, if possible, of all men, and there is no wider reading public than the American. It is this knowledge that there is so much appreciation by our "kin beyond sea" that makes the money point so sore.

In honest minds there can but be a sense that justice is due to all those who supply so much pleasure and entertainment as our best writers do, and if this sense of justice could but be appealed to in effective form a cure might soon be wrought. If, for instance, book-lovers could be induced to purchase those volumes upon whose title-page appeared some such words as "published by arrangement with the author," the disease would soon work its own cure. This, after all, is not very much to ask. Would it be any more difficult of achievement than to comply with tramway directors' appeals to see that the conductor duly tears your ticket from its book and punches it in proper form? or the placing those readers of magazines and newspapers which I see are being introduced into some of your cars for the benefit of travelers upon honor to pay? It is merely one man's honor against another's, and surely honor is not yet dead amongst us.

So long as there is no settlement, scandals such as that which arose a year or two ago in connection with the publication of the *Encyclopædia Britannica* are bound to recur. The Messrs. Black were greatly puzzled and annoyed to find that as soon as a new volume appeared in Edinburgh it could be bought in New York. The mystery was almost unfathomable. Each sheet and copy was numbered and none was found wanting. At last the secret was laid bare. It was discovered that one of the employés of the firm had been in the habit of pulling "proofs" of each article as it was set, and transmitting them to America. Of course a stop was summarily put to this dishonest game; but the reflection remains that it is a game to which every publisher is subject, for compositors have an immense power in their hands. The piracy of Messrs. Blacks' great work has caused much vexation. As you know, they attempted to counteract it by preparing a special cheap edition for American circulation only. A new point is, however, likely to be raised. In the forthcoming volume will appear a number of articles contributed by American *littérateurs*, and these have been duly copyrighted at Washington. I believe a member of the Messrs. Blacks' firm is at present on your side of the ocean, and it is his intention, if the new volume be reprinted, to take legal proceedings at once against the publishers. If this course be forced, a nice addition will be made to the literature of copyright.

But when all is said the grievance is purely an author's grievance. Why do they not take the remedy in their own hands? They might imitate some such scheme as is being set on foot in Aberdeenshire to adjust the price of beef. An association has been formed by the farmers in the country with the object of placing themselves in direct contact with the consumer, so that both may profit in the way most dear to the hearts of both. Middlemen are to be abolished. Could not the literary middlemen also be done away with? Book-lovers in Britain have a disadvantage which prevails in no other country, and from which you in America are especially exempt. Our great librarians have a "ring." They "boycott"—to use the new word—any work published under twenty-five shillings. As an act of grace they may take up a volume at the trifling cost of eighteen shillings or a pound, but that is the exception. In this way, to all except the millionaire, book-buying is a forbidden luxury. Cheap editions, whilst they would reach a very large constituency and more than repay the author, would be the ruin of the Mudie and W. H. Smith monopolists. Your cheap books are, and have been for years, greatly envied here. You would probably be surprised did you know the quantity which find their way to this country.

Publishers have, however, at last begun to waken up to the requirements of the middle and artisan classes, and there is now a danger of going too far the other way. The first to recognize this felt want, as she is the first to recognize many another want, was Queen Victoria. With her sanction the *Life of the Prince Consort*, so faithfully portrayed by Sir Theodore Martin, was published in sixpenny volumes. The success was electric. Ever since, the market has been flooded with volumes of every conceivable kind at sixpence each. This is an extreme which a swing of the pendulum will adjust. It is to be hoped the day is not far distant when we will rival you in placing the best works, immediately on publication, within the purchasing power of the mighty multitude. JAY.

—A correspondent of *The Academy* offers this suggestion to all Browning societies: "That the study and critical examination of Elizabeth Barrett Browning's works should be embraced in the scheme of each society. Who that remembers the wife's splendid series of 'Sonnets from the Portuguese' and the husband's 'One Word More,' exquisite and unique, but must feel how much each of these fine spirits owes to the other, how in their divers gifts of insight and of song they supplement and explain each other? Surely they who love and study together these double stars of poetry will be gainers thereby. And to Robert Browning we could bring, I think, no tribute of honour and reverent sympathy more grateful than this association with his utterances of that voice he holds so dear and so divine."

LITERARY CINCINNATI.

A PARAGRAPH in one of our exchanges the other day, noting a bad blunder on a point of literary history which had been made by some prominent newspapers of that city, closed with a rather severe remark to the effect that whatever Cincinnati might boast of in the matter of art culture and production, the less she had to say about her literary achievements the better.

Let us see what are the facts.

Longfellow, in his poem, "Catawba Wine," wrote of Cincinnati:

> And this song of the vine,
> This greeting of mine,
> The winds and the birds shall deliver
> To the Queen of the West,
> In her garlands dressed,
> On the banks of the Beautiful River.

And "Queen City" of the West, in art, music and literature, Cincinnati has loved to consider herself. Her claim to a certain literary preëminence may be dated back to that far-away period when the redoubtable Mrs. Trollope condescended to select this as the American city to be favored with her residence; or perhaps to a still later period, somewhere in the '30s, when Dr. Lyman Beecher, assisted by Prof. Stowe, was founding Lane Seminary; when Mrs. Stowe was gathering for *Uncle Tom's Cabin* material, only too abundant in a city so near the Kentucky line; when Alice and Phœbe Cary were making timid first ventures in the Cincinnati papers; when T. Buchanan Read, poet and painter, was trying his 'prentice hand at sculpture also; when Hiram Powers was here beginning his career; and when Thomas Perkins, the young Unitarian minister, was doing much good literary work. However this be, Cincinnati indubitably has literary proclivities, and a large circle of cultivated people, appreciative of the best in literature and art, prone, on sufficient provocation, to yield to what Bayard Taylor called "the fatal fascination of printer's ink."

The Golden Age.

In these days flourished the famous "Semicolon" literary club, of which all these since well-known persons were members; also Nathan Guilford, founder of the Cincinnati public schools, and his two brilliant daughters; Mr. Edward Cranch, brother of the poet, Christopher Cranch; the Blackwells; Miss Appleton, and many others. Mr. Cranch still lives to tell the tale to a degenerate world, and possesses interesting relics and documents of the club. Old Cincinnatians shake their heads mournfully at mention of the "Semicolon," and give you to understand that the golden age, the Augustan period of letters in Cincinnati, lies far back in those bygone days, already becoming traditional.

Art Publications

Several valuable practical books on art have emanated from Cincinnati. Miss Louise McLaughlin, the well-known artist, has written *China Painting* and *Painting Under the Glaze*, two books which have reached a sale of over 15,000 copies; Miss M. J. Keller an *Elementary Perspective*, used as a text-book in the Cincinnati School of Design; Miss E. H. Appleton has translated Karl Robert's *Charcoal Drawing*; Mr. Benn Pitman, of the School of Design, has writ-

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ten an appendix to Vago's *Modeling in Clay*, on "Modeling in Foliage, etc., for Pottery and Architectural Decorations;" Mr. George Ward Nichols, President of the College of Music, is the author of "Art Education Applied to Industry," "Pottery, How it is made and Decorated," and has contributed much on art topics to the magazines, as has Mr. Geo. McLaughlin.

Science.

In science, a volume recently issued in Appletons' International Scientific Series, by Judge J. B. Stallo, on *The Concepts and Theories of Modern Physics*, has attracted wide attention and commendation. Prof. F. W. Clarke, of the Cincinnati University, a frequent contributor to the *Popular Science Monthly*, is author of an important work recently published by the Smithsonian Institution at Washington on *The Constants of Nature, Part V, a Recalculation of the Atomic Weights*. The series was originated by Prof. Clarke, and Parts 1, 2, 3 are also by him. He is also author of *A Report of the Teachings of Chemistry and Physics in the United States*, published by the Bureau of Education, a laborious compilation of valuable information. Indeed, the investigations of Clarke and his fellow professors, Warder and Clarke in chemistry and physics, Eddy and Hyatt in mathematics, and Stone in astronomy, are known and quoted in scientific circles, both in this country and Europe; while Prof. J. Morgan Hart is author of an interesting work on *German Universities*, has edited a series of German classics, and written *A Syllabus of Anglo-Saxon Literature*. Prof. Daniel Vaughn, a noted scientist, recently dead, was made a member of several European scientific societies in recognition of his services to science.

History.

Cincinnati authors contribute four of the eleven volumes of *Campaigns of the Civil War*, now in course of publication by the Scribners; viz., *From Fort Henry to Corinth*, by Judge M. F. Force; *The Army of the Cumberland*, by Gen. H. M. Cist, and *The Campaign of Atlanta*, and *The March to the Sea*, by Hon. J. D. Cox. Other contributions to war literature are Geo. Ward Nichols's *Story of the Great March*, Dr. G. H. Boyland's *Six Months under the Red Cross, with the French Army*, Lieut. E. Hannaford's story of the Sixth Infantry, and Maj. W. H. Chamberlain's of the Eighty-First Infantry.

School Books.

Van Antwerp, Bragg & Co. are known as the largest school-book publishing firm in the world. They issue about 4,000,000 books every year, which are sold in every State in the Union. Their publications have received the highest awards at the World's Fairs held at Vienna, Philadelphia, and Paris. Among successful educational works by Cincinnati writers are G. K. Bartholomew's series of Latin Text-books; Ray's Arithmetics, Algebras, etc.; McGuffey's Readers, Royse's Manuals of English and American Literature, and Venable's U. S. History. Supt. Peaselee, of the Public Schools, prepared for use in those schools, *Graded Selections for Memorizing*. He has done much to acquaint the public-school children with and interest them in the best authors. To him belongs the credit of originating the commendable custom (since widely imitated in other places) of celebrating the birthdays of American poets in the public schools, by recitations, biographical sketches, etc. After the death of Longfellow, he requested the teachers to devote fifteen minutes a day during the week to talk about Longfellow, and reading his poems.

Law.

Judge M. F. Force edited an edition of *Harris's Criminal Law*, and Mr. G. H. Wald, an edition of *Pollock on Contracts*, which received high compliments from the English author and the legal press of America; Judge Hoadley wrote *Roman Law Procedure*, Judge Stanley Matthews and others have written law books; and Robert Clarke & Co. have published over 150 law books, among them *Fisher's Patent Cases*, 6 volumes, at $25 a volume, the highest-priced law books ever printed in this country. Hon. Chas. Reemelin, author of *A Treatise on Politics as a Science*, has in press *A Critical Review of American Politics*. S. Dana Horton, a member of the late international monetary conference at Paris, wrote *Silver and Gold, and their relation to the Problem of Resumption, The Monetary Situation*, etc. Hon. Wm. S. Groesbeck has published an *Address on Gold and Silver*, and Gen. Durbin Ward, *American Coinage and Currency*.

Authors.

While Cincinnati has few professed authors, there are many who "drop into" authorship, now and then, as a relaxation from sterner labors. Wm. D. Gallagher, who, with Geo. D. Prentice, may be considered the pioneer in the literary field of the Southwest, made Cincinnati his home for many years. Among his published collections of verse are *In Exaltis, Miami Woods*, and *Life Pictures*. Many bits of Pleasant Ridge scenery are recognized by old Cincinnatians in the poems of the Cary sisters. John James Piatt, the recently appointed Consul to Cork, is a poet of high merit, of whom Cincinnati is justly proud. His latest works are *Idyls and Lyrics of the Ohio Valley*, and a volume of bright essays called *Pencilled Fly Leaves*. His marriage presents a union of poetic congeniality; his wife, Mrs. S. M. B. Piatt, being a poet of marked talent, if not genius, whose name is known in all the magazines. Mrs. Piatt's volumes of collected poems are, *A Woman's Poems, My New World, A Voyage to the Fortunate Isles*, etc. W. H. Venable is the author of *June on the Miami*, and a fine poem, *The Teacher's Dream*, published by the Putnams, illustrated by H. F. Farney, a Cincinnati artist. Mr. D. Thew Wright is author of a novel called *Mrs. Armington's Ward*. Mrs. Kirwin has written considerably in the juvenile magazines, as has Miss Caroline Lord, who is also favorably known as an illustrator. "P. Thorne" is the pseudonym of a Cincinnati lady who has written *Jolly Good Times, Jolly Good Times at School*, etc. Mrs. Alice Williams Brotherton is a pleasing poet, whose contributions frequently appear in the leading magazines. Gen. Wm. H. Lytle, son of one of Cincinnati's oldest families, who died on the battlefield of Chickamauga, shortly before his death wrote the beautiful poem, made peculiarly touching by the circumstances, of *Antony and Cleopatra*, beginning "I am dying, Egypt, dying." There are many rising poets whose effusions grace the columns of the local papers, some of them, no doubt, destined to a wider fame as the years go on.

Hon. Fred. Hassaurek, editor of the *Volksblatt*, the leading German paper, and late minister to Ecuador, is author of a successful novel, *The Secret of the Andes*, a small volume of lyrics in German, and of *Four Years among the Spanish Americans*. *Summerland Sketches* are by Dr. Felix L. Oswald, who writes frequently for the magazines, and has recently published a book called *Physical Education*. Capt. Robert Hosea and E. L. Anderson have written sketches of European travel; Dr. T. C. Minor, the novel *My Little Lady*; Judge Nicholas Longworth a fine translation of *The Electra of Sophocles*, privately printed; Judge A. W. Carter, a volume of reminiscences of the Cincinnati bar, called *The Old Court House*; Hon. E. D. Mansfield (the "E. D. M." of the Cincinnati *Gazette*, and "Veteran Observer" of the N. Y. *Tribune*), *Personal Memories, Social, Political and Literary*, containing sketches of many noted people; Mr. James E. Murdock, the veteran actor, whose readings still delight the large audiences his name never fails to attract, an interesting book, *The Stage, or Recollections of Actors and Acting from an Experience of Fifty Years*. Pleasant writers for children are Mrs. Virginia G. Ellard, Mrs. Louise W. Kinney, and Mrs. G. R. Alden, author of the widely known *Pansy* Sunday-school books, and editor of *The Pansy*, published by D. Lothrop & Co. In a region so rich in ancient relics, archæology naturally attracts the attention of scholars. Judge M. F Force has written on "The Mound-Builders" and "The Indians of Ohio;" Judge J. D. Cox and Judge J. P. McLean, on "The Mound-Builders" and kindred topics.

Theological.

Theological writers are numerous. Among them are Drs. D. W. Clark, Finley, Gaddis, Bishops Morris and Wiley, of the M. E. Church, Drs. Strickland, Reid, Nast, Ritchie, Robt. Patterson, Wm. M. Blackburn, of the Presbyterian. Rev. D. W. Rhodes wrote *Creed or Greed*. Prof. Henry P. Smith, of Lane Seminary, writes ably in the theological reviews. A work highly esteemed by the Roman Catholics is the *Catholic Manual of Universal Church History*, a weighty work, translated by Revs. F. J. Pabrich and Thos. S. Byrne, of Mt. St. Mary's College. The Jews of the city have published many translations and original works. Prominent among them as a writer is Rabbi Isaac M. Wise, editor of the *American Israelite*, and president of the Hebrew College. Many medical works have been written, as might be expected in a city where medical colleges and learned professors do so abound. Cincinnatians are frequent writers for the magazines. Two recent articles attracting attention were *The Progress of the French Republic*, in the *North American* for March, by Gen. E. F. Noyes, ex-Minister to France; and an elaborately illustrated article, *Art in Cincinnati*, in *Harper's Magazine*, by Mrs. A. F. Perry, president of the Women's Art Museum Association.

Germans.

Prominent as writers among the Germans, are H. A. Ratterman, editor of *Der Deutsch Pioneer*, published monthly by the German Pioneer Society; Wm. Mueller, author of a mock-heroic poem, *Sdiabiade, Merry Emigrants*, an illustrated poetical tale, and *Fest-spiel*, an allegorical poem written for the opening of the German theater in New York, which received the prize among many rival poems offered for the occasion; Gustav Bruehl, author of *Poesieen des Urwalds, The Civilized Nations of Ancient America*, essays on Ethnology, etc.; Karl Juengst, who has written essays on Socialism and National Economy; L. R. Klemm, editor of *Die Erziehungsblaetter*, in

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which he has published many articles on education.

A young Cincinnatian of literary promise is Moses King, editor of the *Harvard Register*, who compiled a valuable *Hand-Book of Cincinnati*, and contributes frequently to papers and magazines.

Journalism.

There are published in Cincinnati fifty weeklies, fifty-seven monthlies, five semi-monthlies, and two quarterlies. They represent various nationalities, religious denominations, and business activities. The leading English dailies are the *Commercial*, *Enquirer*, and *Gazette*, all papers of wide influence and large circulation throughout the Southwest. Murat Halstead, of the *Commercial*, was recently included in a list of the six leading editors of the country. Among other bright contributors to his paper are Mrs. C. A. Plympton, who writes much on art, and reported the last Paris exposition for the *Commercial* in a series of able and interesting letters; "E. H.," a lady, the author of a recent powerful tale in the *Commercial*, *Deseret*, a story of Mormon life, whose vividness drew out many testimonials to its accuracy, and which ought to be published as a tract, and circulated, especially among members of Congress; and Mrs. E. A. Connor, whose editorials and book reviews do not need the familiar signature "E. A." to identify their snapping — sometimes, alas! snappish — brilliancy. Mr. John T. Perry, literary editor of the *Gazette*, is author of a short but telling theological work, *Sixteen Saviours or One?* while his wife contributes to the *Gazette* many graceful articles on art and social topics, letters of travel, etc. Mr. Perry is uncle of Miss Sarah O. Jewett, author of *Deephaven*. Mr. G. M. D. Bloss, of the *Enquirer's* editorial staff, was author of *Historical and Literary Miscellanies*, and other works. The leading German dailies are the *Volksblatt*, *Volksfreund*, *Freie Presse*, and *Abend Post*. A. M. Griswold, editor of the *Cincinnati Saturday Night*, is by no means unknown to fame as "The Fat Contributor."

Booksellers and Publishers.

Robert Clarke & Co. are the leading bookselling and publishing firm of the Southwest. Their large, attractive retail department is a literary center, where do chiefly congregate the Cincinnati bookworms and literati, to dally with temptation in the shape of choice imported works, rare editions, volumes rich in all the modern wealth of binding and illustration. "The third floor of the establishment," to quote Moses King, "is devoted exclusively to works known as Americana, of which a fine catalogue has been issued." Robert Clarke, the senior partner, is editor of eight volumes of the *Ohio Valley Historical Series*, published by his firm, perhaps the most valuable contribution ever made to the history of the West. He also wrote *Prehistoric Remains found on the Site of Cincinnati*, *The Cincinnati Tablet Vindicated*, etc. Peter G. Thomson, an enterprising young bookseller and publisher, who has recently started a successful business in that line, compiled the *Bibliography of the State of Ohio*, and the *Cincinnati Blue-Book*.

"The Western Methodist Book Concern" is a large establishment for the publication and circulation of denominational literature throughout the West. Here are published, besides a great number of books, tracts, etc., the *Western Christian Advocate*, *The Ladies' Repository*, *Sunday School Advocate*, *Missionary Advocate*, and *German Apologist*. Wilstach, Baldwin & Co. have a large establishment, devoted to the publication of law, medical, scientific, and miscellaneous books. Geo. E. Stevens has a large bookstore, and there are several minor establishments.

Libraries.

The free Public Library contains over 108,000 volumes and 12,000 pamphlets. The large building, admirably adapted for its purpose, cost $400,000. The comfortable, inviting reading-rooms, where are kept on file the papers and magazines of all countries, are always thronged. An average of a book a minute is given out during the hours the library is open, and over 2,000 persons daily make use of it in some shape. It has branches in two outlying wards. It is but just to say that this library owes much of its method and success to the learning and efficiency of its late librarian, Mr. Thomas Vickers, Rector of the Cincinnati University.

The Young Men's Mercantile Library (annual membership fee $5.00) contains over 44,000 volumes and 5,000 pamphlets. Its pleasant reading-room is also much frequented. The Historical and Philosophical Society (of which Judge M. F. Force is President, Julius Dexter Secretary, Robert Clarke Cor. Secretary, and Miss E. H. Appleton Librarian) has a library of over 7,500 volumes, and 30,000 pamphlets, comprising much valuable and curious matter. The library of Lane Theological Seminary contains over 13,000 volumes, largely of standard theology. St. Xavier's College, a flourishing Jesuit institution, has a fine library of over 14,000 volumes, and Mt. St. Mary's Seminary of the West about 20,000 volumes, largely Catholic theology. The Cincinnati Hospital has a medical library of 4,000 volumes, open to all physicians. The Cincinnati law library is one of the most complete in the country, numbering over 10,000 volumes. A noteworthy private law library is that of T. D. Lincoln, Esq., said to be one of the most extensive and valuable private collections in the world. Mr. Lincoln also has a fine library of standard literature at his residence. The library of Mr. Henry Probasco is unusually rich in rare early editions and choice bindings, and called forth the unbounded admiration and envy of the members of the Librarian's Congress, recently held in Cincinnati, who visited it in a body during their sojourn in the city. Among other private libraries worthy of note are those of Robert Clarke, Judge Stallo, Judge Force, Geo. McLaughlin, Judge Stanley Matthews, E. T. Carson, Rev. Thos. Skinner, and the valuable library presented A. T. Goshorn by prominent citizens of Philadelphia, in recognition of his services as director-general of the Exposition of 1876. Robert Clarke's library contains many valuable literary manuscripts, rare old volumes and specimens of illuminated text and early printing. L. J. Cist, author of *Trifles in Verse* and other works, has a large and exceedingly valuable collection of rare autographs and manuscripts. The Natural History Society is gradually collecting a library of works on scientific subjects, and the Cuvier Club, in its handsome new building, a library of works relating to fishing, game laws, etc. The Ohio Mechanics' Institute has transferred most of its large collection to the Public Library.

Literary Life.

The Young Men's Christian Association and the Young Men's Hebrew Association each maintains well furnished and appointed reading-rooms. The Unity Club, an organization of the young people of the Unitarian church, of a semi-literary character, has managed for two winters financially successful lecture courses of a high literary order, and the past winter conducted large classes in social science and anthropology, with essays and debates by members.

To Cincinnati belongs the literary newsboy, John King, who recently presented to the Public Library nearly 3,000 volumes of real worth, which he had collected from time to time, dreaming of some day having leisure to sit down for "a good read." But, as years went on and the dream seemed no nearer realization, fearing for the safety of the books in his poor lodgings, he decided to give them to the Public Library. He is secretary of the Newsboys' Union, and until lately still sold newspapers on his old corner, his head unturned by all the notice his donation drew upon him.

Any account of literary Cincinnati would be incomplete without some mention of the Literary Club, a time-honored institution now in its thirty-third year. The club has met every Saturday evening since its organization in 1849, excepting during the war period, when it was suspended for the honorable reason that so many of its members were absent in the army. Many papers of high literary merit have been read before this club, some of which were published afterwards. The present officers are Alphonso Judge Taft, president, Wm. Mueller, vice-president, E. R. Donohoe, sec'y, Russell Hinman, treas., while the clerk is Mr. Alex. Hill, of the firm of Robert Clarke & Co., a gentleman widely known in literary circles. The club is justly proud of its *personnel*, it having given the country one president, R. B. Hayes, one chief justice, Salmon P. Chase, one associate justice, Stanley Matthews, two cabinet officers, Hon. J. D. Cox and Judge Taft, two foreign ministers, Noyes to France and Taft to Austria, and any number of major and brigadier generals, judges, members of Congress, etc., whilst its membership includes many of the prominent lawyers, physicians, and newspaper men of the city.

Any attempt to compress into a brief article a comprehensive account of the literary activities of a city like Cincinnati, must necessarily involve many imperfections and omissions. Still, enough has been stated to show that Cincinnati may justly cherish a good opinion of herself, especially when we remember, to quote a local historical essay by Mr. Julius Dexter, that "a single lifetime has covered the existence of Cincinnati; for the first white child born in the place (William Moody, March 17, 1790) has just died in 1879."

We, at least, have done what was in our power to defend her reputation from a Boston sneer.

— Dr. Schuchardt, of the University of Gratz, has undertaken a work of considerable interest and labor. It is notorious that in every part of Asia, Africa, and America, from the contact of European languages with the native languages, new forms of speech are coming into existence, which at first sight may be called jargons, but which may possibly be the germs of new languages. At any rate, English and Hindustani must have gradually come into existence in some such way. Most conspicuous among the class of degraded language types is Pidgin-English, which is, however, represented by a literature of its own, and Creolese, which is represented by a translation of a portion of the Bible. But along the West Coast of Africa are found languages composed of English, French, and Portuguese

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intermixed with the Coast languages, and Dutch has suffered a frightful degradation at the lips of Hottentots of mixed breeds. Professor Schuchardt invites the coöperation of all who happen to possess any special knowledge of the subject, or who can indicate sources of information.—*Trübner's Literary Record.*

CURRENT FICTION.

Lady Jane. By Mrs. Oliphant. [Harper & Bros. 10c.]

Bimbi. Stories for Children. By Ouida. [J. B. Lippincott & Co. $1.25.]

Lady Beauty; or, Charming to her Latest Day. By Alan Muir. [G. P. Putnam's Sons. 60c.]

Iris. By Mrs. Randolph. [J. B. Lippincott & Co. $1.25.]

The Marquis of Carabas. By Harriet Prescott Spofford. [Roberts Bros. $1.00.]

Leone. [J. R. Osgood & Co. $1.00.]

Two Days. By W. Newport. [Fords, Howard & Hulbert. 60c.]

Prince Hal; or, The Romance of a Rich Young Man. By Fanny Andrews (Elzey Hay). [J. B. Lippincott & Co. $1.25.]

On the Borderland. By Hariette A. Keyser. [G. P. Putnam's Sons. $1.00.]

A Woman's Perils; or, Driven from Home. By Mrs. James C. Cook (of Columbus, Georgia). [T. B. Peterson & Bros. 75c.]

The Little Brick Church. By W. C. Faulkner. [J. B. Lippincott & Co. $1.50.]

Mrs. Oliphant has written a great many good novels in her time, but we do not remember that she has produced anything more felicitous in its way than *Lady Jane.* It is in the Trollopian vein; and yet is not for that reason any the less original, since the resemblance is general rather than particular. The characters are few, carefully studied, and thoroughly well sketched; the situations are piquant and admirably sustained; the underlying motive, that of the social conflict between rank and untitled worth, is developed with keen perception and a realistic vigor that loses nothing because of the graceful sentiment and poetic touches which relieve the gravity of a serious moral purpose. Lady Jane herself is a gratifying picture of noble womanhood,—a minor princess royal, surrounded by all the luxury of wealth and lineage, the flower and crown of many generations, lovely in character as in person. With her sweet dreams of self-sacrifice, patriotism, and philanthropy she is in striking contrast to the proud, vulgar Duke of Billingsgate her father, and the very sensible duchess her mother. Even dukes' daughters are not exempt from the great problems that come to each one of us, and to Lady Jane as to others there came the perplexity of existence.

What was she to do with her life? England (though, as they all said, going to destruction) showed no signs of immediate ruin. In all likelihood the guillotine would not be set up in Lady Jane's time, and there would be no occasion for any sacrifice on her part. She looked abroad into the world and saw no need of her. She shrunk, indeed, from any actual step, notwithstanding her dreams and her conviction that something great ought to come of her; and if she had attempted to take any step whatever, she knew that the duke and duchess, and Hungerford and Susan, and all the connections and retainers to the hundredth degree, would have rushed with dismay to prevent her. Was it possible that by sitting calmly upon her elevated seat, and smiling sweetly or frowning (as best she could) as the occasion required, she was doing all she was called upon to do? In that case Lady Jane acknowledged, with a sigh, that it was scarcely worth while being a princess royal at all.

When a woman, be she duke's daughter or dairy-maid, begins to have such thoughts, of course only one thing can reasonably happen; and when Lady Jane accidentally meets a certain Mr. Winton at Lady Germaine's the reader sees at once how the Fates have decided. In what manner the decision was carried out we shall not undertake to reveal. The humor of the story is mostly of the quiet sort; perhaps there is no more satisfactory chapter than that in which Lady Jane, who believes she is to be a poor man's wife because she is going to marry a commoner, is depicted inquiring of her maid as to the preparations of girls in "the other classes" who contemplate matrimony, or studying with "soft enthusiasm" *How to Live on Three Hundred a Year.* The duke is very well done, and the interview with his daughter's suitor in which "he snatched at a smile as if it had been something that hung on the wall, and put it on tremulously," is a strong and effective piece of writing. So, too, the interrupted wedding. The only really weak character in the book is Winton, who somehow does not materialize at the author's bidding. On the whole *Lady Jane* is delightful; it is a story that all good women and true-hearted men will relish in the reading.

We wish that "Ouida" would write more often as she has written in *Bimbi.* Notwithstanding a certain luxuriance of style which, when it runs to extremes, will often puzzle young readers and is little calculated to gratify a cultivated taste in their elders, in spite of some extravagances in pathetic or satirical passages, these nine short stories dedicated to the little Prince of Naples are truly admirable. That they show a remarkable imaginative power goes without saying; they are also pure in thought, noble in purpose, rich in pathos and humor, and in general charming in form. The author's deep and active sympathy with all the joys and sorrows, the unearthly ideals and almost infinite capability for self-sacrifice and suffering of the child-nature, is unmistakably genuine; and one may search far to find those qualities more skillfully interpreted. "The Nürnberg Stove" is the story of a little boy living in a quaint old town in the Tyrol, so loving the beautiful porcelain stove, the one source of comfort and beauty in his otherwise drear and desolate home, that when it is sold to feed the hungry mouths of poor Karl Strehla's motherless brood, he hides himself within and is carried into the presence of the king by whom he is educated to become a worthy artisan. "The Ambitious Rose Tree" tells of the terrible punishment which sometimes befalls those who would be reckoned above their station. "Moufflou" is the story of a clever dog and a poor little cripple; "Lampblack" teaches that the humblest duties may often be of vast benefit to others; "The Child of Urbino" is a charming account of the first triumph of the boy Raphael; "In the Apple-Country" we like least of any of the *Bimbi;* but "Findelkind" relates with exquisite pathos the adventures of a little shepherd-boy who, his mind filled with stories of the saints, goes forth upon a pilgrimage "in Christ's name and for love of the poor," only to meet with the scoffs of unbelievers who call him mad; "Meleagris Gallopavo" is a variation on "The Ambitious Rose Tree;" "The Little Earl" is the story of the head of a noble race, the last of his line, who, wearied with the petting and cautions to which he is constantly subjected, runs away and is treated like other boys, to learn that only as "we do some good thing or say some kind word" do we pluck a bit of lavender by the highway of life and "get a sweet savor from it."

Lady Beauty is a bright and readable novel. The style is light and graceful, yet it has a pleasant individuality. The character-sketching is rapid and effective; the dialogue natural, usually gay, often humorous, sometimes witty and frequently epigrammatic. Profound analyses of sentiments and motives one does not look for in such a story, but as far as it goes there is no lack of honest portraiture. Mrs. Barbara Temple, *petite,* vivacious, worldly, and her three daughters, Caroline, clever and bookish, Sibyl, pretty and artistic, Sophia, "angelic" and musical—all living in their comfortable English country home—play leading parts in this interesting domestic drama. The angelic Sophia is the "Lady Beauty," and how in defiance of fate and worldly wisdom she remained steadfast to her own true love we shall leave the reader to discover. But Mrs. Barbara Temple, with her Chesterfieldian lore of charming selfishness, is the most original character in the tale. Her cynical definition of women of character as "women who perform awkwardly duties which, with a little thought, they might perform in a charming way" is witty if not just. Worldly wisdom, indeed, is the universal solvent in the *Lady Beauty* circle; even the angelic Sophia does not escape, as witness her "beauty rules" running through the gamut of "A woman's power in the world is measured by her power to please." Perhaps we might have spared the osculation scene upon which the author lavishes superfluous rhetoric, when "she drank his long kiss" with "a sigh of rapture too deep for words." There are occasions when unkissed kisses are best.

It may seem out of place to call a novel dull which contains flirtations and broken engagements innumerable and ends with a suicide, but we confess that we have not succeeded in arousing more than a languid interest in *Iris.* The story is in fact a thing of shreds and patches—two thirds of the characters exist merely as names to be dropped or taken up at the caprice of the author, and with no natural relation to one another. Eve, the half-sister of the heroine, is in reality the chief figure in the book. She is a rather superficial study of the cultivated English coquette, who mysteriously wins and breaks hearts through the charms of a good complexion and a gift for chatter—a sort of wicked Daisy Miller. Mrs. Randolph, who has a fondness for floral titles, should have named this latest of her productions after some poisonous weed.

Mrs. Spofford's wonderful power of word-painting has lost nothing of its mystic beauty in *The Marquis of Carabas,* albeit toned down here and there from the almost barbaric splendor of the author's earlier essays in fiction. To lose one's self in this book is like wandering in some vast tropical region where nature takes on an unwonted glory. The air is rich with perfume; flowers of strange form and brilliancy gleam in the half twilight of languid unrest that transforms all things to shapes of startling magnificence or oppressive meaning; the very air seems to palpitate with passion; the moral sensibilities are drugged with beauty; life has become for the

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moment only a sensuous dream. The figures that move in the story of *The Marquis of Carabas* have that real unreality which is one of the curious fascinations of the book. A reformed slave-trader; a waif cast up by the sea nestling in the bosom of its dead mother; a vision of girlhood that artists might envy; a merry villain who plays the rôle of Mephistopheles—shipwrecks, storms on land and ocean, suspense, agony, sudden death—but all these so admirably handled, with such dramatic fervor and subtle charm of style, that one no more stops to question than he would resist the witchery of the *Thousand-and-One Nights*. After it is ended, and the glamour of the tale has vanished in the clear light of the prosaic duties of the work-a-day world, it is easy to doubt the ethical value of its teachings; it is not easy to forego admiration of the author's extraordinary resources of language which employ words as the deft painter uses colors from his palette. And after all, the lesson that the only unpardonable sin is not to repent, which is the net result of this story (although weakened by the fate of Dominique), is one that possibly even the theologians will endorse.

There is a great deal to please in *Leone*. It has to do with brigands, romantic captures, and surprises, but it is not sensational. The style is pure, graceful, refined; the characters are outlined in successive strokes of self-revealing portraiture; there is variety of incident and a well-constructed plot which baffles while it does not confuse. The heroine is a beautiful American girl who is neither a chatter-box nor a blue-stocking. There is a noble-minded captain of banditti without a trace of melodrama about him. Two Italian artists, a Capuchin monk, and the father of the heroine make up the principal *dramatis personæ*. The scene is entirely in Italy, where the author is so much at home as to be able to describe a sunrise with some degree of fidelity to nature. There is of course a love affair in which the fiery Italian is placed in picturesque contrast with the sweet calmness of the less emotional daughter of the North, although we hardly pardon Edith for giving up her Silvio so readily. The rapidity of action, careful marshalling of scenes, and skillful dénouement show dramatic talent of a high order. *Leone* might be made into a very effective play.

Two Days is a pleasant trifle, an ostensible history of one of those juvenile romances which sometimes occur between lads of fourteen and pretty maidens of ten. There is a certain artless grace about the narrative, which purports to be written by the hero, or victim, or whatever he is to be called, who does not hesitate to reveal freely the emotions which his elders are wont to lock securely within their own breasts. We do not recommend *Two Days*, however, as a Cupid's text-book. Older readers may peruse it with some secret enjoyment, which is as much as to say that it should be read in the light of experience rather than in that of prospective endeavor.

Prince Hal shows honest intention and more than ordinary creative power on the part of the author, whose third novel this is. The story is of the South before the war, with the slave element, except one devoted old colored nurse, kept well in the background. The plot, which is skillfully handled, turns upon the jealousy and ambition of a beautiful woman, introduces many humorous situations, a case of hidden identity, a pathetic tale of wrong-doing, a bit of tragedy in the way of a fire at sea, and a number of characteristic scenes from plantation life. The characters are well-drawn, particularly Parson Merle and the Dollagers. Chapters like that describing the school-examination are indicative of a genuine gift of humor, which, however, is not always restrained within due limits. The author's style and rhetoric need pruning, and the conversations which she puts into the mouths of some of the people in the book are ludicrously stilted and out of place.

Insanity is for the novelist a fascinating theme whose possibilities are yet to be adequately illustrated. The author of *On the Borderland* is doubtless right in believing that "mental alienation can often be prevented by special treatment in its incipiency," and has a noble purpose in aiming "to suggest escape from the land of weak endeavor to the land of self-control where valiant souls abide." But she has only succeeded in making a very disagreeable story, which has neither artistic nor pathological value.

A Woman's Perils and *The Little Brick Church* belong to that type of Southern novel which we had hoped was becoming extinct. For delightful and unvarying absurdity the palm must be given to Mrs. Cook. Mr. Faulkner drops into the commonplace so frequently that his 429 pages have a somewhat forbidding aspect.

RELIGION AND THEOLOGY.

Wrestling and Waiting. Sermons by John F. W. Ware. [George H. Ellis. $1.50.]

The Gospel of Law. By S. J. Stewart. [George H. Ellis. $1.25.]

The Present Religious Conflict. By Augustus Blauvelt. [G. P. Putnam's Sons. $1.00.]

The Life Everlasting: What is It? Whence is It? Whose is It? By J. H. Pettingell, A.M. [Philadelphia. J. D. Brown. $2.00.]

Eastern Proverbs and Emblems. By Rev. J. Long. [Funk and Wagnalls. $1.00.]

Wrestling and Waiting is the fitting title under which this posthumous collection of the sermons of the Rev. J. F. W. Ware appears. The two words well express the twofold attitude of mind in which the preacher lived and wrote, and the spirit he sought to impart. Brave, manly, modest—his whole heart was given to the one work of encouraging, comforting, uplifting others. His sermons are refreshingly simple and unpretending, chaste in language, lucid in thought, the careful work of a scholar. Nothing of controversy, self-assertion, dogmatism, is to be found here. Mere lifeless facts and dry husks of dogma are not offered as food to the soul. But beneath the common facts of the Bible, nature, providence, daily life, the preacher's instinct divines deep, spiritual truths, and brings these into connection with his hearer's need. Most of his texts are short, consisting often of a single clause or phrase on which he dwells till its fullest meaning stands disclosed. Imaginative he was, in the sense in which a preacher may well covet to be so called, not by the power of sublime effort, but by the sweet and subtle genius of sympathy. Few printed sermons, especially from the denomination to which Mr. Ware belonged, are as helpful in tone as these.

The Gospel of Law by Mr. Stewart and *The Present Religious Conflict* by Mr. Blauvelt may be classed together as books with a common bias. Both represent extreme destructive methods of criticism, if criticism it can be called, and both are written by men who have passed out of the narrowest of creeds into the open sea of boundless denial. The reaction, as usual in such cases, is intense, and in their relation to the faiths in which they have been nurtured both writers show themselves "a little more than kin and less than kind." Mr. Stewart, if we mistake not, is a recent graduate of Union Seminary, New York, and was settled for two years over the Calvinistic Church in Fitchburg; his connection with orthodoxy was severed perhaps three years ago, and since that time he has advanced rapidly. Mr. Blauvelt was educated at Rutgers College and the Theological Seminary connected therewith, and never heard the name of Strauss, he tells us, till years after graduation. In 1873 he began a series of articles in *Scribner's Monthly* on Modern Scepticism; but the author was too far beyond his age, the supporters of the magazine objected, and the series was left unfinished. Since that time, Mr. Blauvelt has also changed his views largely, and the letter of Dr. Holland which he takes pains to quote in these pages has no pertinence or application at present, as he assures us.

As the first volume in a series, Mr. Blauvelt's book should not be judged by itself perhaps. It consists of a number of random discussions upon the crisis, inspiration, the canon, the historic character of the Gospels, religion in general, and dogmatic theology. The quotations from countless sources, some valuable and some worthless, are more numerous than the author's own remarks, and the reader has small opportunity to judge of Mr. Blauvelt's own gifts of thought or expression. Complaints of the past injustice of the church toward Copernicus, Columbus, and "us modern heretics"—as he fondly uses the phrase—mingle with the glorification of the greater freedom of today; and these, with a mild contempt for evangelical people of the present who have liberal and tolerant views, and a bitter reviling of the more conservative party, make up about all the author's share in his own book. A single sentence illustrates his fairness and charity. Of the "orthodox ecclesiastical police force," as he pleasantly styles the Protestant clergy, he writes: "There is among them more than one Calvin, there are among them more than one thousand Calvins who, if such a thing would be tolerated in this nineteenth century, would not hesitate for a single moment either to burn every modern Servetus, or to make him publicly renounce his heresies." We did not suppose that we had among us such an army of bloodthirsty men! With nothing original to state, and nothing positive to teach, we see no reason for the publication of such a book as this.

In Mr. Stewart's volume we find the same unfairness of statement and the same arrogant tone; indeed, dogmatism, to-day, seems to lie on the side of denial, rather than of faith. But behind all this, there is some pretence at thought in these addresses, and, taking the scientific fatalism of the age as true, whatever of hope or satisfaction it can afford is here brought out. There is no lack of positive assertion, but the writer's spirit is often flippant, and his work shows more of daring than of depth. It is easy to make sweeping statements regarding the results of criticism, but the best cause is little helped by such tactics, and Mr. Stewart's conclusions would have greater

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value if they were grounded in riper and more prolonged thought.

Mr. Pettingell is an advocate of the doctrine commonly known as Conditional Immortality, according to which man is by nature mortal in both soul and body, and attains a future state only through the special gift of eternal life in Christ. His views have been set forth in an earlier book, *The Theological Trilemma;* but the present volume, *The Life Everlasting*, is larger, and meant to be more exhaustive in scope. It contains a sketch of the various historic views of the other life held at different times in the church, a full account of the author's belief with the scriptural and other arguments on which it is built, and a symposium of twenty-one writers in relation to the same subject. These latter articles vary greatly in value and pertinence, and include among their authors the names of Edward White and Canon Constable of England, Emmanuel Petavel of Switzerland, and Dr. Huntington of Worcester, all of whom will be recognized as leading supporters of this or a kindred theory. Mr. Pettingell's own work is in no way remarkable. His scholarship is neither broad nor accurate, his reasoning is hardly consecutive, and his treatment of opponents is too personal; his very language is often coarse and marred by the use of slang.

Mr. Long's *Eastern Proverbs and Emblems* have been gathered during many years of life in the East, and bear witness to the collector's industry and patience. The maxims given are of either a moral or a religious cast, and are arranged under Bible passages of kindred import. They are chosen from a wide range of books, and are compressed into a small and serviceable volume. The general reader will be led to compare the many ways in which a single truth has found utterance in diverse lands and times, and the value of the book for suggestion and reference will be acknowledged by scholars.

CURRENT LITERATURE.

Mr. Benjamin Drew's *Hints and Helps for those who Write, Print, or Read*, make a useful practical little book mainly for printers and proof-readers, who have to look after authors' p's and q's; but also containing much instruction that some writers would do well to master before sending their copy to the press. [Lee & Shepard. 50c.] — From the same publishers we have a second edition, revised and enlarged, of Manton's handy little manual, *Taxidermy without a Teacher*, which will be especially valued by the troops of boys who are now going out on their collecting expeditions after birds, beasts, and fishes. [50c.] — The Revs. G. and S. W. Duffield have compiled, largely in Scriptural terms, a pastor's *Handbook for the Burial of the Dead*, and for the consolation and comfort of the afflicted, which may prove itself useful to ministers who have not the preference or the ability to compile their own. [Funk & Wagnalls. 75c.] — All lovers of good literature should gratefully acknowledge a new edition of that wonderfully good little book, *The Stars and the Earth*, which, as Dr. Thomas Hill remarks in his "recommendatory letter," is of benefit both to science and religion — "a book of sublime poetry." [Lee & Shepard. 50c.]

Mr. Edward K. Godfrey was surprised to learn that "there are, strange as it may seem, many persons living in these United States, in this nineteenth century, who have never heard of Nantucket." For the benefit of these benighted creatures, and for others who have heard and desire to see, he has compiled a volume of 365 pages on *The Island of Nantucket*, which is, to quote from the breathless title-page,

A complete index and guide to this noted resort containing descriptions of everything on or about the island in regard to which the visitor or resident may desire information, including its history, people, agriculture, botany, conchology and geology, with maps of the town and island.

Mr. Godfrey might have cultivated brevity with advantage; otherwise his work is well done; and probably those who desire to know about Nantucket will wish to know all about it. There is a poor index and no table of contents. [Lee & Shepard. $1.00.]

In the Saddle contains forty-six poems that have more or less to do with horseback-riding, opening with Shakespeare's description of a horse and ending with Dr. Holmes's "Reflections of a Proud Pedestrian." The poets who found inspiration in this theme are singularly few, and most of those who have done so successfully are represented in this pretty little volume. The Brownings, Longfellow, Mr. Tennyson, Kingsley, Burns, Scott, and Byron furnish about one half the selections; we also find the names of Owen Innsley, Mr. Aldrich, Joaquin Miller, and Bret Harte. Bayard Taylor's "Norseman's Ride" is given; but where is the "Bedouin Song," with its

I love thee, I love but thee,
With a love that shall not die?

[Houghton, Mifflin & Co. $1.00.]

Dr. William Chambers's *Story of a Long and Busy Life* is a pleasant autobiographical sketch written in honor of the semi-centennial of *Chambers's Journal*, covering a period of more than eighty years and a notable career, from the time when, a poor apprentice, the author earned his morning roll by reading *Roderick Random* and *Gil Blas* to a book-loving baker, to an offer of knighthood by Mr. Gladstone a twelvemonth ago. There are some anecdotes. Once Tom Hood visited Mr. Chambers, and was shown the sheets of the *Journal* dated a fortnight in advance. "He said the obligation to exercise such foresight would drive him mad." [R. Worthington. 50c.]

Forms of Land and Water and *Vegetable Life* are the first two of a proposed series of "Science Ladders," elementary volumes written in simple and intelligible style. The plan is excellent and promises to be well executed, judging from these little books. The authors have written down to their audience, without sacrificing dignity or suggestiveness. [Putnam's Sons. 50c. each.]

E. S. M.'s *Sly Ballades in Harvard China* are not much above the average under-graduate standard of grammar, rhymes, and parodies. For instance:

Mixed.

Within my earthly temple there 's a crowd:
There 's one of us that 's humble, one that 's proud;
There 's one that 's broken-hearted for his sins,
And one, who, unrepentant, sits and grins;
There 's one who loves his neighbor as himself,
And one who cares for naught but fame and pelf.
From much corroding care I should be free
If once I could determine which is ME.

[A. Williams & Co. $1.00.]

Genuine humor grows not old with age, so that a new edition of *Hood's Own* is not out of place. As to this particular style of humor "some likes it and some does n't," and those who do will also like "the original 174 engravings" with which the resuscitated work is embellished. [G. P. Putnam's Sons. 25c.]

Three in Norway. By Two of Them. With a map and numerous illustrations, engraved on wood, by G. H. Ford, from original sketches. [Porter & Coates. $1.75.]

This is the tenth book on Scandinavian travel published in this country, and the fifth within twelve months. The "three" went on a holiday trip to Norway, and give us an account of their sport. They have made a readable book, which can be safely recommended as a traveling companion to any one who desires to spend a summer in Norway, fishing and hunting. The work does not pretend to give any account of the history, the religious, political and social condition of the country. It confines itself simply to pleasure-seeking, and this it does in the most gratifying manner. The narrative is frequently enlivened by Mr. Ford's striking pictures. Humorous passages are thrown broadcast everywhere, and there are no phrases of the Norwegian language introduced to show that the authors have actually been in Norway. It would be difficult to find a more desirable place than the uplands of Norway for holiday sport. Fish and fowl are abundant, and the scenery and climate desirable.

Of the excellence of Osgood's guide to *The White Mountains* we have had occasion to speak more than once. We need now only award honorable mention to the fourth edition revised and enlarged to include the most notable results of recent explorations. The editor proposes to avail himself, year by year, of the freshest results of the labors of the Appalachian Mountain Club. [Jas. R. Osgood & Co. $1.50.]

NEWS AND NOTES.

— Messrs. G. W. Harlan & Co., of New York, will shortly begin the publication of a series of novels under the title "Kaaterskill Series." They will be bound handsomely in cloth, at the uniform rate of one dollar each, and the publishers will endeavor to secure only the highest class of literary work. The initial volume will be *A Fair Philosopher*, to be followed by *A Modern Hagar*, from the pens of two leading novelists whose originality and power have been recognized on all hands. This firm have in press holiday books whose excellence can be imagined by those who saw the famous *My Boy and I*, issued last year by Mr. Harlan. A fresh edition of this beautiful book is now ready to supply large orders.

— A work on the *Constitutional History and Political Development of the United States*, by Simon Sterne, of the New York bar, is announced by Cassell, Petter, Galpin & Co. The same firm have in press *The Harmony of the Bible with Science*, by Samuel Kinne, Ph.D., F.R.S.; *Wild Adventures in Wild Places*, by Gordon Stables, of the Royal Navy; *Sunday Musings*, a collection of readings, biblical, devotional, and descriptive, by the Rev. W. Boyd Carpenter; and three or four new juveniles, including *A Moonbeam Tangle*, by "Sydney Shadbold."

— Mr. Ignatius Donnelly, whose *Atlantis* has gone through five editions, has completed another book, entitled *Ragnarok*, in which he strives to show that the so-called drift-deposits attributed to glacial action were produced by the contact of

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the earth with a comet. He argues that man before the drift was highly civilized. The work will be issued shortly by Harper & Brothers.

— *The Military Telegraph during the Civil War in the United States* is the title of a work in two volumes about to be published by Jansen, McClurg & Co., Chicago. It is written by Wm. R. Plum, a lawyer of that city, who was an active member of the Telegraph Corps, and its object is to show the valuable service rendered by that organization.

— Mr. Samuel H. Scudder's valuable bibliography of Fossil Insects has appeared complete by itself as No. 13 of the bibliographical contributions of the library of Harvard College, edited by Mr. Justin Winsor. A list of the most useful reference books is in preparation by Mr. Winsor for early appearance in this series.

— A new Christmas publication, with a page double the size of that of *Harper's Weekly*, and wholly unprecedented in the matter of its illustrations, will be published this year by Messrs. Harper & Brothers. Its title will be *Harper's Christmas Pictures and Papers, done by the Tile Club and its Literary Friends.*

— A. C. Armstrong & Son, New York, have ready a library edition of the novels of W. Gilmore Simms in ten volumes. The books formerly published by the late W. J. Widdleton, including Poe's works, Gill's *Life of Poe*, *The Ingoldsby Legends*, etc., will hereafter be issued by Messrs. Armstrong.

— E. Claxton & Co., Philadelphia, will publish this fall *How Lisa Loved the King*, by George Eliot, with six illustrations; *The Woodcliff Children Series*, in six volumes; *The Doll's Club Series*, in three volumes; and an entirely new edition of Thiers' *Consulate and Empire*, in five volumes.

— R. Worthington has nearly ready Theodore Tilton's new book, *Swabian Stories*, comprising eighteen tales, legendary, historical and fanciful, tragic and humorous, all in rhyme. Mr. Swinburne's new book of poems, *Tristan of Lyonesse*, will also be brought out by Mr. Worthington.

— Miss M. C. Brown, formerly of the University Press, has opened an office in Boston for the preparation of MS. for publication — an innovation which we should think many authors, amateur or professional, might welcome.

— The first number of a periodical called *Notes, Queries, and Answers* has been published by S. C. & L. M. Gould, Manchester, N. H. Prof. N. B. Webster, Norfolk, Va., is the editor.

— A cheap American edition of Prof. Watts's reply to Prof. Robertson Smith's *Lectures on the Old Testament in the Jewish Church* has just been issued by Thos. Whittaker, of New York.

— Mr. Frank D. Millet, the well-known artist and war correspondent of the London *Daily News*, is in Sweden with Mr. Thule de Thulstrup, preparing some articles for *Harper's Magazine*.

— A. Williams & Co. announce a new book for young people, *Troublesome Children: their Ups and Downs*, with twenty-five illustrations — ten in colors — by Francis G. Attwood.

— G. P. Putnam's Sons, New York, announce a "Hudson Edition" of Irving's works, in twenty-seven crown octavo volumes, illustrated, and printed from new plates.

— The second edition of *The Revolt of Man*, which appeared anonymously in "The Leisure-Hour Series," will bear the author's name, Walter Besant.

— Mr. Charles F. Richardson, editor of *Good Literature*, has accepted the professorship of English literature at Dartmouth College.

— Mrs. Ole Bull's memoir of her husband will contain several portraits illustrating Mr. Bull's method of holding the violin.

— In the August *Harper's* Mr. Higginson begins his series of papers on American History.

— *Stoddart's Review*, of Philadelphia, has been consolidated with *The American*.

Foreign.

— The *Athenæum* of London promises to print in the next few weeks a series of hitherto unpublished Byron papers. The writings comprise: (1) a collection of poems by Lady Byron, written during her brief residence with her husband, some of them containing emendations by his pen; (2) correspondence between Lady Byron and Augusta (the Hon. Mrs. Leigh) during the term of Lady Byron's engagement to the poet and the earlier months of their married life; (3) correspondence from the date of Lady Byron's withdrawal from London till the settlement of the terms of her separation from her husband; (4) letters from Lord Byron to his wife, Dr. Drury, Mr. Hoppner, and others, including his *last* letter to Lady Byron, written on the eve of his departure from England; (5) correspondence of Lady Byron and Augusta from the commencement of the quarrel between Lady Byron and her husband till the date of Lord Byron's death; (6) documents touching the destruction of the "Memoirs," including Augusta's narrative of the circumstance of the destruction of the famous MS.; (7) correspondence from the date of the poet's death till 1830, exhibiting the circumstances, hitherto undivulged, that caused Lady Byron's animosity against the woman whom she had held for fifteen years in the highest esteem; and (8) a group of letters having reference to Lady Byron's interview with her sister-in-law in 1851 in the presence of Mr. Robertson of Brighton. "This large body of correspondence," says the *Athenæum*, "will be found to demonstrate the baselessness of the various statements made by Lady Byron in her later years to her sister-in-law's discredit, and more especially of the hideous imagination to which Mrs. Beecher Stowe gave such wide and lamentable publicity some thirteen years since."

— Carl Goldke has just completed the third volume of his Cyclopedic History of German Poetry (*Grundriss zur Geschichte der deutschen Dichtung*) which brings it down only to 1830, but discusses in a brief, though thorough way, the lives and works of more than three thousand poets and would-be poets, or, as the German happily expresses it, "Dichter und Dichterlinge."

— N. A. Panof, the author of a volume of poems recently published under the title of *Dumy i Pyesni*, is hailed as the coming peasant-poet of Russia. He is twenty-one years old, the son of a Samara *moujik*.

— An anthology of German lyrical poetry entitled *Gold*, collected by Dr. Ludwig Eichrodt, known as a poet in the Rhenish Suabian dialect, has been published by F. Thiel, Leipzig.

— A new French magazine, the *Revue de l'Extrême-Orient* has appeared at Paris. It is devoted to the archæology, ethnography, sociology, politics and literature of the Far East.

— A volume of *Selections from Wordsworth*, edited by Mr. J. S. Fletcher, who has written an introductory memoir, is in press by Alexander Gardner, Paisley, Scotland.

— M. Renan has begun a History of Israel before the birth of Jesus, which will form the introduction to his History of the Origin of Christianity.

— A complete edition of the works of the poet Lenau is now for the first time published, in two volumes, with a memoir (Bibliogr. Institut, Leipzig).

— Mr. John Morley will retire from the editorship of the *Fortnightly Review* in November next and will be succeeded by Mr. T. H. S. Escott.

— The publication of Thackeray's suppressed preface to his *Irish Sketch Book*, which was to have appeared in *The Century*, is indefinitely postponed.

— Mr. Matthew Arnold's Oxford lecture on "Literature and Science" is to appear in the *Nineteenth Century* for August.

— Mr. Sidney Colvin's volume of *Selections from Landor* for Macmillan's "Golden Treasury Series" is through the press.

— The continued ill-health of Mr. John Richard Green, the English historian, is causing his friends much anxiety.

— Theodor Hofmann, of Berlin, has just published *Shakespeare in Amerika, litterarische etudie*, by Karl Knortz.

— A new illustrated English magazine, modelled after *Harper's* and *The Century*, is talked of in London.

— The second volume of the correspondence of George Sand has appeared in Paris.

Obituary.

Sollogub. At Homburg, June 16, Count Vladimir Alexandrovich Sollogub, 68 years; novelist and playwright. He was one of the few Russian authors whose names are known outside their own country. Several of his stories have appeared in French versions, and one of his works was successfully translated into English, under the title of *The Tarantass: Travelling Impressions of Young Russia* [London: 1850].

Ward. At Hampstead, Eng., July 6, William George Ward, 70 years; formerly fellow of Balliol College, Oxford, one of the leaders in the Tractarian movement, a contributor to the *British Critic*, and author of *The Ideal of a Christian Church*, and one of the most notable of the Anglican seceders who followed Dr. Newman into the Church of Rome.

Browne. In London, about July 10, Hablot Knight Browne, 67 years; better known as "Phiz," the illustrator of Dickens's works.

Marsh. At Vallambrosa, Italy, July 24, George Perkins Marsh, 81 years; author of a *Compendious Grammar of the Old Northern or Icelandic Language* (1838); *The Camel, his Organization, Habits, and Uses, with reference to his Introduction into the United States* (1856); *Lectures on the English Language* (1861); and *Origin and History of the English Language* (1862).

Hamilton. At Long Branch, N. J., July 25, Col. John Church Hamilton, a son of Alexander Hamilton, 90 years; editor and author of *Memoirs of Alexander Hamilton* (2 vols., 8vo, 1834), *Works of Alexander Hamilton* (7 vols., 8vo, 1851), and *History of the Republic* (2 vols., 8vo, 1858).

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GUERNDALE.*

THIS story, from which we had expected much, is not, after all, the long-looked-for "American novel;" but it gives indications that its author may have it in him to write that much-heralded work one of these days. The locality to which the opening chapter introduces us is a town in Western Massachusetts, whence we are transferred to Harvard College; and between these two places and Boston we alternate through two thirds of the book, when Guerndale, the leading character, goes to Europe, where he has idyllic experiences in Germany and Switzerland which remind us of Longfellow's *Hyperion*, and finally engages in the Russian war, where he ends his career. The pastoral life represented in the country home is unfortunately under a cloud, for Guerndale is set apart from other boys by reason of a gloomy inheritance; and we are confident from the first that in the struggle against destiny he will be the loser. It is the old overshadowing influence which was so congenial an element to Hawthorne; morbid, and leaving an uncomfortable feeling with the reader. Has New England life, then, nothing better to offer the novelist? And for such fine beings as Guerndale and Annie must there always be such a somber background? Or must we accept the common alternative of picturesque rural life spoiled for us by crude, awkward rustics, talking in vernacular, and making themselves generally disagreeable? When we come to the college days, it is worse. Perhaps that wild, skeptical, utterly reckless set of young men may be repeated in prototypes at Harvard; doubtless the cynical, hardened graduate, who knows no faith in himself, in man, woman, or God, has an existence; but ordinarily he outgrows that period and is ashamed of it, and glad enough to put it behind him. It is an error in taste on the part of J. S. of Dale to force him upon us. When we have said this, we have done with fault-finding. The author is a strong writer, with all the vigor and freshness of one who comes boldly forward with his first book, not hedged about and hampered with the doubts that come with professional book-making. His work has a crispness and spirit that are very attractive; the reader would not willingly have any of the rough edges smoothed off. There is genuine life-blood pulsing through it: Guerndale and Annie are flesh and bone; the pathos and passion are painfully real, much truer than the kind that many novel-writers produce from that region which, as Fanny Kemble said, is neither brain nor heart. Let us hope that this author will give us another book as live and original, without the crudities and the collegian's profanity and slang.

* Guerndale. An Old Story. By J. S. of Dale. Chas. Scribner's Sons. $1.25.

MEN, WOMEN, AND LOVERS.*

MISS SIMCOX is a writer who has already attracted notice in England by her volume on *Natural Law*. The present little book has an unfortunate title, suggestive of nothing more than a collection of sentimentalities; but, in reality, it is serious rather than light in character. Thrown into the shape of fictitious personal narratives, the different chapters are so many brief dissertations or musings on the meanings and motives of human life and conduct, or analyses of certain special moods of thought and emotion. As a whole, the book is certainly original, curious, and interesting. There are matter-of-fact readers who may pronounce it nonsense, and half of it unintelligible nonsense at that; but imaginative authors write for imaginative readers, and, as the author puts it, "there are some truths, I grant, that it seems almost impossible to convey in words except to those who know them already, and yet it is worth while to make the attempt." The various topics touched upon are of kindred nature. The subtlety of thought in several of the chapters reminds one of George Eliot; the style, too, has many of the merits and defects of that writer. The resemblance, however, is plainly not due to imitation, but is the unconscious result of a desire to tempt the reader into those fields of rather abstruse meditation which, to the writer, are favorite and familiar ground.

The *Episodes* are described as occurring in the lives of certain imaginary men and women — a mode of conveying sentiments and ideas which is not new with the author, but made very effective by original treatment. In the matter of skill in semi-imaginative writing, the episodes called "At Anchor" and "Eclipse" are the most successful. In both of these, there is conceived a chance analogy between certain states of mind and certain special conditions of external nature, and the latter are made to appear as expressions of the former. "Midsummer Noon" is a lighter piece of delightful fancy, and "Love and Friendship" is much in the same vein. A quotation or two from the last and most directly didactic, "*Sat est Vixisse*," will indicate another quality:

> It is while we have no feelings but our own to think about that we think our feelings afford a rational base for conclusions about the nature and worth of life.
>
> For the man who has done nothing worse than fail innocently — and the worst luck forces on us no worse fate than this — who has failed to do great deeds and win a greater love (and for each one the love and the deeds are great which are great enough to content his own desire) — for such there is nothing worse in store than this, to know that there are others in the world better off than he.

It is the combination of literary power with power of thought upon abstract ethical questions which makes this little book remarkable. The abstract problem is thrown into a more concrete shape by the use of fictitious narrative. For minds which have any affinity with the author's own, these *Episodes* will have much charm.

* Episodes in the Lives of Men, Women, and Lovers. By Edith Simcox. James R. Osgood & Co. $2.50.

ROGER WILLIAMS'S LETTERS.*

ROGER WILLIAMS'S letters do no violence to his memory, but are full of common sense, business tact, gentleness, and a peculiar strain of piety, to which, if we do not assent, we never despise. His general fame as a New England divine holding peculiar views of the relations of church and State may well be left to an historical controversy, which every now and then springs up between his friends and foes. In his letters he appears not so much a wise and strong man as an amiable one. The letters under review (originally included in the *Proceedings of the Narragansett Club*, and now first printed for public circulation) are 143 in number, most of them addressed to the Governors Winthrop, father and son, and the rest to persons in office at home and in England. This is the first full collection ever made. Some have been gathered from Williams's controversial writings, some from Professor Knowles's life of him printed at Boston in 1834; but most were in the Winthrop Papers, and printed in divers volumes of the Massachusetts Historical Society. Mr. Bartlett has been able to discover only

* Letters of Roger Williams, 1632-1682. Now first collected. Edited by John Russell Bartlett. Providence: Tibbitts & Shaw. $6.50.

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one letter not already in print, and for that, an important one, he is indebted to Charles Deane, Esq., of Cambridge.

The pacific and useful offices of Roger Williams in restraining the powerful tribes of Rhode Island from war on the whites, notably when there was danger of their making common cause with the Pequot Indians, and his unfaltering loyalty to the Massachusetts Colony, which had driven him out, are already matters of history. From Providence, as a center, he traveled much through the wilds, sent sure and swift news of impending dangers to the governors, and spent much time among the savages in healing dissensions and adjusting disputes likely to lead to a war of races. He had a keen eye for Indian character, and some of the chiefs, like Canonicus and Miantonoma, were his fast friends. He breaks a straw three times in their war council to show how they had broken a certain treaty; he advises Winthrop to reclaim the skin of a certain moose killed on his land, but sent to an Indian chief, in order to assert his ownership in the estate; he sends on to Winthrop the hands of certain Pequot murderers of white men, which the Indians brought him, refusing to bury them, though his nature revolts at the cruelty, in order that the Massachusetts colony may receive this ghastly tribute to its authority; he gives passports to his Rhode Island Indians that they may move about unmolested, and begs Winthrop to have the same respected; he pays his own wampum to hinder quarrels between white and red men; begs physic and healing plasters for the Indians, for which he will pay; and writes from England, "I send my love to all my Indian friends." Yet he was never hoodwinked into believing them angels. He writes to the elder Winthrop: "For though I would not fear a jar with them, yet I would fend off from being foul, and deal with them wisely as with wolves endowed with men's brains." "This bearer," he writes of one of them, "although a thief, and must be looked to, is careful, and I have promised, upon a note received from you, a pair of breeches." Again: "I believe nothing of any of the barbarians, on either side, but what I have eyesight for, or English testimony." "The Indians," he says, "would be peaceable, were it not for rum." Yet he is averse from killing the Pequot women and children taken captive, and writes of the Indian treatment generally: "My humble desire is that all that have those poor wretches might be exhorted as to walk wisely and justly toward them, so as to make mercy eminent, for in that attribute the Father of mercy most shines to Adam's miserable offspring."

The religion of Roger Williams had a smack of the Fifth Monarchy men about it, and ran to making the saints supreme over secular as well as spiritual affairs. It was a young Protestantism, so transcendental and withal unpractical, as would make orderly government impossible. This he found to his own cost, when some of his mean townsfolk at Providence refused to pay deference to or aid the common weal on the plea of conscience; or when a certain hard-headed husband protested that, as no one could gainsay the Bible doctrine that wives should obey their husbands, he had rightly forbid his wife to go to so many of Mr. Williams's meetings, and defied the latter to gainsay him. His defense of his own religious behavior to the elder Winthrop is not lacking in keenness, though a trifle fanatical, and, referring to the cowardice of Gideon's army, where three hundred were only faithful out of thirty thousand, makes this sharp thrust at Winthrop's own religious future: "I will not by prophesy exasperate, but wish (in the black and stormy day) your company be not less than Gideon's to fight (I mean with the Blood of the Lamb and the Word of Witness) for what you profess to see." Undoubtedly before his age in his perception that conscience in religion must be free, he writes ringing words to Endicott, who had lately persecuted certain religious zealots in Boston:

> Are all the thousands of millions of consciences, at home and abroad, fuel only for a prison, for a whip, for a stake, for a gallows? Are no consciences to breathe the air but such as suit and sample yours? . . . It is a dreadful voice from the King of kings and Lord of lords, Endicott, Endicott, why huntest thou me? Why imprisonest thou me, why finest, why so bloodily whippest, why wouldst thou (did I not hold thy bloody hands) hang and burn me?

One of the most curious bits of correspondence in these letters is that between Williams and Mrs. Sadliers, the daughter of his former benefactor and patron, Sir Edward Coke, and herself a sincere and witty churchwoman, with a large dash of her father's brain. Williams is persistent, but affectionate; the temper on her side appears in her closing words:

> I will walk as directly to heaven as I can, in which place, if you will turn from being a rebel, and fear God and obey the king, there is hope I may meet you there; howsoever, trouble me no more with your letters, for they are very troublesome to her that wishes you in the place from whence you came.

Scattered through these letters are little hints of the curious life of hardship and adventure which Williams passed, and of his mental condition. His lack of writing-paper; his little property of cows and goats and tobacco, and the cost of his wife's new gown; his sending Madam Winthrop a handful of chestnuts; his debtors in Massachusetts, "the unfaithful ones," he calls them, who pay him only words; his care for the poor wanderers who might be exiled to Providence, as seen in his praying the town not to divide all the common lands, "for we ourselves know that some men's distresses are such that a piece of a dry crust and a dish of cold water is sweet;" his disclosure while in England of the widespread fear that the Puritans, then in full power, might be thrust out (and yet he says that, so high are they, there is no descent except by a fall); his view, contrary to that of Robinson, that a Christian could not hear Church-of-England preaching without sin; his occasional beauty of diction and shrewd turn of a sentence, as "Above the sun is our rest, in the Alpha and Omega of all blessedness, unto whose arms of everlasting mercy I commend you, desirous to be yours even in him;" and this close of a letter to the elder Winthrop, "I rest your Worship's, sorry that I am not more yours and neither of us more the Lord's" — these make a striking portrait of a very uncommon man.

The ancient orthography of the letters having already been tampered with, has been revised by the editor into the modern style.

ORIEL COLLEGE AND THE OXFORD MOVEMENT.*

TIME has passed its verdict on the Oxford Movement, yet, as the author of these volumes says, its history has still to be written; and this book will prove useful as *mémoires pour servir* in its writing. It is interesting throughout, both from its matter and its style, the latter having the naturalness and liveliness of a simple talk with a friend. The manner of the book suggests that the author had the making of a very good novelist in him, and that his light would have shone with more brilliancy in that character than as a theologian. It is plain that he was never a thinker, but that he possessed a natural good sense, which, if he could have been let alone to follow it, might have made him a less perplexed and therefore a happier man. That he was out of his sphere among the leaders of the Tractarian Movement he is himself thoroughly aware.

In the second volume (pp. 269–70) he makes a confession which is very remarkable for candor and simplicity. It occasionally happens, however, that a man is less just to himself than others would be to him; and it is easy to see that not vanity alone, but the force of circumstances, drew him into the current of the time at Oxford. Had he been born in the communion of the Roman Church he would probably have passed a serene and sufficiently useful life, say as the curé of some small French town or village; but he was thrown among men intercourse with whom stimulated his intellect and disturbed his existence. Following the advice of his brother-in-law, Newman, to "wait two years" before deciding to join the Roman Church, he remained thereafter in the Church of England, apparently without being ever fully satisfied with himself and his position. The days of the Oxford Movement are to him golden days, and at

* Reminiscences of Oriel College and the Oxford Movement. By T. Mozley, formerly Fellow of Oriel, etc. Two volumes. Houghton, Mifflin & Co. $3.00.

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the age of seventy-five he now looks back to them and recalls the men he lived with and the controversies in which he shared. The most interesting parts of the *Reminiscences* are those which tell of the men with whom he had more or less close personal relations — such as Henry and Samuel Wilberforce, Hurrell and James Anthony Froude, Keble, Whately, Blanco White, Sewell, and a host besides. It is these character sketches, as well as some chapters descriptive of a short continental tour, that have led us to speculate on what Mr. Mozley might have done as a writer of fiction. Without a more intimate knowledge of these men than is possible to us, we can hardly judge of the correctness of the author's estimates; but, with one exception, they have the air of being fair and accurate. The exception is Arnold of Rugby, of whom the author speaks with a bitterness which, in a follower of Newman, is natural, if not excusable. Perhaps the most interesting figure in these pages, Newman excepted, is Hurrell Froude; the other, however, is necessarily the most prominent. All that is told of him goes to confirm our previous impression of his unworldliness of temper, sincerity, and single-minded purity of aim. Newman was the foremost leader — indeed, we may say *the* leader — in the "Movement," concerning which nothing is more striking than the absence of any *terminus ad quem*, and the lack of any defined object on the part of men inspired with such energy and zeal.

It was in 1826 that Newman became tutor at Oriel; in 1828

> he found himself with some half dozen very important, intractable personages cleared away; with a Provost who owed his election to him; himself tutor, and with two other tutors, Robert Wilberforce and Hurrell Froude, entirely devoted to him. At what date he began to move in the direction which seems now plain enough, it would not be easy to say. It was never possible to be even a quarter of an hour in his company without a man feeling himself invited to take an onward step sufficient to tax his energy and his faith.

In this year Newman's hands were full with his devoted pupils, and the charge of the vicarage of St. Mary's, the University church, where there was a large regular attendance.

> Up to this date and for some time after it could not be said that there was any open breach between Newman and the Low-Church party.

In 1831 he had ceased to be tutor, owing to irreconcilable differences between him and the Provost of Oriel as to the methods of tuition. He continued to be the popular preacher of the University, though it was a distinction he never coveted. In 1832 he made the Mediterranean trip with Hurrell Froude, and it was in 1833 that the "Movement" may be said to have begun. One not in sympathy with the ideas of these Oxford men cannot read these memorials without a regret — idle, as regrets always are — that so much energy, zeal, and readiness to sacrifice self-interest to principle, should have been uselessly expended, as much of it was. Then, as now and always, the church needed able and devoted laborers; but the Fellows and Probationers of Oriel who met twice a week in Michaelmas term 1829 for the study of the Scriptures, found no more important question to occupy themselves with than "Who is Antichrist — Napoleon or the Pope of Rome?"

> It was everywhere held to be of vital importance to have a right understanding on the subject; Newman was doubtful, and it was decided, without much forethought, to read the Revelation of St. John with the best commentators.

Mozley goes on to remark that there was

> then hardly such a thing as Biblical Scholarship in the University. I remember being told that the very learned tutor of a neighboring college had not opened his mouth during the whole "lecture" — in which the pupils merely construed for the tutor — except to observe on the words "Draw out now," in the miracle of Cana, "Whence we may infer that the Jews used spigots."

And again, in the words of our author,

> in the whole mass of the publications of the men attached to the cause, there is very little Biblical criticism; no social philosophy; no original views of duty; not much to meet the great problems of the age, though a good deal to impede their solution.

For politics in themselves, out of their relation to the church, Newman, indeed, cared as little as Goethe did. These Oxford men were would-be reformers of the Church of England, which, in their view, was dying of inertia. Newman, at least, thought he saw clearly that the thing to do was to go back of Reformation days, and to take the spirit of the primitive, apostolic times of the church for the guide of the Church of England in the latest days. Of those who followed him, Mr. Mozley says "very few of us could say where we meant to stop, or what we had in view as the future of the Church of England." This was as late as 1837. In truth their advance was an advance backward; and the spirit and the methods they sought to discover and restore, it was as impossible to find as the rose on last year's bush. And yet it would be a mistake to deplore the Tractarian Movement as a mere waste or lamentable misuse of energy, and to wish that Church-of-England men had rather stood still than gone on the straight road to Rome, or stopped at the halting-place called Ritualism. Nothing can be dreaded for the church more than stagnation, and the contented folding of idle hands. Mistakes in the direction of labor for her cause may retard progress; but in the nature of things progress must and will be made. The world does get on, though generally by zigzags rather than in direct lines. As for the Tractarians themselves, it may be said that, with the large majority of men, their convictions are not so much the outcome of any process of close thinking as of temperament, moral predisposition, and individual cast of intellect. To us it seems that Newman was born an ascetic — a rational-minded ascetic, if we may say so — and with a natural predisposition for the Roman church as his abiding-place and home. Mozley says of him, that he

> was always consulting the auspices, so to speak, to guide his course and to decide some question which he found it impossible to decide on its own merits. An unexpected act, or word, or encouragement, or check, the appearance of a book or an article pleasant or otherwise, a meeting, a separation, came to him with the significance of an intervention. Whatever happened he interpreted as Providentially designed.

Intellectually he was all astray, as all must be who occupy themselves with the construction of an ideal church, and with putting a self-elaborated theory above the plain teachings of Christ.

These *Reminiscences* happily show that intellectual error and intellectual confusion and doubt may be sometimes consistent with an earnest and good life. The last chapters, headed "Two Sides of the Question," "Sacramental Theories," "Mariolatry," "The Trinity," etc., display an amount of puzzle-headedness oddly at variance with the simple good sense shown in other pages of the same volume. If meant for argument, these chapters are beneath notice; yet, if not so meant, there is little conceivable use for them. The only thing they make clear is the fact that not every good man and worthy clergyman is born a theologian, and that, if Mr. Mozley had belonged to the Roman communion, his place and work would probably have been plainly marked out for him, with injunctions to remain therewith content.

THE FAITHS OF THE WORLD.*

THE comparative study of religions has a growing fascination for thoughtful men of every shade of belief and doubt. Within the past few years (the science itself is of quite recent origin), this subject has been treated by thinkers of opposite schools and from widely differing conceptions. The influence of these studies, and of the spirit they have created, has gone far beyond the circle of specialists, and now gives color to the broad current of popular impression. Skeptic and Christian alike are forced to take new and larger views of the religions of the world. Both see a deeper meaning than of old below their outward phases; both find among their varied forms a closer kinship in need and longing; and both discern new points of contact between these many faiths and the one faith of revelation. Even the skeptic, though he looks upon all religions as earth-born and transitory, must admit the necessity and progress of belief and worship. And the Christian rejoices in each new note of the divineness of his

* The Faiths of the World. St. Giles Lectures for 1882. By Principal Caird and others. Chas. Scribner's Sons $1.50.

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faith, as he discovers the good as well as the evil of other forms, and, above all, as he sees in Christianity the complement to their defects, the remedy for their errors, and the fulfillment of the best hopes and deepest needs of the race.

The latest discussion of this subject from a Christian point of view is found in this volume on *The Faiths of the World.* It consists of twelve St. Giles lectures, delivered by eleven clergymen of the Scotch church. Most of the speakers hold high positions in the pulpits and professorships of Glasgow and Edinburgh, and their united work well represents the best type of evangelical thought in Scotland. Principal Caird and Professors Flint and Milligan, at least, need no introduction in this country; and the other lecturers, though naturally differing in general ability and in power to interest, are thoroughly at home in their respective departments.

Dr. Caird opens the course with two lectures upon the Religions of India, the first being devoted to the Vedic Period and Brahmanism, the second to Buddhism. All religions in the last analysis belong under one of two classes — monotheistic and pantheistic. For polytheism is really a corruption of pantheism, as is shown by the change from the interchangeable and almost indistinguishable powers of the Vedic Period to the distinct and graded divinities of Brahmanism. The evil effects of this system are seen in the confounding of virtue and vice, the stereotyping of present forms, and the consequent separation of man from man by the curse of caste. Buddhism, though in form a protest, was really a return to the older pantheism, accompanied by a deeper sense of the divine presence as immanent in the universe. These two lectures are doubly interesting, first because they are so complete and comprehensive in themselves, and second because they form a fitting introduction to all that follow. The religions of China, Persia, Egypt, Greece, Rome, Scandinavia, Central America, are treated in this order, and the series closes with Judaism and Mohammedanism. The several discussions are all interesting and instructive; all delight the reader by their candor, and by the fine skill with which the good and true are discerned beneath the evil and false; all are written with breadth and completeness of view, although one or two, like the lecture upon Persia for instance, are burdened with overmuch detail.

The last lecture, by Professor Flint, is a fitting *résumé* of the rest, and treats of Christianity in Relation to Other Religions From a careful comparision between this faith and the faiths of the past, and from the consideration of the aspect of each toward the facts of the universe, above, around, and within man, two conclusions are drawn: first, Christianity alone realizes perfectly the idea that underlies and gives significance to all other faiths; and, second, Christianity is the only religion that rests upon a complete revelation, harmonizing the general revelations that come through nature, conscience, and history, and supplementing these by a spiritual and self-consistent special revelation. On these two grounds, Professor Flint maintains the position of Christianity as the one universal and absolute religion.

We notice only the opening and the closing lectures, and we must confess that these are the most interesting and helpful of all. But the promise they have given us is well redeemed by the work as a whole; and, as a thorough, thoughtful, and thought-inspiring book, we recommend it to all our readers who are interested in the problems, practical and speculative, of comparative religion.

NATURAL RELIGION.*

MANY of our readers remember the excitement that followed the appearance of *Ecce Homo*, now almost twenty years ago. If some new nineteenth-century John the Baptist had arisen to stir the sleepy air of English conventionalism, the effect could hardly have been more startling; yet the strange voice that broke the stillness was calm, quiet, and perfectly self-possessed in tone. The exact influence of this remarkable book it is not easy, even now, to estimate; but we may safely say that its helpfulness was felt by those who differed most widely from the author, while the candor, learning, and ripe culture reflected from every page made his words welcome to refined and thoughtful minds.

After a long interval, Professor Seeley sends forth another study in a kindred line. It is not now the character of Christ that he discusses, but rather the broader question of the basis and worth of religion in relation to present knowledge and need. A series of papers upon Natural Religion, written several years ago for *Macmillan's Magazine*, furnished the foundation of the present work; but the form and arrangement have been changed throughout, and fully a third of the substance of these chapters is new. As now published, the book is divided into two parts; the first devoted to the elucidation of Natural Religion in its elements and principles, and the second to its practical application in society and life.

At the outset, the author distinctly disavows any controversial purpose or aim. In the so-called conflicts between religion and science on the one hand, and between religion and art on the other, he has here no part to take. He defends no dogmas, and advocates no system. His one object is to find, if possible, a common ground on which these opposing parties can meet and work together. Putting aside disputes about words and names, he would discover what real agreement underlies their seeming differences, and how much of aim and motive they still have in common. He goes on to urge that, in their view of the universe, both religion and science hold the same position in regard to human knowledge and its insufficiency. Humility, both teach us, is the only fit attitude for man in the presence of the Infinite. And the truths of the Infinite must be carefully discriminated from the opinions of men, the traditions of the race, or the fancies of the individual, and must be held as alone supreme in authority. Advancing then to the conception of God, science denies, or, better, declares unproved, personality, benevolence, and miraculous interference with natural order; but each of these has been traversed by theology also to a greater or less extent. On the other hand, if we are not misled by the interchange of the words "Nature" and "God," we find that science insists mightily upon the vastness of the Infinite, the inexorable certainty of law, the marvel and mystery of the universe, and our own dependence upon a Power beyond ourselves. And, if this be less than the Christian idea of God, it belongs as much to the Christian as to the scientific conception of life and duty. So long, too, as these truths are firmly held, the charge of atheism is loose and unfair. Atheism is really "a disbelief in the *existence* of God — that is, a disbelief in *any* regularity in the Universe to which a man must conform himself under penalties." From this atheism, the essence of which is feebleness, a "demoralizing palsy of human nature," there is little danger today, and it is an inexactness in language to extend the term to cover the denial of supernaturalism alone. Men may certainly worship a God, and even a personal God, and yet see no other revelation of him than that which is given in nature. And although supernaturalism should pass away, religion and theology would both remain. The problems of existence must still be approached, both upon the speculative and upon the practical side. Men must still have a theory of the Universe, and this is theology; an imaginative view of the Universe they must still have, and that is religion. Defining religion then as supreme admiration, love, and awe, the author discerns its presence in three phases of modern thought and feeling — the artistic revival of classic paganism in the worship of natural forms; the worship of humanity, which our author regards as primitive Christianity; and the scientific enthusiasm for the unity of nature, a higher pantheism, as it may be styled. Each of these phases is opposed to conventional religion, each is imperfect in itself; yet the blending of the three in a harmonious whole might not unfitly be called the religion of nature. In this comprehensive ideal the peculiarly human element which Christianity has made promi-

* Natural Religion. By the Author of "Ecce Homo." Roberts Bros. $1.25.

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nent, and its moral interpretation of nature and life, can never be lost. And for the object thus revealed to our worship one name alone is sufficient, and that name is, not Nature, nor the Universe, nor the Infinite, but God. The practical effect of such a faith many would pronounce slight, but Professor Seeley believes that only a superficial observation could make this mistake. The literature of the last fifty years, he says, is a witness to the growth and power of this larger conception of God; the high priest of the new faith being Wordsworth. The thoughtful mind, as it grows conversant with the universe, tends toward the sterner side of the thought of God; but the blending of the three ideals will overcome this one-sidedness, and make the new faith helpful as well as potent. "If men can add once more the Christian confidence to the Hebraic awe," concludes the author, "the Christianity that will result will be of a far higher kind than that which passes too often for Christianity now, which, so far from being love added to fear and casting out fear, is a presumptuous and effeminate love that never knew fear."

But the practical aspects and relations of Natural Religion form the subject of the second part of the book. Here, too, the author finds a common ground for union and effort. The artist and the man of science have each an ideal that seems diametrically opposed to that of religion. With one the Beautiful, with the other the True, has taken the place of the Good. But, after all, the three have a common mission and conflict against secularity, animalism, and the lower life — the choice of the world instead of the soul and the ideal. Secularity, or irreligion, is "life without worship, and the World is the collective character of those who do not worship." From a dislike for conventional terms, the spirit of opposition to secularity now calls itself culture, rather than religion. But, with the threefold view of the higher life already suggested — the higher paganism corresponding to its childhood, primitive Christianity to its youth, and science to its manhood — culture is seen to be only a part of religion; and the latter name, as broader and hence more just, must be retained.

Religion, then, is not formal, outward morality, but an inward life, kindled and renewed by the spirit of worship. And since the revelation of nature, cold and stern, is softened and made sympathetic by the revelation of God in humanity, religion becomes Natural Christianity, and the future and the past are bound together by an historic name as well as a kindred purpose. Once take this broad view, once admit a principle so living and universal, and the lines of division and jealousy between church and state fade away, and both become but different aspects of the same communal life. The intense reality of civic feeling and the close union of devotion and patriotism, as seen in Jerusalem and Athens, are revived; the Old Testament takes a meaning new to our thought; and a deep undercurrent of love for the race ennobles and purifies the older religion, and makes our worship Christian indeed.

Supernaturalism in its later development, as the author conceives it, fixes the thought upon the future too exclusively, and takes away the worth and reality of the present. Hence, in this discussion, supernaturalism has been kept in the background, as in the Old Testament. But, in his recapitulation, the author leaves room still for the supernatural, and admits that he who sees God in nature may well believe in God beyond nature. Thus supernaturalism comes in again, but in another form and with less definiteness than under the old belief.

Such in brief outline is the course of the author's thought. We have sought to present his position simply and without criticism. That the book is a remarkable one its readers will agree. It is too early as yet to pass judgment upon its value, or to estimate its probable influence. Some will be repelled by the tone of concession and comprehensiveness. A few perhaps will find its teaching satisfactory. But most readers, if we mistake not, while dissatisfied with the author's vagueness, and unprepared to accept his conclusions, will linger with delight over his charming pages, admire his delicacy of touch, and find helpfulness and inspiration in contact with an earnest mind of rich endowment and large culture.

Old Plantation Days.

The object of Mrs. Mary Ross Banks in her stories of *Bright Days in the Old Plantation Time* has been to give "a correct view of a Southern child's life in the days of slavery;" but the substantial value of the work lies in its revelations of negro character. No effort is made at a plot, yet the chapters have an organic connection, for the writer has throughout given her own impressions, and told what she heard and saw and treasured up in memory. The account of the 'possum hunt, the affecting narrative of "poor little Chip," and the sketch of the "corn-shucking," have indeed a special interest through their charming simplicity of style and unaffected realism. The reader, however ignorant of the scenes portrayed, is convinced of the truthfulness of the description. And the dialect is perfect. Uncle Remus himself talks not more naturally than Bet and Dick and Long Jim. Bet was aristocratic:

I ain no po'-white-folks nigger myse'f, I natchully 'spise 'em. When dis settle*ment* wuz fust settled, dar wuzn' none uv 'em 'bout here; but wharever dar iz rich white folks, po' ones iz boun' ter come.

When they "had de tarryfied fever" Mars Ab, although "no 'lidgous man," was very good to them; "ef air one uv 'em died whiles he wuz de onlies well one dar, he'd say, des ez sollum ez er preacher, '*Return ye rancid sinner home.*'" Very picturesque is Bet's description of ol' man Harry:

When you see ol' Harry wid de blue spike-tail on, dat watch is conspickerwous 'bout hiz pusson somewhars; an' ef he hadn' er ben de perzessor uv dat property, my miss's Shady Ann nuver would er notissed dat stutterin' ol' nigger. But I tell you, honey, when ol' Harry gits dat watch on, he thinks he's some punkins, an' Shady Ann's conseeshusness iz des onendurerble ter er sensserble nigger az iz travelled both fur an' wide.

Equally worthy of quotation is Big Lize's dream:

I overheard her tell Mammy that she "knowed she had 'lidgion, kase she dreamed 'bout seein' her ol' miss sittin' up in heb'n wid er big poun' cake on de she'f side her; an' when one de angels come an' started ter take it erway, she tol' de angel ter let dat cake erlone, it mus' n' be totch twel Big Lize come atter it." This seemed to settle her future state most satisfactorily; and I think Mammy was also convinced, as she gave a grunt of decided acquiescence, and said, "Des so."

Mrs. Banks gives a version of the famous "Tar Baby" story which is longer than that of *Uncle Remus*, while it is Brer Wolf instead of Brer Fox who sets the trap for the rabbit. The book as a whole, while not comparable to that of Mr. Harris in the department of folk-lore, is in its way no less interesting and instructive. The illustrations by Mr. James H. Moser are admirable. [Lee & Shepard. $1.50.]

Mr. John J. Post, of the New York bar, has issued a thin volume of antiquarian information about the old streets of New York. The practical value of the work springs from the fact that the deeds and maps made many years ago, of course describe property by the names of streets then in vogue which are very puzzling to readers at the present day. For example, any one looking up the history of a lot described in antique papers as fronting on Fulton Street might be entirely perplexed by the accompanying statements if he did not know that what is now Nassau Street was once called Fulton Street. Some of the information is quaint and curious. The present Exchange Alley has been known by the names of "Alley that leads to Oyster Pasty;" "Pasty Street;" "Oyster Street," and "Tin Pot Alley." Astor Place was once Art Street; also Sandy Hill Road. Broadway below City Hall Park was anciently the Boston Post Road, and this road ran along what is now Chatham Street, the Bowery, Fourth Avenue, etc., indefinitely, toward Boston, though Mr. Post does not trace it beyond 130th Street. There was also an Eastern Post Road. Minetta Street was once Bride Street. Wall Street is found designated by the mysterious name "Cingle;" and the part of it lying between Pearl and South Streets sometimes appears as "Coffee-House Slip." South William Street was "Dirty Lane" or "Ditch Street." Liberty Street was "Crown Street" before the Revolution rendered that name obnoxious; but, by way of offset, the old Hazard Street was changed into King Street. Nassau Street was once "The Street that leads to the Pie Woman's," or "Pie Woman's Lane." Maiden Lane has borne a number of names, the earliest being "T'Maagde Paatje," or "The Maiden's Path;" and there are many other Dutch names equally uncouth, such as "Bever's Paatje," or "The Beaver's Path," now Beaver Street; "Brouwer Straat," or "The Brewers' Street," now Stone Street; "De Waal," applied to parts of Wall and Pearl Streets; "Heere Waage Wegh," applied to a part of Broadway.

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The Literary World.

BOSTON, AUGUST 12, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

He hath never fed of the dainties that bred in a book; he hath not eat paper, as it were; he hath not drunk ink; his intellect is not replenished; he is only an animal, only sensible in the duller parts. SHAKESPEARE: *Love's Labour's Lost*, iv. 2.

Dioscuri.

If the Greek mother in the fable wept
  The day she looked upon her children dead,
It were some comfort, when the wide world slept,
  To find them numbered with the stars o'erhead —

Castor and Pollux, whose celestial lights,
  Dear unto sailor hearts amid the foam,
Watch the great sea on melancholy nights,
  And guide the wanderers nearer to their home.

O Land, who wert the mother of *these* twain,
  These whom we mourned for latest with our tears,
All-pitying Death has made them live again;
  Seek them not here, but in the upper spheres.

They, differently gifted on the earth,
  And nobly riding each his white-winged steed,
Made others' good their destiny of birth,
  These helpers of their fellow-men indeed!

Two luminous names that make one splendor now,
  And shine forever while men wake or sleep —
Oh, rarest glory on a mother's brow! —
  For mariners upon life's weary deep.

S. V. COLE.

NEW YORK TO GLASGOW.

NINE hundred and ninety-nine letters have probably been written describing the Atlantic voyage. Can a thousandth furnish anything new? Hardly; and yet the old story can sometimes be made a little fresh by strange lips that try to tell it. To half at least of the one hundred and forty or fifty passengers on board this ship, the voyage is a new experience — as new as if it had never happened to anybody before; and to us all "Circassia" will henceforth be the name, not so much of a European state, bounded on the north by Russia, on the east by the Caspian Sea, on the west by the Sea of Azof, and on the south by the Caucasus, as of a 4200-ton steamship of the "Anchor Line," plying between New York and Glasgow. "Circassian beauties" will no longer mean for us veiled females of the East, resplendent with clear complexions, bright eyes, and dark lashes; but belles of New York, Boston, and Chicago, very much wrapped up as to the feet as well as to the head, and with hair given to the winds and generally disheveled.

The famous "Alaska," of a sister line, 1200-horse-powered, and burning her 240 tons of coal a day, strikes a bee line from Sandy Hook to Queenstown, and, despising fogs and icebergs, plows her determined way across from port to port in something like seven days. The more modest and more cautious "Circassia," of only 600 horse-power, and burning but 75 or 100 tons of coal a day, true to her motto, "Cavendo tutus," gives the Banks a wide berth, and, making a great sweep to the southward, lengthens her easterly route into a voyage of eleven days or twelve. But what is that to us, to whom a life at sea is best of recreations, and the more days of it the better?

There are some curious facts connected with this entering of Europe by the Glasgow door. How many readers of this letter realize the geographical position of Glasgow, and the effects of it? Glasgow is nearly a thousand miles to the north of New York City. A line run due west from Glasgow would pass within three hundred miles of the southern extremity of Greenland, cut the coast of Labrador well north of the Strait of Belle Isle, traverse Hudson's Bay, and strike the lower regions of Alaska. The same line run due east would leave Moscow to the south as it crossed Russia, and traverse Siberia well to the north of Irkutsk, coming out at Kamschatka. Glasgow, then, is emphatically in the Northern regions. But for the tempering influence of the Gulf Stream, we should long since have been struck with an Arctic chill as we voyaged thither. The Northern twilight we have already begun to experience. We gain time in two ways as we thus sail to the far northeast. Not only do our New York and Boston watches have to be put ahead about half an hour a day, but the sun lingers till late on the horizon, not setting till half past eight or nine; and rises early in the morning — as early as three or half past three. It is daylight by two in the morning, and we need no lamps till nine in the evening; there are but four or five hours of darkness in all. All this produces a strange sensation, and is perhaps our most visible sign of approach to a new world.

The "Circassia" has not distinguished herself for speed, but she has won the respect of the oldest voyagers on board by her thorough seaworthiness and by the discretion and ability with which she is handled. The tall and military-looking Canadian who in her is crossing the Atlantic for the thirty-fifth time, says he never trod a stiffer and steadier boat. The personal bearing and the history of her young captain have interested us all. Ejected from home by unkind circumstances when a boy, he took refuge on the sea, and rose rapidly from the lowest rank until he came to be first officer of the "Furnessia," a sister ship of the same line. Last spring, on touching at Greenock on a return voyage from New York, he found a dispatch from his owners, summoning him post-haste to Glasgow to take command of the "Circassia;" and this is his third voyage only in that capacity. Big, blunt, bluff, talkative and taciturn by turns, he is a good specimen of the British sailor; and accomplishes the difficult task of pleasing pretty much everybody, even when he snubs the bores. "Captain," pleads an anxious and inquisitive lady, "when are we going to reach Glasgow?" "Oh, I never know," is his quick reply; "I always have to ask my passengers."

The "Circassia" carries on this trip two large excursion parties, whose make-up and plans furnish a good illustration of the excursion system of modern travel. Taking the Jenkins party as an example, here are fifteen or twenty people bound for a sixty-days' tour of Scotland and England, Germany and Switzerland, at a round price of three hundred dollars, which covers all expenses, from New York back to New York. Mr. Jenkins, the tourist agent at New York, makes all the arrangements, and a conductor meets the party in Glasgow and accompanies it all the way, relieving the travelers of all those responsibilities and cares which in a strange land might so much interfere with the pleasure of an excursion in the case of persons unaccustomed to foreign journeys. Edinburgh, London, Antwerp, Cologne, the Rhine, Strasburg, Lucerne, Interlaken, Berne, Chamounix, Geneva, and Paris are the main points *en route*, allowing twenty-two days for the voyage both ways, twelve days in Scotland and England, and twenty-six days on the Continent. There can be no question that such a plan offers a pleasant and economical means for a great many people to see Europe who could not see it otherwise. Both of the parties on board the "Circassia" are made up of very pleasant people, mostly strangers to each other before, but harmonizing well from the outset and getting on famously together; and any lady entirely alone would be sure of agreeable companions, safe conduct, and a pleasant time, by joining either a Cook or Jenkins party.

Outside of these special parties we have the usual assortment of figures and characters on board, the study of whom is an endless entertainment. To begin with, there are not less than eleven ministers — enough, it was well said, to sink the ship. There was a narrow escape Sunday morning from a union service in which all the eleven were to participate — a disaster which would certainly have been worse than striking an iceberg! There is a handsome young Swede from Boston, going for a summer's visit to his native land, and carrying with him a portable photographic apparatus, with which he has amused himself and others by photographing the ship and the passengers. There is a heavily-bronzed young Scotchman returning from a trip to "the States" which has taken him as far as Winnipeg; and there is another older and fatherly Scotchman from Edinburgh, with three quiet daughters, all on their way back from a tour round the world by way of India, Australia, and Japan. There is a Presbyterian doctor of divinity from Orange, N. J., with a very clever gift at sketching, and a remarkable sketch-book as the result of it, who, if as good at the heads of a discourse as he is at the heads of his fellow-passengers, must be a very telling preacher indeed. There is a young Scotch mother, the married daughter of an eminent Scotch divine whose name is honored and beloved in America, crossing from her American home, with her husband and her baby, to visit the parental nest, and charming everybody on board by her sweetly simple manner and her affecting singing of "My Ain Countree." Then there is Professor C. O. Thompson of Worcester, Mass., accompanied by a family party of five, going out for a six-months' study of English and Continental technical schools preparatory to removing to Terre Haute, Ind., to take charge of a school of technology there; a young Methodist divinity professor from Illinois, going to Greece for a year's study; a Baptist professor from Newton and Brown University on a similar errand; the young son of a Congregational minister at Manchester, Eng., who has just entered Oxford, and has been making a vacation excursion to America as far as Niagara; and so forth and so on. E. A.

Steamer "Circassia,"
200 miles from Ireland, July 11, 1882.

The First Edition of "Sartor Resartus."

. . . In an article in the last issue of the *Literary World* (p. 231), Munroe & Nichols are spoken of as the first publishers in the world to bring out in book form the *Sartor Resartus* of Carlyle. I can give you chapter and verse for

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the fact that a few copies—"reprinted for friends"—appeared in 1834, just after it was passed through *Fraser's*. H. H. W.

Boston, July 25, 1882.

The Origin of Indian Alphabets.

The numerous alphabets that have been used, or are now in use, in India can all be traced back to two, which may be termed the North and South Açoka alphabets. The first, of undoubted Phœnician origin, has disappeared, without leaving any successors or developments. To the second can be traced all the alphabets now in use in India, and some in use in other parts of the East. The origin of this alphabet has never been clearly settled, though several hypotheses have been put forward. It is impossible to trace these alphabets farther back than about 250 B.C., or to put their introduction into India earlier than about 300 B.C. A third distinct alphabet was early used by the Tamil people in South India in the early centuries A.D. This has almost disappeared, and, except perhaps in Malabar, has left no traces in India proper. For reasons that it would be tedious to give here, though this third alphabet has the same method of marking the vowels *in the middle* of words as the other two alphabets, which, in some ways, recalls the Semitic way of effecting the same object, it is impossible to trace its origin to either of the other alphabets, or *vice versa*. It is, however, impossible to doubt that all three are from the same original source, though derived, probably, at different periods.

That we can read these alphabets is due to most illustrious names. The second was deciphered by Prinsep; the first by Edwin Norris; and the third by F. W. Ellis. Mr. Edward Thomas has chiefly created the history of the first, and has shown what may probably be done in the future. But many differences of opinion have arisen.

The discovery of Prof. Sayce has now put the key-stone to the arch that has been so long waiting its completion. It is as follows: As many will know, there are some Babylonian contract tablets in the British Museum; one of these has a docket by one of the contracting parties in a hitherto unknown character. This person is called Urmanū (Prof. Sayce informs me) in the cuneiform part of the document. This had, no doubt, been seen by others, but to Prof. Sayce is due the suggestion that it might be an Aramaic character subsequently imported into India. With this discovery, he most kindly sent me a specimen in March last; which, directly I examined it, disclosed a character closely resembling the South Açoka alphabet, with vowels marked as was done in the Indian alphabets. Here at last, then, was the long-wished-for original of these Indian alphabets that had puzzled Orientalists for so many years. I could at once, besides the vowel signs, identify several letters, k, m, r, s, &c., but the language does not in any way seem to be Sanskritic or Indian. At the end is what Prof. Sayce identified as a signature, and this appears to me to be Urmanū, which the cuneiform part shows is the writer's name. The document is dated in the reign of Artaxerxes II (?). Thus it is earlier than any Indian inscription; but, as the language is not Indian, it can not, anyhow, be of Indian origin. Everything points to a foreign origin for the Indian alphabets, and it therefore clearly shows that Prof. Sayce has discovered the source.—DR. A. BURNELL *in the Academy*.

Longfellow's Last Poems.

The little volume containing the posthumous poems of Longfellow (all that remain to be given to the world, save two sonnets and a dramatic poem, "Michael Angelo") is rich with the essence of personality. The very title, *In the Harbor*, selected by the author for a book which he realized might be his last, has now a twofold significance. Ultima Thule has been reached. These are the farewell strains of a voice that has died in music. Short poems these are for the most part, some fragments and sketches in rhyme, but all having that exquisite melody, that beautiful imagery and delicate pathos, which marked his later lyrics. Is there anything to match the stately rhythm of "Hermes Trismegistus," or the Æolian grace of "Mad River," with its dainty picture?

> A brooklet nameless and unknown
> Was I at first, resembling
> A little child that all alone
> Comes venturing down the stairs of stone,
> Irresolute and trembling.

"The Children's Crusade" is a theme in which the poet found instinctive inspiration, and the fragment, if completed, might have been one of his best. Unfinished as it is, there are lines which recall his finest manner:

> Like a shower of blossoms blown
> From the parent trees were they;
> Like a flock of birds that fly
> Through the unfrequented sky,
> Holding nothing as their own,
> Passed they into lands unknown,
> Passed to suffer and to die.
>
> O the simple, child-like trust!
> O the faith that could believe
> What the harnessed, iron-mailed
> Knights of Christendom had failed
> By their prowess to achieve,
> They, the children, could and must!

The bits of elegiac verse show that mastery of meter characteristic of Longfellow; but they are little more than poetical memoranda. The comparison of the elegiac to the sound and motion of the billows breaking upon the shore is confessedly adapted from Schiller's lines on the fountain:

> For as a wave of the sea, upheaving in long undulations,
> Plunges loud on the sands, pauses, and turns, and retreats,
> So the Hexameter, rising and sinking, with cadence sonorous,
> Falls; and in refluent rhythm back the Pentameter flows.

There are three remarkable sonnets in this volume, of which one at least is equal to any production in this form that we have from Longfellow's pen. We give this and one other, which closes the book:

Chimes.

> Sweet chimes! that in the loneliness of night
> Salute the passing hour, and in the dark
> And silent chambers of the household mark
> The movements of the myriad orbs of light!
> Through my closed eyelids, by the inner sight,
> I see the constellations in the arc
> Of their great circles moving on, and, hark!
> I almost hear them singing in their flight.
> Better than sleep it is to lie awake
> O'er-canopied by the vast starry dome
> Of the immeasurable sky; to feel
> The slumbering world sink under us, and make
> Hardly an eddy—a mere rush of foam
> On the great sea beneath a sinking keel.

Possibilities.

> Where are the Poets, unto whom belong
> The Olympian heights; whose ringing shafts were sent
> Straight to the mark, and not from bows half bent.
> But with the utmost tension of the thong?
> Where are the stately argosies of song,
> Whose rushing keels made music as they went
> Sailing in search of some new continent,
> With all sail set, and steady winds and strong?
> Perhaps there lives some dreamy boy, untaught
> In schools, some graduate of the field or street,
> Who shall become a master of the art,
> An admiral sailing the high seas of thought,
> Fearless and first, and steering with his fleet
> For lands not yet laid down on any chart.

[Houghton, Mifflin & Co. $1.00.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author, and those which relate to literary topics of general interest will take precedence in receiving notice.]

479. Emerson's titles. To which of the Etiennes does Emerson refer in the title of his poem, "Etienne de la Boéce"? Littré defines *boësse* to be the tool with which the sculptor trims his material. The term would therefore seem to be equivalent to our *file*, as applied figuratively to literary work. It is probable, or possible, that the learned Henry (II) Etienne (or Estienne) is the one whose name furnished Emerson with his title. But the long article in Didot's *Nouvelle Biographie Générale* does not throw any light upon the subject. Speaking of titles, which of the Castilian kings bearing the name Alphonso furnishes Emerson with the heading of his poem, "Alphonso of Castile"? In each of the foregoing cases it would be very interesting to know the incidents that led to the adoption of the names by the poet. W. S. K.

Cambridge, Mass.

480. Rural students. (See 467.) Address the Rev. Andrew Herron, Albion, Iowa.

481. Sewall's Diary. Where can I obtain Sewall's *Diary*, noticed in the *Literary World* some time since? It is not for sale at the booksellers. M.

Marblehead, Mass.

[A. Williams & Co. 3 vols. 8vo. $9.00.]

482. The late James Thomson. I was interested in the notice of Mr. James Thomson in the *Literary World* (p. 216), and, never having heard of him, nor of *The City of Dreadful Night*, though the poem is spoken of as well known, I looked for it in Coates, Dana, and Bryant, but have not been able to find it. R. W.

Providence, R. I.

The City of Dreadful Night was published in London in 1880. [Reeves & Turner. 16mo. About $1.50.]

483. Creole dialects. Will you please inform me where I can obtain a vocabulary or dictionary of the Creole language or vernacular?

Cleveland, O. E. D.

There are half a dozen "Creole" languages, or jargons, Negro-French, Negro-English, Negro-Dutch, Negro-Spanish, and Negro-Portuguese, with their varieties. Several Creole vocabularies have been published, and two or three formal grammars. E. D. will find a classified list of these in Ludwig's *Literature of Am. Aboriginal Languages* (Trübner, 1858), which, doubtless, is to be had in the larger Public Libraries; but some important contributions to Creole literature have been made since the publication of that volume. Addison Van Name's *Contributions to Creole Grammar* have been reprinted from the Transactions of the American Philological Association; and S. J. D. Joly's *Vocabulaire Français-Créole et Conversations Françaises-Créoles* may be found in *Manuel des Habitans de Saint-Dominique*, Paris, 1802.

484. Short Histories. Which is considered the best history of France? I want as concise a one as possible, as I have very little time for study. I would also like to know of the best short histories of Germany, Spain, Italy, and Greece, by whom published, and price.

Denver, Col.

Paul Lacombe's *Short History of the French People* (12mo, New York, 1875) is the best elementary book for American readers. *Outlines of the History of France*, abridged by Gustave Masson from Guizot's *Popular History* (8vo, Estes & Lauriat, $2.50), is readable, and more detailed than the preceding. For one who reads French there is nothing better than Victor Duruy's *Histoire de France* (2 vols. 12mo, Paris, 1876, $2.80). With regard to Italy it is almost Hobson's choice. William Hunt's *History of Italy* (16mo, new edition, Holt, $1 00) is the best short work, and it is very good. The only other work which even approaches the desired limits is William Spalding's *Italy and the Italian Islands* (3 vols. 12mo, Harper, $2.25)—a good authority, accurate, well-written, and impartial. For a brief compendium of German history, that of Charlton T. Lewis, *A History of Germany from the Earliest Times* (12mo, Harper, $2.50), is unrivalled. It covers the whole subject to the close of the Franco-Prussian war. If the reader desires only an outline, James Sime's *History of Germany* (16mo, Holt, $1 00) will be found, notwithstanding its extreme brevity, both interesting and instructive. There is no satisfactory short history of Spain in English. *The History of Spain and Portugal*, by S. A. Dunham (5 vols. 12mo, Harper, $3.75), is the best to

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be had, embracing the entire history of the peninsula down to the French Revolution. Cox's *General History of Greece* (12mo, Harper, $1.00) is the best of the smaller books on this subject for the general reader. The main body of the work ends with the death of Alexander the Great, but there is an additional sketch bringing it down to the present time.

485. **Author of "Manon Lescaut."** Will you have the kindness to inform me of the author of *Manon Lescaut*, mentioned in Dumas' *La Dame aux Camélias*, in case the book really exists, where published, and if ever rendered into English? "PENDENNIS."

Kansas City, Mo.

The author of *Manon Lescaut* was the Abbé Prevost. There is, we believe, no English translation.

486. **Quotations Wanted.**

(*a*) The way before us lies
Distinct with signs, through which in set career,
As through a Zodiac, moves the ritual year.

(*b*) Wouldst have a friend?
Wouldst know what friend is best?
Have God thy friend:
He passeth all the rest.

(*c*) Lines quoted by Theodore Parker in his discourse on the death of Daniel Webster:

Is this the man in Freedom's cause approved,
The man so great, so honored, so beloved?
Where is the heartfelt worth and weight of soul,
Which labor could not stoop, nor fear control?

(*d*) Straight and still the baby lies;
No more smiling in his eyes,
Neither tears, nor wailing cries.

VICTOR EMMANUEL.*

THIS new issue of the useful New Plutarch Series will probably be one of the most interesting to the general reader of any yet published. It is well written to serve the purpose of these brief biographies, the story of Victor Emmanuel's life, the events through which he became King of Italy being told with great clearness and with careful estimates of men and measures. Victor Emmanuel's character is one which in its main outlines it is not difficult to comprehend, and there is little doubt that the picture here given of him is substantially accurate. The same may be said of the sketches of Cavour and Garibaldi regarded simply in their personal characters. Mr. Dicey is entirely in sympathy with the king and his minister, and entirely out of sympathy with the aims and efforts of the Garibaldians and all those whom he calls Mazzinian agitators and conspirators. We can not enter here into discussion of the exact amount of credit due to the men of divergent theories who worked, each in his own way, for what he thought the best good of Italy. We only wish to note the fact that Mr. Dicey shares the common English dislike of republican principles, and the everywhere common misunderstanding of one of Italy's noblest men and truest patriots. It is natural enough that Mazzini should meet with the same fortune as other of the world's best and greatest, the loftiness of whose ideals and lives raises them above the comprehension of the average man. There is a life of Mazzini which is in reality an autobiography, being put together out of materials left by him in the hands of that English family who were his chief friends and consolers during his exile in their country. Never was there a simpler and more genuine record of disinterested labor and heroic self-abnegation; and no one who has read it could dream of identifying Mazzini with that class of Italians whom Mr. Dicey holds in such contempt, and who, in truth, made use of foolish and often unjustifiable means to bring about what in itself was a legitimate end. Not everyone who called on Mazzini's name was therefore a true disciple; indeed, he had no real disciples, as he himself was sadly forced to realize. His hopes and his labors for Italian freedom were none the less worthy that they never met with fruition. No one knew better than he that the liberation of Italy was not to be effected by "high-flown language and grandiloquent proclamations." The lesson he strove from the first to teach "Young Italy" was that, if Italy was to become a free, self-governing state, the end must be brought about by her people's self-education in patience and self-control, and in the principles of republican government. Italy, as he painfully learned, was neither ripe for a republic, nor even ready to learn these preliminary lessons. Yet that Mazzini's republican theories were, in themselves, false or impracticable, Americans will not admit; and that he himself was a mere visionary, with no comprehension of practical necessities and methods, no reader of his autobiography will maintain. He disbelieved in monarchical institutions, and distrusted, for the best of reasons, the faithless monarchies of Europe. Aid which is given merely because it suits the convenience of the giver will always be withdrawn at any moment for the like good reason. Without the aid of others, Victor Emmanuel and Cavour might not have been able to build the Italian kingdom; but it was mere chance they had to thank for that temporary identity of interests and coincidence of views between themselves and the different European powers, of which they made such skillful use. The millennium will not come while rulers and nations act on principles opposed to those which are acknowledged to be honest and right for the private person.

* Victor Emmanuel. By Edward Dicey. "New Plutarch Series." G. P. Putnam's Sons. $1.00.

LA FONTAINE.*

IN this volume of the series of Foreign Classics for English Readers, Mr. Collins has saved himself some trouble by presenting "the inimitable La Fontaine" only as a fabulist, and in connection with some of his successors; for he has in one short page disposed of his subject, so far as the "English reader" is concerned, as the author of the naughty *Contes et Nouvelles*. Bad as they are, and in spite of the fact that La Fontaine, thinking himself mortally sick, repudiated them as offensive to his church and to society, adhering to this public abjuration after he rose from the bed of sudden repentance, still these brilliant tales are too representative of one side of their author's character, and of his time, to be ignored altogether. But Mr. Collins has thought it best to follow in the steps of Saint-Marc Girardin's *La Fontaine et les fabulistes* and of M. Taine's essay, and to present only the more wholesome side.

Popular manuals have the plain duty before them to instruct as well as to entertain. Some little account of the instructive kind was unavoidable in this case, where we have an author who borrowed so heavily from the literature which preceded him as did La Fontaine. The sifting-out of necessary facts from a now large mass of material in French, has been a satisfactory process. The biographical chapter, which follows this comparison of the Fables with their sources, is not as interesting as it might have been made. A few anecdotes, some apologetic account of La Fontaine's indifference to his wife and his child, and something as to his friendships, are put forth to serve as a sketch of the life of the man who, according to M. Taine, was the great epic-writer of France. It is true, however, that La Fontaine cut no brilliant public figure in the society of the days of the Grand Monarch; in fact, he once cut a rather ludicrous one, on that occasion when he went to present his second volume of the Fables to the king in person. He recited a graceful epilogue in honor of the then favorite Madame Montespan; but, when it came to the presentation, it turned out that he had forgotten to bring the volume. This mishap did not prevent the gracious Louis from soothing his embarrassment with a purse of gold; but La Fontaine left that on the seat of the coach which bore him from the court. Not a new story, but characteristic of the *bon homme*, who was best known to his intimates by his awkwardness of speech, therein obviously reminding us of Goldsmith as well as by his unpractical habits, and by his entire absent-mindedness; though, in respect to this last infirmity, it was Mr. Elizur Wright, the American translator of the Fables, who said it is

the vulgar who, by a queer mistake, call a man *absent-minded* when his mind shuts the door, pulls in the latch-string, and is wholly at home.

According to the custom of this series, of giving some idea of both the writings and the lives of the authors treated, Mr. Collins includes graceful translations of some of the best Fables, and adds comments. These translations appear to be his own, and are the best feature of a useful book, which must appeal to favor almost wholly on grounds of usefulness. We fancy that even the English reader prefers to see for himself, in their completeness, these deli-

* La Fontaine and other French Fabulists. By Rev. W. Lucas Collins. J. B. Lippincott & Co. $1.00.

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cate Fables, which evince, in the opinion of M. Taine, the most perfect union of nature and culture yet seen in Gallic literature. But it is noticeable that there is no mention of other English writings on or translations from La Fontaine. We may therefore say that Mr. Wright's translation of all the Fables is still thought to be the best we have, and that an excellent new edition has not long since appeared in England. La Fontaine's "Animals Sick of the Plague" is one of his very best Fables, and, besides, shows his easy, cynical attitude towards that church to which he afterwards became submissive enough. It is borrowed from the older "Confession of the Ass, the Fox, and the Wolf." The conclusion shows Mr. Collins's manner of translation very well:

The Ass in turn advanced to make confession;
"I mind me once," said he,
"When that the devil of hunger took possession
Of poor unhappy me,
I passed a grassy mead
Belonging to some monks, and in my need
(It was so tempting) I just took one bite —
A mouthful — I confess it was not right."
All with one voice cried out upon the thief;
A wolf, who had some smattering of law,
Against the prisoner straight took up his brief:
"A mangy, thick-skinned brute as e'er I saw!
From him, my lords, no doubt,
Has all this public misery come about:
Rank felony! to eat another's grass!"
Plainly the righteous victim was the Ass;
No expiation short of death! And straight
The wretch went to his fate.

As you have power or weakness at your back,
The court whitewashes you or brands you black.

The book closes with short sketches of Florian, LeBailly, Houard de La Motte, and one or two others who followed La Fontaine.

CURRENT FICTION.

The Slaves of Paris. From the French of Emile Gaboriau. [Estes & Lauriat. 50c.]

"*So They were Married.*" By Walter Besant and James Rice. [Harper & Brothers. 20c.]

The "Lady Maud:" Schooner Yacht. By W. Clark Russell. [Harper & Brothers. 20c.]

At the Eleventh Hour. By Annie Edwardes. [G. P. Putnam's Sons. 60c.]

Abbé Constantine. By Ludovic Halévy. [G. P. Putnam's Sons. 60c.]

The Mysteries of Marseilles. By Emile Zola. Translated by George D. Cox. [T. B. Peterson & Brothers. 75c.]

The Eleventh Commandment. A Romance. By Anton Giulio Barrili. From the Italian, by Clara Bell. [W. S. Gottsberger. 90c.]

Marjory: A Study. By the author of "James Gordon's Wife." [Harper & Brothers. 20c.]

One may read a sensational novel as one may sometimes partake of a highly spiced dish at table — to give the appetite a tone, and to reflect on the satisfaction of, as the embryo Concord philosophers say, "having had an experience." Therefore, if one *will* indulge in such literature, all the critic has to do is to point out what he believes to be least harmful to the mental digestion; and on this ground we commend Gaboriau's *Slaves of Paris*, which has at length found an American translator. The defects of this story are a lack of finish, which compares unfavorably with *The Count's Secret* by the same author, and a plot that is at times somewhat labored. But aside from these faults, which after all are relative merely, it is one of the most intricate, mystifying, perplexing, labyrinthine productions possible for the brain of man to conceive. The center of this devious maze is a certain popular intelligence-office, for servants and employés of both sexes, in one of the by-streets of the French capital. The proprietor of this exemplary establishment is a certain Monsieur Mascarot, who is everywhere regarded with the greatest consideration. Masters and mistresses assert that no one has reason to complain of servants recommended by him, and the servants in their turn claim that he sends them to the best of places. It is not long, however, before the actual object of the worthy Monsieur Mascarot is revealed. He is in reality a systematic blackmailer, and holds the fate of half the great families of Paris in his hand. Thanks to an elaborate system of spies, composed of the very servants who sing his praises, there is not a secret that may criminate his victims of which he is ignorant, not a family skeleton whose closet door he is not able to unlock. He has but one dictum to pronounce, which is, Your money or your honor. It soon becomes plain that this worthy man is contemplating some great *coup*. The question arises why Paul Violaine, a conceited, handsome young fellow from the provinces, is taken from the wretched garret where he is starving, placed in luxurious quarters, and told to apply for the hand of the daughter of a certain banker. Then why is it that the match between Sabine de Mussidan and M. de Breulh-Faverly, the millionaire, is summarily broken off, the Count and Countess de Mussidan being forced to the step by mysterious threats which involve a packet of letters and three leaves of a diary? Why does the Count de Mussidan become an abject coward at the name of Montlouis, and the Countess sink into despair when the strange disappearance of George de Croisenois is mentioned in her presence? Then, again, the reader is puzzled to know who the painter André can be with whom Sabine is in love, and why she consents to marry the spendthrift and roué, Henri de Croisenois. He will be taken to the rooms of a fashionable dressmaker; he will be suddenly transferred to the manor of Champdoce, near the forest of Bevron, and there learn of a youthful idyl of love with its terrible ending; he will witness a frightful duel by lamplight in the court of a magnificent Parisian hôtel; and he will accompany the Duc de Champdoce in the search for a missing child. At the end he will be introduced to his old friend Lecoq, and through him get the clue to this elaborate tragedy of errors. The author weaves his fabric with consummate skill; and, if the interest flags a trifle in the early portion of the volume, there is no lack of exciting incidents toward the close. *The Slaves of Paris* is a masterpiece of its kind. The book deals with crime as a detective deals with it, to determine its genesis and to bring it to justice. While not a volume for youthful readers (since children are not to be fed on caviare), the palate satiated with the foibles of the contemporary society novel may turn to this work of Gaboriau's with the assurance of an appetizing repast.

"*So They Were Married*" is as pleasing a story as one could reasonably wish to find. It is fresh, it has a charming heroine, there is enough playing at cross purposes to keep up the semblance of a plot; and a number of the characters are such unconventional, honest people, who have hearts and are not ashamed to let that interesting physiological and psychological fact be known, that one is quite loath to part company with them, even when the long-foreseen wedding takes place and everybody is happy. The Gazetteer gives no clue to the location of Palmiste Island, but it lies somewhere off the Malabar coast, and it is there we are dropped down at sunrise on the morning of New Year's Day, to make the acquaintance of a goodly company dwelling on the beautiful sugar-estate of Mon Désir. There is, first of all, Virginie, with whom everyone is in love, from the Padre just from Oxford down to the Pink Boy; there is the Honorable Captain Kemyss, tall and gray, and universally respected; there is the Professor, who lends dignity to the occasion; there is Tom, Virginie's devoted cousin; there are Sandy McAndrew, who "generally fell asleep during dinner," and Davy McLoughlin, his partner, whose "legs after dinner had a tendency to tie themselves into knots;" there is Major Morgan, a soldier by profession and a card-player by occupation; and lastly, there is the Honorable Guy Talbot Ferrier, captain in the line regiment on garrison duty at Palmiste, only son and heir of Lord Ferrier, and a confirmed gambler.

Other men, given to vices more repulsive, can listen to the voice of conscience, or the calls of honor and duty. Drunkards get hot coppers and see triangles and rats and dogs, and repent, and bang their heads with their fists, and call themselves hard names. Wrathful men, who break the third commandment and the furniture, are ashamed when the fit is over. Envious men, backbiters, downcriers, have moments of sorrow when they feel mean. Even house-agents sometimes regret that they must always play the game so low. The gambler alone never thinks or heeds, or feels any emotion for his fellow-creatures. He is concentrated in himself; he is self-contained; he feels no interest, has no anxiety, takes no part or share in anything save only the chances of the cards.

The only thought of such a man is how he shall retrieve his losses; and, when Captain Ferrier's sister, who has given him her own portion without a murmur, plans that he shall marry Virginie, who is heiress to a cool eight thousand a year, he naturally listens with attention. Unfortunately for him, there is an impediment in the shape of a former clandestine marriage with a now favorite actress. But, knowing nothing of this, Virginie is carried away to England, and the game goes on in the midst of a London season, while poor Tom is left lamenting. Dramatic episodes and tragic explanations follow, after which Virginie sails back to her island to find happiness once more. The whole thing is admirably told, with a gentle humor that never stales. The pictures of life in Palmiste have a refreshing novelty, and the character study, while never deep, is always piquant and suggestive.

The "Lady Maud" does not compare favorably with *A Sailor's Sweetheart* or *The Wreck of the "Grosvenor"* so far as human interest is concerned; but as a vivid, striking picture from the infinite phenomena of the sea, it loses nothing by comparison with either of the two masterpieces which preceded it from the same hand. It would seem, in fact, as if in his latest work the author had been repressed by the very majesty of nature; nor is it strange that, amid such terrible scenes as are here conjured up, mere humanity should sink into insignificance. Let others rhapsodize concerning the beauty and fascination of the ocean; Mr. Russell looks upon it as a treacherous monster, cruel with all the implacable cruelty of fate, and only assuming the momentary garb of loveliness to lure its victims to a more fearful doom. It is this sense of ever-impending peril

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that lends so weird a charm to these pages. Whether, viewed in its entirety, the picture is true, only those who have gone down many times to the sea in ships can rightly say. But, if we take each scene separately, the marvelous realism of Mr. Russell's descriptions is so palpable that no imagination of even ordinary power can resist their impressive wealth of detail. And yet the author confesses that the sailor's life has never been truthfully portrayed :

It is not gales of wind, nor bitter cold, nor fiery heat, that make it hard; not even famines and shipwrecks, because they are accidents, and of no more account, so far as life at sea goes, than railway collisions and fires in churches and theatres are of account so far as life on shore goes. It's the part that's hidden that makes sailoring hard — bullying officers, leaky or over-filled ships, bad food, grinding work, broken rest, wet clothes, wretched forecastles. You might read a hundred marine novels and never get at the truth. The only way is to serve before the mast, as that fine fellow Dana did, sleep in a miserable bunk, and eat and drink with sailors.

The "Lady Maud" certainly meets with an astonishing number of adventures. A poor fellow picked up adrift in the English Channel; a marriage at sea on board a companion vessel in a calm; a frightful storm and a mysterious mirage; a daring rescue of three men and a woman from a water-logged bark; another gale; a drunken captain; days of perilous drifting; shipwreck; escape to a barren island in the Bahamas; a taste of Crusoe life, and final deliverance — this is the outline of the voyage. Every page is marked by some graphic sketch of the sea in storm or calm, and one follows the fate of the beautiful yacht and her passengers with an interest that knows no abatement to the very end.

At the Eleventh Hour begins in the vein of high comedy, broadens into farce, develops into melodrama, and ends, as all such novels end, in the odor of sanctity. The opening pages are made interesting by the introduction of a certain Mrs. Colonel Scipio Leonidas P. Briggs, who has "all the grace of a South-American," but is furthermore designated as a "native of South Carolina."

The doll with a brain is of foreign manufacture, chiefly American or French. Mrs. Scipio Leonidas has mixed in the vividest circles of Boston and New York, is brimful of advanced social theories, somewhat crude and garish it may be, if you sift them finely, but knows Italy like a guide-book, and is as well versed in recent Paris gossip of church, senate, salon, and green-room as a genuine Parisian. Dinner is her weakness, dress her passion. She is of an organization so sensitive that the neighborhood of a cat, the odor of certain flowers, will cause her to faint. And she has been known to travel from Biarritz to Madrid in the dog-days in order to be present at a bull-fight.

This fascinating creature is too much for its author, and disappears in the second chapter to be seen no more. For the rest, we have a young woman who owns a Stradivarius, and bewitches immature Oxonians with music by moonlight; a vulgar family of professional tourists; a deceitful mother; a rejected lover, who seeks consolation in the society of a brazen married flirt and at *trente et quarante;* with scenes shifting from Lake Leman to Monte Carlo, from Monte Carlo to Nice, from Nice to Rome. The descriptions are tinselly, the people unpleasant, the pathos is mawkish sentiment, the passion hysterical maundering. The book is neither wise nor witty nor instructive. It is like a cheap play at a cheap theater, with cheap actors and the cheapest of stage fittings. We are sorry to see it included in a series of novels which has heretofore maintained a remarkably high standard of excellence. Nor are we surprised to discover it masquerading under a stolen title. *At the Eleventh Hour* appears in England as *A Ball-Room Repentance;* but when impostors get into good company, it is generally with an assumed name.

M. Halévy deserves to be better known in this country, for he is one of few among contemporary French writers of fiction who can be both sparkling and refined. Some of his shorter love-stories are exquisite little masterpieces of wit, and that indescribable Gallic delicacy of touch which renders the passing emotions of the moment objects of supreme interest. In the novel he loses something by dissipation of energy, but such a book as *Abbé Constantine* serves admirably to indicate his power. It has that deliberate *insouciance* of conception which marks all of M. Halévy's successes; yet in execution, in style, and in plot it is delightful throughout. Two beautiful American women, joint owners of "vast silver mines" in Colorado, are the principal characters; while the Abbé and his godson, a young lieutenant of artillery, are the protagonists, so to say. The beautiful daughters of the West scatter money with lavish hand, greatly to the delight of the Abbé, who is thus enabled to care for all the poor in his parish, and greatly to the discomfort of the noble-hearted lieutenant, who is of course madly in love, and — what is quite out of course — has compunctions about offering himself to a millionaire. The solution of this unhappy state of affairs is not difficult, only we have no idea how many honest citizens of France will hereafter be firmly convinced that to an American it is always leap-year.

We really cannot understand why anyone should care to take the trouble to read this work of M. Zola's, much less to translate it. *The Mysteries of Marseilles* is a dull, sordid picture, without life, humor, or vital interest. A brutal adventurer runs away with a silly young girl, in order that by a forced marriage he may get control of her fortune; his brother, while trying to borrow money enough to bribe the jailer — for the rascal is sent to prison — stumbles upon a usurer's den, and learns of much secret infamy; afterwards he goes into politics and defeats the uncle of the heroine; finally a new trial sets everything straight, the runaways are reconciled, and the avenging brother offers himself to a flower-girl who had fallen in love with the cause of all this trouble. Charming ingredients for a work of art, truly! and M. Zola mixes them with a heavy hand. *The Miller's Daughter*, a short story bound up in the same volume, is much better. It relates to an incident in the Franco-Prussian war, and is simple yet dramatic. But one cannot help thinking in how different a way the theme would have been treated by a genuine artist, say by M. Alphonse Daudet.

The Eleventh Commandment is a sparkling little romance. A dozen men of diverse tastes and pursuits, many of them men of rank, and all either crossed in love or broken in hope, withdraw from the world and take up their abode in the deserted convent of San Bruno. They make no solemn vows and own no religious bonds, but preserve for convenience the organization of their predecessors, the Carthusians. A beautiful heiress, Adela Ruzzani, curious to know their mode of life, disguises herself as a young man, and with Prospero Gentili, her obedient uncle and guardian, seeks admission to the order. She is admitted, and her incognito, although guessed from the first, is carefully kept, until the fascination of the fair novice becomes felt by all. Then, but too late, the truth is confessed; the brethren all prove enamored of the heiress; the brotherhood is dissolved; and the prior, Count Gualandi, wins the hand of Adela, who has taught him with her own lips the eleventh commandment, "Thou shalt stay among thy fellow-men, live their life, love and suffer as they do, for thou mayest not escape the common lot." With no effort at display, and with neither startling excellences nor grave defects, the story is told in a simple, charming manner, and the difficult passages are managed with singular delicacy and skill.

The author of *Marjory* has tried to present studies of contemporary types from life in an English cathedral town, mainly among the middle classes. The method is descriptive rather than analytical, and the characters are at times vague and shadowy. But the author has considerable skill in sketching natural scenery, as may be seen from the description of a hot day with which the story opens. The heroine is an old-fashioned girl whose faith, through bitter trials, is instrumental in saving others from cynicism and despair.

Dust and Disease.

Of all the discoveries of modern science, probably none is destined to be of more lasting benefit to mankind than that of living contagia and the antiseptic system of surgery. The connection between putrefaction and microscopic life, first clearly demonstrated by Schumann in 1837, was extended thirty years later by Lister to the treatment of wounds. Then came the researches of Pasteur, whence was formulated the germ theory of disease. Just what this theory is, is fully explained by Professor Tyndall in his *Essays on the Floating Matter of the Air in Relation to Putrefaction and Infection*, now collected into a volume. Professor Tyndall's discovery, that the floating matter of the atmosphere is organic, dates back to 1868, when he placed in a cylindrical beam of light illuminating the dust of his laboratory an ignited spirit-lamp, and saw "curious wreaths of darkness resembling an intensely black smoke" rising from the flame. But the darkness, instead of being smoke, was simply the blackness of stellar space.

The floating matter was destroyed *in situ;* and the air, freed from this matter, rose into the beam, jostled aside the illuminated particles, and substituted for their light the darkness due to its own perfect transparency.

Having thus a means of determining the presence or absence of organic matter in the air, it remained to bring moteless air and germless infusions into contact; perfect immunity from putrefaction was the result. Here is the key with which subsequent investigations have been carried on, until the opinion that contagious disease is of a parasitic character is gaining more and more the assent of successful workers and profound thinkers in the medical profession. Says Professor Tyndall: —

From their respective viruses you may plant typhoid fever, scarlatina, or small-pox. What is the crop that arises from this husbandry? As surely as a thistle rises from a thistle-seed, as surely as the fig comes from the fig, the grape from the grape, the thorn from the thorn, so surely does the typhoid virus increase and mul-

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tiply into typhoid fever, the scarlatina virus into scarlatina, the small-pox virus into small-pox. What is the conclusion that suggests itself here? It is this: That the thing which we vaguely call a virus is to all intents and purposes a *seed*. . . . In cases of epidemic disease, it is not on bad air or foul drains that the attention of the physician of the future will primarily be fixed, but upon disease germs, which no bad air or foul drains can create, but which may be pushed by foul air into virulent energy of reproduction.

We have not the space in which to follow the author through his remarkable experiments, or his account of Pasteur's yet more wonderful discoveries, or his interesting essay upon spontaneous generation. ("Is there no experimental proof of spontaneous generation? I answer without hesitation, *none!*")

We can only point to the terrible picture which he draws of mankind — a prey to the "bacterial destroyers," "scourged by invisible thongs, attacked from impenetrable ambuscades," and the assertion "that all the havoc of war, ten times multiplied, would be evanescent if compared with the ravages due to atmospheric dust" — to indicate the import of this volume. It is conceived in the spirit of true science, and deserves the attention of all thoughtful readers. [D. Appleton & Co. $1.50.]

The Poetry of Farming.

The name of the author of *Brushland* is fictitious ("John Darby" being the *nom de guerre* of Dr. J. E. Garretson, author of several books); but the title is real enough, referring to a portion of the New Jersey barrens, from which the said Dr. Garretson, a city physician, whose means allowed of the costly luxury, cut out, drained out, and dug out a farm — getting meanwhile immense satisfaction in the process. Of his many years' experience, he writes in a whimsical but very attractive manner; by turns coming down to practical details, which are of value to the agriculturist, and again soaring into the realms of philosophy. "Broadcloth," representing the conventional half of him, holds arguments with "Corduroy," which is another name of the man of nature and the wilds; and it must be confessed the aboriginal instinct gets the advantage. Hence an unique piece of literary work. It is as meaty as the kernel of a nut. New Jersey barrens have been often written about; but here are over two hundred pages as fresh as if the subjectwere a new one — breezy, though that level, swampy tract is suggestive of anything but breezes; weighted by bits of epigrammatic wisdom, and paragraphs which recall the ancient philosophers. It is by turns idyllic and utilitarian; evidently the result of a good deal of actual personal knowledge of farming, by one who feels the poetry of rural life. The author is a scholar of wide reading; and the fruits of mental culture appear in the oddest and most unexpected ways, mixed up with vine-culture, sweet potatoes, and peanuts, and pages of ecstatic apostrophe to nature, which hardly need the form of it to be ranked as poetry. Vineland comes in for a characteristic description:

A curious place truly. I am in earnest when I suggest that the people may be philosophers. Assuredly it would not be easy to find a region where so much is got out of so little . . . Go to Vineland to learn economy. A shaving from a hoop-pole is made to surround a quart of fruit. A pumpkin is hung up to dry, a dead tomato-vine saving the price of string. A boy's winter cap comes off a squirrel's back. A girl's summer head-gear is the twisting and twining of leaves and flowers.

In love of the earth and out-of-door life, his pages continually suggest Thoreau:

Work pertains to the natural office of a man's muscles; earth he ought to love, for out of it he came, and back to it he will go . . . .

Potatoes and philosophy being so closely allied, how happy it is to be esteemed the lot of the grower! The contentions of men, the rise and fall of values, the variations in wages — what has he to do with these? His relation is with the sunshine and the rain . . . Outdoors, not indoors, is his world. Changing clouds, soft winds, fragrant smells, are his; his is a sight of running streams and budding leaves, of rabbits scudding to burrow, of worms crawling over the turf, of little turning into much, of few becoming many, of heaven bending earthward until the gods step off and into his patch, walking and talking with him.

Such lines as these need no added comment. They show a love of nature that is whole-souled and genuine; and there are enough more in *Brushland* to delight and instruct the lover of sunshine and the open fields. [J. B. Lippincott & Co. $1.25.]

Dr. Von Holst's Life of Calhoun.

Dr. Von Holst's studies and writings on American constitutional history indicate him as a most competent person to write the life of John C. Calhoun for a series of Lives of American Statesmen; and his volume just issued is marked by the learning, ability, and industry which were to have been expected. It is, however, an historical rather than a biographical volume; the personality of the subject is but dimly exhibited; the successive chapters are chiefly devoted to an exposition of the exciting political questions with which Calhoun was identified, and an account of the part he took in each. Eleven pages, entitled Youth, depict contrasts between the characters of Hamilton, Webster, Clay, and Calhoun, and give a few dates and facts of the latter's birth, boyhood, early studies, and marriage. A page or two at the end give the date of his death and his last words. The whole bulk of the volume is devoted to a review of his career, opinions, and political efforts, arranged under such topics as: In the House of Representatives; as secretary of war and vice-president; in the Senate; slavery; Texas; the Mexican war. A rapid examination of the volume would leave the reader under the impression that its hero had no personal life, no family or friends, no correspondence except political, no recreations or noteworthy habits; that nothing interesting or instructive befell him, as an individual, from the cradle to the grave. The writer probably lacked interest, or perhaps materials, for any exhibition of the personality of the man. But upon the political aspects of this most earnest, even fiery, yet mistaken and unsuccessful life, the volume is full, apparently candid, and instructive. While it contains nothing to gratify the natural curiosity to know something of the private lives of American statesmen noted in former years, it offers much which is worthy the perusal of the student of our political history. [Houghton, Mifflin & Co. $1.25.]

South Mountain Magic.

Mrs. Dahlgren's *South Mountain Magic* comes safely within the limits covered by that comprehensive term, *Folk-lore;* and as a contribution to the subject it ought to be welcome. For American literature is still meagre in records of legends and superstitions inherited, of course, from European ancestry. Calling her book "a narrative," the author has sought to make it one by piecing out with her own comments such traditions and scraps of popular lore as she was able to gather from the dwellers, both rude and gentle, on the mountain made famous by the battle of September 14, 1862. A quite unnecessary chapter upon the occult in general serves to introduce a number of stories of the ghostly sort centered in the old South-Mountain House, once a famous tavern, now a private residence. Naturally enough, the fight of twenty years ago has given rise to some beliefs in supernatural reminders of the past; and it seems that at times, after nightfall, the sulphurous fumes of battle are again smelt, and the mountain mists assume the shapes of men and horses. Such tales as these, skillfully told over a fireside on the spot which has given them birth, are perhaps blood-chilling in their nature; but, in a book read far away from the scene of action, they strike one as being very *mild* for ghost-stories. Much more terrifying are the doings of the restless "spooks" — or wraiths — of the departed Red Men, as told in dialect by Aunt Patty, the only "character" who figures in these pages. An indigenous lore, it is hardly necessary to say, does not exist here; but the white settlers — most of them of German descent — have a plenty of popular beliefs in charms, cures, witches, and magic money, all curiously suggestive of the superstitions of older nations, yet widely changed by time and place. The author makes no attempt at a comparison of differences; and yet such a comparison in some cases might have proved interesting. For instance, in her chapter on magic cures, she speaks of a charm taught by a witch for the eruption known as the *shingles:* "Procure a brand of hickory fire, hold it in your hand, encircle the extent of the eruption three times with the coal, and repeat each time, in the three highest names — the Trinity — 'Wildfire move away while the tame fire is over you. Shingles, move away in the three highest names.' Compare this with the incantation cited in Whitcombe's *Bygone Days in Devonshire and Cornwall*, the conclusion of which is: "Out fire, in frost, in the name of the Father, of the Son, and of the Holy Ghost." There is no trace of fairy-lore to be found in the mountain.

Mrs. Bray's *Borders of the Tamar and Tavy* is a charming model of what such writing ought to be, though, to be sure, hers was a much richer field. When a scientific treatment is wanting, the least to be expected is literary finish which shall in some measure compensate this defect. Here Mrs. Dahlgren might have learned lessons of style and taste, if she had kept Mrs. Bray in mind. One who writes to entertain ought not to say "each in their separate rooms," nor ought they to put an adverb between the "to" of an infinitive and its verb, though, to be sure, Mr. Hall, in the *American Journal of Philology*, has just told us it is a common enough usage of the masters of English style. Many passages proclaim the author's sex too prominently, but none more manifestly than one place where she is telling of a dead bride lying

robed in her lustrous bridal satin, made with *so entire a maiden modesty that in such drapery could be endured without shrinking the ordeal of death and the final judgment.*

The italics are given in the book as printed here,

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it is to be hoped with the view of making such a sentence ridiculous. Why did she not also italicize such a figure of speech as "Death's portals alone lift the veil that shrouds the future"? [J. R. Osgood & Co. $1.50.]

Studies in Science and Religion. By G. Frederick Wright, author of "The Logic of Christian Evidences." [Andover: W. F. Draper. $1.50.]

This book is made up of two parts; namely, of some elaborate articles which were published in the *New Englander* and in the *Bibliotheca Sacra*, supplemented by a new one on The Relation of the Bible to Science; also of an essay on Prehistoric Man, some parts of which, having been communicated to scientific societies, have appeared in their Transactions or in the scientific journals. The whole is now addressed to a wider circle. Mr. Wright appears to have been among the earliest of American clergymen to discern the now obvious fact that Darwinian evolution was to have both lasting and powerful influence upon theological as well as upon scientific thought, and, in view of this, to make himself well acquainted with its principles and bearings; and, having come to the conclusion that the new views — or whatever in them seems likely to stand — need not be antagonistic to religion, he sets forth in these essays the reasons of this hope and expectation. The arguments *pro* and *con* are given with fairness and fullness, and are weighed with discrimination. The volume is a companion to that on *The Logic of Christian Evidences*, which has been well received; and the two together should serve to inform and to steady many minds. The time is opportune for the discussion of "Darwinism as an Illustration of the Scientific Method;" and the essay on Prehistoric Man, which makes nearly half of the present volume, is a good specimen of scientific method as applied to a subject of no small interest; for it is, in the main, a presentation of the subject in the light of recent investigations, in which the author has taken a principal part, namely, the study of the "Kames" and other vestiges of the close of the glacial period in New England and along the southern boundary of the glaciated region, which has now been accurately traced from New England to Ohio, and in a general way quite to the Mississippi. But the principal interest, as respects the presence of man on the borders of the American glacier, centers in the gravels of the Delaware, between Trenton and Easton, and in the discoveries there made by Dr. Abbott. The whole volume is interesting and instructive reading. It is the work of one who, both on the scientific and the theological side, well understands the topics which he discusses.

Religion and Philosophy in Germany: A Fragment. By Heinrich Heine. Translated by John Snodgrass. [Houghton, Mifflin & Co. $3.00.]

The widest fame of Heine rests, and will always rest, upon the magic grace of his weird but winsome lyrics. Among the many who have felt the witchery of his song, few perhaps have read, or cared to read, his prose. Yet a certain kindred quality, now piquant and now puzzling, always marked this strange, half-French, half-German genius, and lent its fascination to whatever his pen might try. One volume of selections from the wisdom, wit, and pathos of his prose has already appeared in this country. To the same translator, Mr. Snodgrass, we owe this more connected fragment. The work consists of three articles written for the *Revue des Deux Mondes* in 1834, supplementary to a previous series upon German Literature, and designed to give Frenchmen a clearer idea of the progress of serious thought in Germany. Although originally published in French, a German edition was brought out later, and certain differences in matter as well as in manner make the book more fragmentary and heterogeneous in appearance. A strange medley, touching in sudden alternation the heights of reverent mysticism and the depths of blasphemy, the critic's keenest estimates mingled with bits of fairy legend, and enlivened with lifelike pictures of heroic souls — these pages, few as they are, reflect the gloom and glow of Heine's heart and life. Yet, amid all this incoherence and lack of connection, a thread of common purpose runs, and both French and English readers cannot fail to gain from this little book an idea of the vastness and the value of German thought. Heine's two heroes, his model Germans, are Luther and Lessing; yet his keen eye detects the limitations as well as the greatness of each. We quote a single extract from his description of Lessing's power:

Lessing's sword inspired terror in every breast; no head was secure from its strokes. Yea, he struck off many a skull out of pure wantonness, and then was malicious enough to pick it up again and to show the public that it was quite empty. Him whom he could not reach with the sword of his logic he slew with the arrows of his wit. Friends admired the gay feathers with which his arrows were winged; enemies felt their points rankling in their breasts. Lessing's wit had nothing in common with that playfulness, that gaiety, those bounding sallies, that Frenchmen so well know. His wit was no little French spaniel chasing its own shadow; it was more like a great German tomcat playing with a mouse before strangling it.

The Grandeur and Decadence of the Romans: Montesquieu. A New Translation, with an Introduction, Critical and Illustrative Notes, and an Analytical Index. By Jehu Baker. [D. Appleton & Co. $2.00.]

Mr. Baker's method of making a book is certainly novel, whatever may be said of its modesty. The basis on which he builds is a new translation of Montesquieu's work upon *The Grandeur and Decadence of the Romans*, and it is this which gives name to the volume. But each chapter is followed by a note, often as long as the chapter itself, printed in the same style and type, but containing a continuous essay written by the translator. Whoever opened by chance at the middle of the book would suppose himself reading the views of Montesquieu, unless he observed beneath the running-title, in fine type, "Baker. Note," instead of "Montesquieu. Chap. X." "A rational discussion of the phenomena and the tendencies of history in general" is the broad and somewhat high-sounding title given by Mr. Baker to his own part of the performance, and his special effort is to call attention to "the idea that a progressive movement pervades the history of the world"— an idea overlooked by Montesquieu, as by other writers of earlier times than ours. It would be superfluous to speak in praise of Montesquieu, and this essay is well worthy of being re-translated and re-read, although the world will hardly agree with Mr. Baker in counting this, instead of the *Esprit des Lois*, his master-piece. The present translation, too, despite occasional infelicities in its idiom, is fairly done, and the foot-notes are generally good. Nor do we object at all to the tone and quality of Mr. Baker's essay; but we wish he had made the line of distinction between the essayist and the translator a little more clearly marked.

Modern Heroes of the Mission Field. By the Right Rev. W. P. Walsh, D.D., Bishop of Ossory, Ferns, and Leighlin. [New York: T. Whittaker. $1.50.]

These sketches were originally written for the *Clergyman's Magazine*. Of the twelve names in the volume, all belong to the present century. The arrangement is mainly chronological, beginning with Henry Martyn who died in 1812, and closing with Bishop Patteson, who was murdered by Milanesian savages in 1871. There is no narrowness in the selection made by Dr. Walsh; and here, as in the fields of which he writes, Wesleyan, Baptist and Presbyterian stand side by side with men of the English communion. The characters chosen are meant to be, not only typical, but representative of "different fields of labour, and various modes of action." Here are the pioneers of the modern mission service in India, Persia, China, Africa, and the islands of the sea. The very names in this roll-call are inspiring, and broaden the reader's ideas of the work itself and of the learning, culture, and genius which our own age has seen consecrated to its advancement. Dr. Walsh's style is easy and unaffected, and the whole book glows with deep and appreciative sympathy. If it be not invidious to draw any distinctions in a work of so much evenness, we should notice the last three sketches, upon Alexander Duff, Livingstone, and Patteson, as the most interesting and effective of all.

Beautiful Houses. By Mrs. Haweis. [Scribner & Welford. $1.50.]

This little book may in a certain sense be regarded as a practical commentary upon the author's *Art of Decoration;* for its aim is to teach what the larger work inculcated, that every style has its own beauty and value, and that the proper way in which to awaken originality is to have opinions and the courage to live up to them. "Seeing the work that has been done by others," says Mrs. Haweis, "often rouses the power in us to work in a similar spirit, though not necessarily on the same lines." And again, "Originality is neither rare nor hard to obtain, fearful as are many people to lay claim to it. Originality is like a house built of bricks taken from many places — it is the new disposal of the old bricks which makes the house an original one." Hence she has sought distinctive character rather than illustrations of any particular period, and has given attractive descriptions of a dozen different dwelling-places — that of Sir Frederick Leighton in Holland Park Road; of Mr. Alma Tadema in Regent's Park; of the British Embassy in Rome; of Mr. G. H. Boughton, who "has brought from America a certain elegance of style in living which has not yet become common on this side of the Atlantic; less *passé* than French taste, more subtle than English;" — and others. The following sketch of a room in Sir Frederick Leighton's house will serve to indicate Mrs. Haweis's descriptive talent, which is somewhat of the "precious" order, but none the less picturesque:

We pass through peacock-greeny arches, with deep gold incisions, into the third hall, called

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of Narcissus, which strikes a full, deep chord of colour, and deepens the impression of antique magnificence. A bronze statuette for the fair son of Cephisus, from that in the Naples Museum, stands in the midst of it. Here the walls are deepest sea-blue tiles, that shades make dark; the floor is pallid (the well-known mosaic of the Cæsars' palaces), and casts up shimmering reflected lights upon the greeny-silver ceiling, like water itself. There is something poetic and original in thus echoing here and there the points in the story of Narcissus; not repeating point-blank the hackneyed tale, or showing the fair boy adoring his mirror'd self in the "lily-paven lake," but just recalling it piecemeal—the lilies in the pavement, the shining lake above, and all the joy and sorrow, the luxury and pain, of his loneliness and aberration, told by the colours, the purple and the gloom, and by the boy's own attitude. There is undoubtedly here an imperial stateliness and strength of flavour; and the silence is like a throne. The deep shades of the corners are filled with tarsia-work and porcelain; but, as in a well-coloured picture, these are absolutely subservient; and the impression given is purple, like a Greek midnight circling round a point of softest green (the bronze boy), and falling in a warm grey on the floor.

As for the book, it is itself a thing of beauty. Printed in "ye olden style" on the choicest of linen paper with the broadest of margins, and cased in a dainty binding of vellum, it will make the bibliophile's heart to leap for joy.

William Penn (1644-1718). By Robert J. Burdette. [Henry Holt & Co. $1.25.]

The series of "Lives of American Worthies" is deteriorating to the level of the comic almanac. Mr. Warner's *Captain John Smith* was honest and quaintly humorous; Mr. Alden's *Christopher Columbus* was flat and boyish; Mr. Robert J. Burdette's *William Penn* is trivial and vulgar. A very cheap sort of wit—we employ the term out of courtesy to the author—is that employed by Mr. Burdette in this volume. It consists simply in distorting a historic character by introducing copious allusions to contemporary life, and adding a plentiful sprinkling of current slang. A very small specimen will go a great way:

When Captain Penn saw the melons loaded into the people's cart, he came down from his high seat on the fence, and said that he too was a reformer, and cast his lot with the strongest side. "It is a frosty day," he said, "when I happen to be shut out with a minority." He was placed in command of a twenty-eight-gun ship, the "*Fellowship;*" slipped anchor and dropped down the river Saturday morning, October 12th, and the Monday morning following he was telephoned from the city: "Hello, Fellowship!" "Hello, Central!" "Boy—'smorning—blue eyes—eight-pounder. Good-bye." And without another word he rushed ashore and chased the first street-car all the way to his lodgings.

Now it is possible that this sort of thing is funny and that there are people who like it; if so, there is plenty more of the same sort in the book, and we advise all lovers of such humor to get it at once. They have a feast before them. It would, however, be unfair to Mr. Burdette, as well as to the class of readers whom we have mentioned, to leave the impression that every chapter is made up wholly in this vein. Even a professional humorist could not write a volume of 360 pages without occasionally saying a bright thing. His satires upon "the pamphlet wars" of the seventeenth century, although coarse, are effective, and there are isolated phrases which may provoke an honest smile; but the prevailing tone of the book is that of unmitigated vulgarity.

Our Native Ferns and their Allies, with Special Descriptions of the American Pteridophyta north of Mexico. By Lucien M. Underwood, Ph.D., Professor of Geology and Botany in the Illinois Wesleyan University. $1.25.

This is a second and enlarged edition of a little volume, published a year ago, entitled, *Our Native Ferns and How to Study them.* So popular is the study of ferns that a new issue is promptly called for; and so much good work has been done of late years by Messrs. Davenport and Williamson, and above all by Professor Eaton upon the ferns, and by Englemann upon the Quillants Marsilia, etc., that a very useful manual of this sort is made available with comparative ease. The subject is very systematically treated; about one half the volume is devoted to general considerations; the other to full technical descriptions of the genera and species, compiled from the best authorities and co-ordinated with judgment. Many of the illustrations are original; all are clear and good. The author appears to be his own publisher; but the book is printed at Bloomington, Ill., and very well printed it is, upon excellent paper; so that it is altogether attractive.

NEWS AND NOTES.

—Among the new books which James R. Osgood & Co. have in press for publication this fall is, *The Correspondence of Thomas Carlyle and Ralph Waldo Emerson*, 1834 to 1872, edited by Charles Eliot Norton; the letters having been placed in Mr. Norton's hands by direction of the writers, with full power of publication. The same publishers will issue in December the long-expected *Index to Periodical Literature.* They have also in preparation *Charles Albert Fechter*, by Kate Field, the sixth volume in the American Actor series; a *Memoir of John A. Dahlgren*, by his widow; *Nantucket Scraps*, by Mrs. Jane G. Austin; *Poems of Love and Nature*, by Mary Clemmer; *The Life and Letters of Francis Lieber*, edited by T. S. Perry; *Spiritual Creation*, by Henry James; *Old Love-Letters*, collected and edited by Abby Sage Richardson; and Mr. Howells's *A Modern Instance.* As their holiday book, this house will issue an *édition de luxe* of Scott's *Lady of the Lake*, with one hundred and twenty illustrations by leading American artists, the landscapes from actual sketches made in person by Mr. A. V. S. Anthony.

—Messrs. Cassell, Petter, Galpin & Co. will publish in October *The United States Art Directory and Year-Book.* This work, which will be edited by Mr. S. R. Koehler, will contain a great amount of information concerning the art schools, museums, and other public collections of works of art, art clubs and societies throughout the United States; a list of the exhibitions to be held during the coming season; notices of American artists deceased during the past year; a list of art publications issued during the same period; addresses of all the recognized artists of the United States, together with a variety of other facts interesting to those who are in any way connected with the fine arts.

—Funk & Wagnalls have in preparation an important subscription work, *The Schaff-Herzog Encyclopædia of Religious Knowledge*, founded on the successful *Real-Encyklopädie für protestantische Theologie und Kirche*, of which the first edition appeared at Leipzig in 1877. The American edition, edited by Dr. Philip Schaff, will be a condensed reproduction and adaptation, more than one third of the articles being original. The Encyclopædia will aim at an alphabetical summary of the most important information in all branches and topics of moral and religious knowledge—exegetical, historical, biographical, doctrinal, and practical. It will be completed in three volumes.

—We learn that James R. Osgood & Co. will publish in November an entirely new romance by Nathaniel Hawthorne, *Doctor Grimshawe's Secret.* This novel, only recently discovered among Mr. Hawthorne's papers, is described by those who have seen it as a most powerful and characteristic production. The scenes are laid on both sides of the Atlantic, the story turning upon the claims of an American heir to ancestral English estates. Mr. Julian Hawthorne will contribute a preface to this work, which will doubtless be awaited with much interest.

—D. Lothrop & Co. have ready a volume of *Magna Charta Stories*, by Susan Coolidge, Rose Hawthorne Lathrop, and others, which first appeared in *Wide Awake* and have now been edited by Mr. Arthur Gilman; *Flowers of the Field and Forest*, by Rev. A. B. Hervey, author of *Beautiful Wild Flowers;* and a new "Pansy" book, *Mrs. Solomon Smith Looking on.*

—Houghton, Mifflin & Co., who have issued in paper covers summer editions of Mr. Howells's *Their Wedding Journey* and *A Chance Acquaintance*, will publish immediately a *History of the Twenty-first Massachusetts Regiment*, by Gen. Charles F. Wolcott; and *The American Kriegsspiel*, by Capt. A. R. Livermore, U.S.A.

—The second number of *The Library* of Cornell University, devotes two pages to an outline of "Apparatus for the Study of the Egyptian Hieroglyphs." This number contain a list of additions from September, 1881, to April, 1882; and a complete list of all works in the library relating to mathematics.

—The author of *A Mere Caprice*, noticed by us last month, is Mme. Bigot, formerly Mary Healy, a daughter of G. P. A. Healy. Mme. Bigot has written a version of her novel in French, and it is now passing through the press of Charpentier in Paris, where the author has long resided.

—Mr. Howells will winter in Rome as the guest of Mr. Elihu Vedder. He has left behind him a little comedy, "The Sleeping Car," which will appear in *Harper's Christmas Pictures and Papers.* A story by Mr. Thomas Hardy will also be printed in the same publication.

—Mr. Moses King, of Cambridge, has nearly ready a *Hand-Book of Boston Harbor*, by M. F. Sweetser, with one hundred and fifty illustrations by Charles Copeland. It will be uniform in size and style with *King's Hand-Book of Boston.*

—Harper & Brothers will publish in a few days *Outlines of Ancient History*, by P. V. N. Myers—a comprehensive volume of the histories of nations prior to the fall of the Western Roman Empire in the fifth century.

—"Christian Reid," the Southern novelist, is a Miss Frances C. Fisher, whose father, falling at the head of his regiment in the battle of Bull Run, was the first Confederate soldier killed in the Rebellion.

—Henry Holt & Co. will issue in their "Leisure-Hour Series" G. H. Hollister's *Kinley Hollow*, a novel dealing with Calvinism in New England.

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—Many readers will be pleased to know that Mr. Joel Chandler Harris has another *Uncle Remus* book under way, and is also at work upon a novel, a story of slave-life in the South.

—*McPherson's Hand-Book of Politics for 1882* will be issued by James J. Chapman, of Washington, D. C., about August 12th. It will form a complete Congressional record for the last two years.

—Mr. Edwin A. Abbey is in Jutland, with Mr. R. Swain Gifford, making drawings to illustrate an article on Northern Denmark which Mr. Frank D. Millet is preparing for *Harper's Magazine*.

—The Hon. John Bigelow contributes the article on Lafayette to the new volume of the *Encyclopædia Britannica*. That on Abraham Lincoln is the work of Colonel J. G. Nicolay.

—An article on "The Philosophy of American Literature," by Mr. John Swinton, appears in a late number of a leading Russian periodical, the *Sagranitschuy Viestnik*.

—G. P. Putnam's Sons will issue at once a *History of the Colored People in America*, by the Hon. George W. Williams, of Cincinnati, O.

—James R. Osgood & Co. will publish Lieutenant Danenhower's *Narrative of the Jeannette Expedition*.

—Hall & Whiting will issue in September a holiday volume of *Nursery Stories in Prose and Rhyme*.

—Miss Constance Fenimore Woolson is finishing a new novel at Baden-Baden.

—The *Penn Monthly* has ceased publication with the July number.

—Mr. F. H. Underwood is preparing a book on Whittier.

Foreign.

—Mr. John Ashton has in press, for immediate publication, a *Social Life of the Reign of Queen Anne*, in two volumes, compiled from original sources, and with nearly one hundred illustrations from contemporary engravings.

—Mr. Walter Hamilton, author of *The Poets Laureate of England*, will soon have ready a volume on *The Æsthetic Movement in England*. It will cover the whole subject from Ruskin to Mr. Oscar Wilde.

—Victor Laferté, whose "*Alexandre II.*: Détails inédits sur sa Vie intime et sa Mort," has recently appeared, is said to be the *nom de guerre* of the Princess Dolgorouki, morganatic wife of the late Czar.

—The production of books in India is rapidly growing. During the quarter ending in March, 1882, the Bengal press alone brought out 375 publications.

—The journals kept by the late Nassau W. Senior during his residence in Egypt, in the winter and spring of 1855–56, will shortly be published.

—The company appointed for the revision of the authorized version of the Old Testament held its seventy-sixth session July 7th.

—A new edition of Poushkin's works is announced by M. Efremof, of Moscow. It will include a volume of correspondence

—The first number of a quarterly journal of philology, entitled *Arkiv for Nordisk Filologi*, has appeared in Christiania.

—The next volumes in the English Men of Letters series will be *Swift*, by Leslie Stephen; and *Sterne*, by H. D. Traill.

—Mr. Thomas Hughes has completed his *Memoir of Daniel Macmillan*, and it will be published immediately.

—A new and uniform edition of the works of Charles Reade has appeared in London.

—Mr. John Morley's monograph on Rousseau has been translated into Russian.

HENRY HOLT & CO.'S SUMMER BOOKS.

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> In a few centuries the temple of Kom Omboo will have ceased to exist; for, while the sand of the desert fills up its halls and chambers more and more, the stream carries away the front, piece by piece; it has swallowed up the adjoining buildings, and threatens to undermine the cliff on which it stands. When Ducmichen stood once in the mild and tender moonlight of a Nubian night at Kom Omboo, these were the words he wrote in his diary: "This splendid temple on the height looked to me like a magnificent sarcophagus ready for its interment; the moon and the stars were the lights on the bier, and the figures of the gods and kings on the walls stood like a solemn mourning-train in the pale and ghostly light. The river rushing at the foot of the cliff was the open grave destined to receive it, and the dash and roar of the waters its funeral lament."

But the text of these volumes is only half the work: the other half is illustrations — pictures that are attractive and instructive by the sense. They are drawn from three sources: Biblical and historical subjects from masterpieces of modern date; from photography; and from the sketch-book. The masterpieces — chiefly by German, yet some by English painters — are efforts of highest art, and are so realistic in style as to be almost wholly free from the personal element in the interpretation of the artist which has been the great fault of such works in years past. Their authors appear to have studied the scenes and the life on the ground so carefully, even to the utmost detail — nay,

* Egypt: Descriptive, Historical, and Picturesque. By G. Ebers. Translated from the original German by Clara Bell. With an Introduction and Notes by S. Birch, D.C.L., LL.D., F.S.A. Two vols. Cassell, Petter, Galpin & Co.

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even the entire series of revelations of antiquity upon the walls of temple and tomb — that their subjects are in entire conformity to nature. Among these, for especial excellence may be mentioned "The Finding of Moses," by Ferdinand Keller, and the "Lamentation of a Widow of Memphis at the Coffin of her Husband," by L. Alma-Tadema. Of course, the reproductions of photographs are absolutely true to the scenes; but, apart from this, they are no less works of art. Whoever has had the execution of these has emancipated them from the defects of the photograph, supplied perspective, softness, and feeling, and has often converted them into living landscapes. The sketches are never devoid of action, and are always effective.

Though of exceptional excellence as far as it goes, the English edition is not without imperfections. In the first place, it is not a complete reproduction of the original. There are one hundred and seven pages less in the translation than in the German work; and probably this falls short of the true measure, as the translation is likely to be less concise than the German text. Then, a number of illustrations are omitted, and the map, which accompanies the German original, is left out. A description of Egypt, without a map to guide the reader from one place to another as the narrative proceeds, or to show the relative positions and distances of places illustrated, is annoying; half of its usefulness and value is lost. Scholars have other maps showing ancient sites, etc.; but a popular reader cannot get along without a chart to correspond with the text. Finally, the English of Clara Bell's translation is often extremely awkward; subordinate members of sentences are badly arranged, and the punctuation is confusing.

By all, therefore, who are able to use it with facility, the original German edition is to be preferred; while all who are dependent on their own tongue will do well to be thankful for the translation now set before them, which, if relatively defective, is of itself eminently desirable.

WARD'S DICKENS.*

IN acknowledging his indebtedness to Forster's *Life of Dickens*, Prof. Ward comes to its defense, and calls for sharper definitions of the defects in that much-abused book. Indeed, it would have been hardly gracious for him to appear otherwise than as a defender, so much does he owe to it for the existence of his pleasant monograph. It is surprising that Prof. Ward has contented himself with drawing so much from familiar sources, trusting to his own easy style for the rest. A good chance — the best since the *Life* — has been lost in not adding more to the present knowledge of Dickens. The riches, for instance, of the Forster collection at South Kensington, would have made an interesting chapter, and proved to be a new subject to most readers. Almost the only unpublished matter consulted were some brief entries penciled by Dickens on *The Law and Commercial Daily Remembrancer*. How important these were, may be guessed when we learn that "many days succeed one another with no other note than 'Work.'" In some respects, the novelist's life was devoid of much that makes the biographies of many literary men of interest. Society, in the restricted English sense, was never too friendly to even the successful Dickens; and, as for personal friendships with contemporaries in his own craft, Dickens himself says, he was not a man of many friends. To the story of his growth from the little boy who used to go on Sundays to see his father in the Marshalsea prison, to the hard-working Parliamentary reporter, who, from modest beginnings in literature, grew to be the first novelist in the affections of English-speaking people, there is not much that was eventful to be added, except the successes he might have made as an actor, and those he did make, until they caused his death, as a public reader; his visits to America and the continent; and his domestic "troubles." Concerning the latter, the present book is rightly reticent. And so Prof. Ward has found it necessary, as did Forster, to dwell with the greater fullness on an examination of the plots and characters of Dickens's works, connecting these, when possible, with the realities of the life of the man, who ever spoke and wrote straight from his heart. All this has been done pleasantly and gracefully, to be sure, in the spirit of a friendly and hearty admirer, but at the same time vaguely and hesitatingly in places where positive expression is needed. Hence the reader gets nothing definite from Prof. Ward about the blemishes of style so much talked of in connection with Dickens's exuberance of humor and of pathos. This uncertainty is seen in the faint protest against the all-too-bibulous conviviality in *Pickwick Papers*. Finding some excuse for it in the times in which the work was composed, Prof. Ward says that, "at the same time, there is a little too much of it in the *Pickwick Papers*, however well its presence may consort with the geniality which pervades them." Very different this hesitancy from the blunt objections of Lewes, which so fired the wrath of Forster. Since Prof. Ward chose to speak on this matter, which might have been avoided altogether, there was little need of over-sensitiveness in regard to this tendency in Dickens's writings — one of the traits derived from an early acquaintance with the writings of Fielding and Smollett, masters to whom is constantly attributed great — possibly too great — influence over Dickens's style. Again, with a show of fair-mindedness, Prof. Ward speaks of one of Dickens's attempts at a nautical ballad as "not unsuccessful;" and of *Barnaby Rudge* and the *Tale of Two Cities* as "far from unsuccessful;" as if there were any doubt! As to a matter in which all American admirers feel an interest — Dickens's two visits to this country — Prof. Ward, neither deprecating the satire of the *American Notes* and *Martin Chuzzlewit*, nor admitting any of it to be false, says: "The truth seems to be that he had, if not at first, at least very speedily, taken a dislike to American ways, which proved too strong for him to the last." Fortunately, perhaps unintentionally, one sentence in this book, more outspoken than others, accounts for the doubtful taste of accepting, while holding these prejudices, the hearty homage, and something far more substantial than homage, from Americans. Prof. Ward's explanation is that "there was something vulgarizing in the constant striving after immediate success in the shape of large audiences, loud applause, and satisfactory receipts."

There are some very happy phrases in the book, as where the author speaks of Mrs. Nickleby and her "invertebrate talk," or of Mr. Tulkinghorn, "at whose very funeral, by a four-wheeled affliction, the good-will of the aristocracy manifests itself." It is quite possible to dissent from the opinion that the character of Tom Pinch is "closely approaching the border-line of the grotesque." In speaking of Dickens's delineation of women, what can be meant by implying that George Eliot's Dorothea Casaubon is of "mightier mould" than any he could have drawn? There was not much, we should say, that was mighty in her mould, unless possibly in a physical sense, and there Mrs. Gamp has the plain advantage. It would be hard to damn a man like George Cruikshank with fainter praise than to call him "a pencil humourist of no common calibre, but, as a rule, ugly with the whole virtuous intention of his heart." Neither does Prof. Ward think that it was a particularly fortunate thing that "Phiz" (Hablot K. Browne) was chosen as an illustrator for some of the novels; and yet, beyond a doubt, the high value now set upon the earlier editions is due in part to these pictures by Browne and Cruikshank.

One serious objection to this volume is the far too frequent use of the terminology of the fine arts in literary criticism. It may be necessary for painting to have its "nocturnes" and "symphonies"; possibly even an author so purely artistic as Hardy can not be considered except as a word-painter: but how can those who are unread in Ruskin or Mrs. Caddy know what the "pigments and figments" of Mrs. Skelton are, or why a scene in the *Tale of Two Cities* is

* Dickens. By Adolphus William Ward. ("English Men of Letters.") Harper & Brothers. 75 cents.

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a "mezzotint"? How Jack Bunsby would have wondered, and seemed the profounder thereby, to learn that in Smollett's hands he would have been differently "accentuated"!

It is a pleasure to find that Dickens's latest critic is not ashamed of a liking for the novelist's pathos, therein differing from Forster, who distinctly preferred the humor. He even sees an element of genuine sentiment in Jenny Wren. The chapter on The Future of Dickens's Fame is the last, and of course the most original The author speaks hopefully, on the whole, for the enduring power of the best novels. Towards the close, he expresses well the interest likely to be felt in those features of English life over which has been thrown the charm of Dickens's genius.

It is, then, the favourite growths of our own age and country for which we shall most readily look in his works, and not look in vain: avarice and prodigality; pride in all its phases; hypocrisy in its endless varieties, unctuous and plausible, fawning and self-satisfied, formal and moral; and, on the other side, faithfulness, simplicity, long-suffering patience, and indomitable heroic good-humour.

CAMPS IN THE ROCKIES.*

THERE has been no more entertaining and honest book written on the Far West than this of Mr. Baillie-Grohman's. The author is already well known to discriminating readers through his *Tyrol and the Tyrolese* and *Gaddings with a Primitive People*. His prowess as a hunter certainly entitles him to the appellation of "The Modern Nimrod." Mr. Baillie-Grohman is now about thirty-two, and from his youth up has been a noted mountaineer and ardent sportsman. In early life he lived in the Austrian Alps, where his family owned extensive preserves adjoining the famous deer and chamois hunting-grounds of the Emperor. He is an expert shot with the rifle, rarely using any other weapon; killed his first deer at the tender age of nine; is a member of the Alpine Club; and is known to the peasantry of the Tyrol for his endurance and daring in climbing-feats and skillful capture of wily game. To the native enthusiasm of the hunter he adds a keen love of books. We are told that there are few libraries or archives on the continent with which he is not acquainted, and where he has not pursued his favorite study, the history of the Middle Ages; while, in London, no more regular reader passes the doors of the British Museum.

Mr. Baillie-Grohman introduces his narrative with an anecdote of the outspoken frontiersman, who, when he wishes to rid himself of unwelcome company, utters with characteristic drawl the effective query, "Say, Mister, are you aware that nobody is holding you?" But the reader of this book soon finds that somebody *is* holding him. The easy, colloquial, racy style, the fine sense of humor, the artless way in which the author relates alike his mishaps and his triumphs, the freedom from exaggeration, and a clever gift for description, all add their charm to this pleasant chronicle. Mr. Baillie-Grohman did not go out on the plains as a "top-shelfer." He simply joined a trapper-outfit and "roughed it," as a genuine sportsman should. He thus visited the most remote districts, had the company of trustworthy men, and was his own master. To be sure, they had at first a hard time of it. Game was invisible, and for sixteen days they "grubbed straight" on bread and coffee. A prairie fire taxed their energies. The traveling was bad, and the pack-train stampeded. But with the killing of the first wapiti the spell was broken:

For more than four months we roamed over incomparable mountain scenery; for weeks camped at altitudes between 10,000 and 12,000 feet over the sea-level — to-day, perhaps, on the borders of one of the hundreds of small exquisitely-beautiful mountain tarns that dot the backbone of the Big Wind River Mountains; to-morrow at the brink of a deep, gloomy canyon, of mysterious depth and supreme grandeur; while on the following day, night would surprise us close to Timberline, in the dense green wilderness of the pathless forests of the Western slopes, where we would spread our robes under the broad branches of a stately silver pine; the following evening's camp-fire lighting up great fantastically-shaped and grotesquely-coloured walls of rock, closing in on every side a small emerald-tinted meadow lining the bank of a turbulent mountain stream. . . . A couple of weeks hence we would probably be a couple of hundred miles away, threading our way through the grotesque *mauvaises terres* scenery, grandly coloured, and of the superbly *bizarre* formation by which the Sierra Sashoné, that unexplored sea of nameless peaks cut up by deep gorges of tortuous course, is distinguished.

Mr. Baillie-Grohman's sketches of camp life are amusing enough, and not less so his account of "dumb friends in camp," particularly of Boreas, the trusty steed, who dislikes grizzlies and has an aversion to being packed with more than sixty pounds of game at one load.

In camp, when he reaches it, they well know what has occurred. If the reins are fastened to the spring-buckle they know the boss has sent him home; but if they are dragging, and no game festoons the saddle, they are informed that he "struck bar;" while if he is laden with the usual hind-quarters, they know the boss has shot a second beast, and will presently appear very heated, and brimful of uncharitableness.

Camp duties sometimes weighed heavily upon the party, and baking especially was found to be a most hateful occupation. "Your face gets scorched, your knees get sooty, your fingers blistered, and it taxes not only your patience, but also your vocabulary of 'Government talk.'"

More than comical it is to watch, on a fierce winter's night, a big hulking giant, wrapped in a buffalo-coat, making his preparations for baking, while a snow-hurricane is blowing, and damp wood is on the fire. With his back to the wind, the pan in which the flour is mixed — in nine cases out of ten the gold-pan, in which at odd times he washes for that precious metal — carefully held inside his coat, as a loving mother would fondle her babe; between his teeth the tin cup full of water, from which, by a dexterous jerk of the head, he spills into the pan the requisite amount of the liquid; between his knees the flour-sack, and tucked under his arm the saleratus tin: thus the shaggy monster bakes.

We might follow the author through these entertaining pages and enumerate the hunting adventures, of which there are many, or describe his experiences among the Indians, or his important observations concerning the beaver, or his travels with the cow-boys among the ranches of Colorado and Texas. But for all these things we must refer the reader to the book itself, with the assurance that he will not be disappointed. The practical sportsman, above all, should not neglect Mr. Baillie-Grohman's work, since it gives all essential details concerning the hunter's paraphernalia, and is accompanied by an excellent map of regions which even the Government survey has not yet entirely covered.

* Camps in the Rockies. By Wm. A. Baillie-Grohman, K.C.E.H. Chas. Scribner's Sons. $1.75.

THE SCIENCE OF ETHICS.*

MR. LESLIE STEPHEN'S latest work is a substantial octavo of some five hundred pages, in all external features of its making a companion to his admirable *History of English Thought in the Eighteenth Century*, noticed by us on the appearance of its well-deserved second edition. No reader of any of Mr. Stephen's writings will fail to expect or to find in *The Science of Ethics* the acuteness of thought, the honesty and felicity of expression, and the attractive sense of reality and of nearness to the subject, which have marked all his criticism. The intellectual sympathy, too, which extends so far in his history as to do loving justice to Bishop Butler, while the author's own views are plainly much more those of David Hume, is very marked in this volume In his lively preface — "a preface," he says, "is generally the most interesting, and not seldom the only interesting, part of a book" — he gives a brief history of his ethical views. Brought up a utilitarian of the school of J. S. Mill, he thought, on first consideration of Darwin's great work, that no particular reconstruction of his own doctrines in morals was necessary. But study of Mr. Herbert Spencer's works, and later of the eighteenth-century moralists, led him to a determination to set forth his views, in order "to begin at the beginning . . . and trudge steadily through the alternate platitudes and subtleties into which every moralist must plunge." The result is a work which can safely be pronounced the most important contribution to the evolutionary theory of ethics yet made in the English language. Rev. Minot J. Savage's *Morals of Evolution*, a reprint of a course of sermons, is as vigorous, but it lacks the independence and individuality of thought which are here. For Mr. Stephen, though a great admirer of Mr. Her-

* The Science of Ethics. By Leslie Stephen. G. P. Putnam's Sons. $4.00.

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bert Spencer, differs from him "in various ways," and stands at a different point of view. In fact, Mr. Stephen's method is the only proper one for the moralist who has acquainted himself with the whole history of thought upon ethics, and then, surveying the province from within (the only fruitful process, if morality is a human product), has been led to reconstruct his theory to accord with certain great principles of the growth of human society here taken for granted.

Morality, according to our author, is a recent phenomenon in the history of the race, the family being an immediate and primitive relation preceding all conscious generalization which is the basis of ethical thought. The wider, less immediately instinctive relations are recognized at a certain comparatively high stage of evolution, when society begins to form and the construction of "social tissue" becomes necessary. This happy phrase marks the predominant idea of the work. "Social tissue" is built up of men, and every society is composed of it. Its cells are men, formed under social pressure to the shape and nature required to make them healthy constituent parts of society. The history of moral progress is the history of society, developing through the changing power which it can exert upon individuals. The moral law defines some of the most important characteristics developed in the individual by this social pressure, to correspond to the conditions of existence of society. Morality is of course natural; but the one precept of the law of Nature is, "Be strong," which may be divided into "Be prudent" and "Be virtuous," virtue being the health of the individual necessary to make a healthy society. The family becomes the main, as it is the fundamental, organ of morality, and supplies a field for teaching and learning nearly every virtue. These virtues constitute a morality eternal and immutable, so long as the essential conditions of human life remain as they are. But the point at which the moral law first distinctly emerges is where it is expressed by the precept, "*Be* this," not "*Do* this," clearly declared. This command is "a characteristic of all the great moral revolutions." The section on Morality as Internal expands this thought in a fine manner, emphasizing the stage of man's evolution in which he can appreciate the main importance of watching and correcting the disposition. Utilitarianism looks too much at the specific consequences of actions; while a more direct and easy method is to judge the inward impulse, as all the highest moral teachers have taught.

We have noted but a few points in a work of great acuteness and equal fairness of thought. Unless Mr. Spencer completes his Principles of Morals on a much different plan from that followed in his *Data of Ethics*, Mr. Stephen's book will remain, for some time at least, the nearest appearance to a Science of Ethics from the evolutionary point of view that we have. He neglects altogether too much the influence of great men in changing the moral ideas of their fellows and determining ethical progress. His mind is perhaps too distinctly literary, rather than scientific, to give the close and severe statement most fit for a final treatise. There is room indeed in this field, as he says, for the laborers of many generations to come. But the laborer of the present generation should henceforth write with no small gratitude to Mr. Stephen for his stimulating essay.

ANTS, BEES, AND WASPS.*

[Sir John Lubbock was born in London, April 30, 1834, the son of Sir John William Lubbock, the eminent astronomer and mathematician. He studied at Eton; at fourteen was taken into his father's banking-house in Lombard Street, where the family had been connected for several generations; became a partner in 1856; achieved a high professional reputation; and introduced improvements in banking affairs, including the system of "county clearing." Sir John achieved distinction in scientific research through his works on the ancient vestiges and remains of man. He wrote *Pre-historic Times, as illustrated by Ancient Remains and the Manners and Customs of Modern Savages* (1865, 3d edit., 1872); *The Origin of Civilization and the Primitive Condition of Man* (1870), which also passed through three editions, and, like the preceding, has been translated into several languages; *The Origin and Metamorphoses of Insects* (1874); *On British Wild Flowers Considered in Relation to Insects* (1875); *Monograph of the Thysanura and Collembola*; and numerous memoirs on zoölogical, physiological, and archæological subjects in the Transactions of various learned societies. He has been president of the Ethnological and Entomological Societies of the Anthropological Institute, and vice-president of the British Association and of the Royal and Linnæan Societies. He has twice represented Maidstone in Parliament as a Liberal, and has been instrumental in carrying several important public measures. Sir John Lubbock succeeded the late Sir William Stirling Maxwell as a trustee of the British Museum in 1878. He is a vice-chancellor of the University of London.]

THIS book of Sir John Lubbock's on the social hymenoptera presents an amount of painstaking observation and intelligent inference very rarely found in such a work. While use has been freely made of the investigations of others, the material thus collected is employed almost entirely in the way of data for further study; so that the real interest and value of these pages depends largely upon original discoveries, and the statement of numerous problems which still remain to be solved. The volume is written in a style so plain and simple that even very young readers may peruse it with ease and pleasure. At the same time, to the student it opens up considerations of the utmost significance, and cannot fail to inspire many amateur naturalists to experiments of their own.

The author had intended to confine his observations principally to bees; he soon learned, however, that ants were not only "more convenient for experimental purposes," but that they had "more power and flexibility of mind," and were, as a general thing, "far calmer and less excitable." The mode of experiment differed somewhat from that of previous observers. Particular insects were so marked as to distinguish them from their fellows, and their doings were carefully recorded; while colonies were kept under observation for very long periods — in one instance, for more than seven years.

The first four chapters traverse familiar ground, but, by unfolding the subject in a new light, add much to a definite conception of the position of ants in the animal kingdom, their modes of warfare, industry, maintenance of nests, relations to plants, the influence of slavery upon different species, and the phases of life — hunting, pastoral, and agricultural — which, in common with other writers, Sir John Lubbock finds to correspond with the three great stages of human development. To the non-specialist, the real interest of the book begins with the fifth chapter, where Grote's assertion, that no society can exist without the sentiment of morality, is taken as a text, and it is asked whether ants are indeed "moral and accountable" creatures:

> They have their desires, their passions, even their caprices. The young are absolutely helpless. Their communities are sometimes so numerous that perhaps only London and Pekin can compare with them. Moreover, their nests are no mere collections of independent individuals, nor even temporary associations like the flocks of migratory birds; but organized communities labouring with the utmost harmony for the common good. The remarkable analogies which, in so many ways, they present to our human societies, render them peculiarly interesting to us, and one cannot but long to know more of their character, how the world appears to them, and to what extent they are conscious and reasonable beings.

As the result of a prolonged series of experiments, Sir John Lubbock is convinced that with these insects "hatred is a stronger passion than affection," and that there are among ants, as among men, "priests, and Levites, and good Samaritans." He is also inclined to believe that ants of the same nest never quarrel [what a lesson for humanity here!], and he has never seen the slightest sign of ill-temper; on the other hand, there are frequent evidences of care, and even tenderness, although it must be confessed that observations on this point are somewhat conflicting. The proper inference, after all, seems to be that ants recognize one another, not in the personal or individual sense, but as members of or strangers to the same community. The experiments with regard to the senses of ants are of the greatest interest, and here Sir John Lubbock has marked out a new field of research. He concludes that their powers of descriptive communication are closely limited, but that they certainly possess something approaching to language; that they are entirely deaf to sounds which affect us, but that their sense of smell is very highly developed. The most surprising discovery, however, is that with regard to the vision of ants. By an ingenious arrangement of colored glasses, Sir John

* Ants, Bees, and Wasps. A Record of Observations on the Social Hymenoptera. By Sir John Lubbock. ("International Scientific Series.") D. Appleton & Co. $2 00.

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Lubbock has demonstrated pretty conclusively that ants are sensitive to the ultra-violet rays of the spectrum, which must impress them as a distinct color, and therefore "the colours of objects and the general aspect of nature must present to them a very different appearance from what it does to us." In view of facts like these, we may well ask with the author how far ants are "mere exquisite automatons; how far are they conscious beings?"

When we see an ant-hill, tenanted by thousands of industrious inhabitants, excavating chambers, forming tunnels, making roads, guarding their home, gathering food, feeding the young, tending their domestic animals — each one fulfilling its duties industriously, and without confusion — it is difficult altogether to deny them the gift of reason; and the preceding observations tend to confirm the opinion that their mental powers differ from those of men, not so much in kind as in degree.

Sir John Lubbock's opinion of bees is enough to raise the shade of Dr. Watts. They are greedy; they have a way of knocking off work without proper reason; they desert their queens when the latter are weak and miserable; and in general "appear to be thoroughly callous and utterly indifferent to one another." They are serviceable in fertilizing plants, and in storing up honey for man, but they are the merest slaves of unbounded appetite, and the stupidest creatures imaginable.

The concluding chapter on wasps is rendered pathetic with the biography of a pet specimen of *Polistes gallica*, taken in the Pyrenees and kept for no less than nine months. "At first she was shy and nervous."

Gradually she became quite used to me, and when I took her on my hand, apparently expected to be fed. She even allowed me to stroke her without any appearance of fear, and for some months I never saw her sting.

But the northern winter was too much for this docile creature, although every provision was made for her comfort. A gradual paralysis crept over her, and finally she was only able to move her tail, "a last token, as I could fancy, of gratitude and affection." It is a comfort to know that "her death was quite painless; and she now occupies a place in the British Museum."

CURRENT FICTION.

Eliane. By Mme. Augustus Craven. From the French by Lady Georgiana Fullerton. [W. S. Gottsberger. 90 cents.]

A Model Father. By David Christie Murray. [Harper & Brothers. 10 cents.]

A Fair Philosopher. By Henri Daugé, author of "The Georgians." [George W. Harlan & Co. $1.00.]

Norodom, King of Cambodia. A Romance of the East. By Frank McGloin. [D. Appleton & Co. $1.50.]

Eliane is a quiet story of French country life with a number of interesting characters, with pleasant sketches of social ways, and with just enough incident to sustain the somewhat undue tendency to sentimentality which crops up now and then, but is generally repressed before great harm is done to the reader's sensibilities. Madame Craven's object is to contrast the marriage customs of England and France — the *mariage de convénance* with that more subtle union which among Saxon peoples is supposed to be founded on something less material than a title and a dower. The author is not an advocate. Just which system she prefers is difficult to determine; for, while Eliane is made unhappy, and Raynold de Liminge led to a *mésalliance* by the obstinacy of the latter's mother, on the other hand Blanche takes the man chosen for her and is more than content. Perhaps the truth is that marriages are about the same the world over, and that artificial systems have little to do with the net result. To Eliane, taken from her secluded English home, the diplomatic bargains of ambitious parents must necessarily have been shocking; and of course American readers will sympathize with her. Yet the popular idea, that the French method of contracting alliances gives the greater percentage of unhappiness, is not at all borne out by the facts. Lady G. Fullerton's translation keeps within a measurable distance of the original, but is not faultless in style or grammar. "*Who* are you alluding to?" "Neither of them *were* acquainted with that country." "Can it be *him* . . . . ?" etc, are not to be commended, any more than such an astonishing phrase as "her dress — a most important consideration on that particular evening, on which the fate of her life might more or less depend on her being becomingly attired." It is only fair to say, however, that such errors are not so numerous as to materially affect the reader's enjoyment of the story.

The model father of Mr. Murray's well-written novel is a Mr. Montgomery Bassett, a tall, portly person, with a pale-magenta nose, and a rich bass voice in which the owner takes a prodigious pride. Mr. Bassett enjoys a certain fame as an interpreter of Shakespearian rôles on the London stage, and is known as a star in the provinces. When his pretty daughter Mary falls in love with handsome Jack Cameron, the impecunious but promising artist, Mr. Montgomery Bassett, having an eye to his own future, naturally objects; and tries to force her into a marriage with young Weatherley, a good-natured weakling, who has a desirable income and an excellent wine-cellar. Mr. Bassett succeeds, by a not very deep subterfuge, in driving his daughter from his door, and packing poor Jack off to Nicopolis as war correspondent for an American journal. The course of true love runs smooth at the last, and in the final chapter there is an affecting reconciliation. The strength of the story is in the portrayal of Bassett's personality and character, which is of singular life-likeness, although with here and there a touch of exaggeration. The minor personages are well drawn, particularly Cassidy, with his chronic matrimonial prospects, and hapless search for "oydayas." Altogether, *A Model Father* is an attractive novel; it shows throughout the careful finish of the trained writer of fiction.

It is a curious collection of beings that the author of *The Georgians* has got together in a book which we cannot help thinking must have preceded the foregoing in point of time; for, while skill is shown in the management of what little plot there is, and while the gossipy society of a popular summer resort is in some respects effectively sketched, there are crudities in *A Fair Philosopher* that cannot be passed over unnoticed, and an intense tone which is not art, but only the straining after art. The opening chapter leads us directly into a "study club," where one is compelled to listen to dissertations on Auerbach, and much lofty talk on ethical and religious topics. The Fair Philosopher is a handsome, priggish young woman, who argues "that the emptiness of success, and the inevitable disappointment of desire, are sufficiently demonstrated by the general history and the private experiences of mankind." When the "study club" have nothing else to do, they discuss "conditional immortality," or ask "whether love is a rational object of desire?" About the only flesh-and-blood characters in the book are Dr. Stark, the cynical reviewer, who must have been photographed from life, and "Jo." The author has done better work than this, and will, we are confident, do better work in the future.

Norodom belongs to the nightmare order of fiction. The King of Cambodia, after a period of brutal and blood-thirsty rule, is won to temporary virtue by his favorite Anirah, whom he elevates to the throne. Meanwhile Mahagua, who has been rejected by Anirah before her meeting with the king, swears eternal vengeance, and after frightful perils enlists the good offices of the Prince of Darkness himself, having first made the compact of blood usual under such circumstances. Accompanied by the sorceress, Ferozia, he lands at the Cambodian capital; the people revolt against the advent of the strangers, and tremendous battles follow. Norodom, charmed by the sorceress, conducts the siege. Finally all the demons are invoked and spread death everywhere; a terrific explosion occurs, and the king and his wicked mate are cast upon the surface of the moon, after which catastrophe it is not surprising that "every nerve and muscle in their wretched frames was bruised and shattered, so that they were filled with pain and agony that was intense and enduring." The author has some powers of imagination, but there is a flavor of juvenility in his tale of mock horrors.

Celebrated American Caverns, especially Mammoth, Wyandot, and Luray. By Horace C. Hovey. [Robert Clarke & Co. $2.00.]

Mr. Hovey's book is in reality a general treatise on cave-formation with especial reference to America. In the first three chapters he discusses the structure and varieties of caverns in different parts of the world, their mineral contents and archæology; and the best-known instances of cave dwellings, sepulchers, and temples. This introductory summary of the subject is comprehensive and valuable. Aside from the caverns mentioned on the title-page, chapters are also devoted to the caves of the Shenandoah Valley, Howe's Cave, the Simsbury and Canadian caverns, Pickett's Cave, the Cave of Cacahuamilpa, and the cliff-dwellers of Spain. Mr. Hovey's descriptions are exceedingly picturesque, while not sacrificing scientific accuracy; many romantic incidents lend interest to the narrative; and the book is handsomely illustrated from sketches by competent artists. In an appendix is a list of subterranean fauna, and a brief account of the habits of the blindfish. Readers in general will find Mr. Hovey's work intelligible and interesting; to the geological student, it is little less than fascinating.

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The Literary World.

BOSTON, AUGUST 26, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Read Homer once, and you can read no more,
For all books else appear so mean, so poor;
Verse will seem prose; but still persist to read,
And Homer will be all the books you need.

SHEFFIELD: *Essay on Poetry.*

TENNYSON'S LITERARY CAREER.

JUST midway in the century, and in the prime of the poet's life, there came to him, upon Wordsworth's death, the honor of the laureateship:

> This laurel, greener from the brows
> Of him that uttered nothing base.

The last of the great Georgian poets — the poet whose cardinal maxim was simplicity, yet a simplicity akin to the sublime — was succeeded by the representative Victorian singer, whose careful culture and studied sweetness suggested widely different canons. And Tennyson had fairly won his bays. Beginning to write, or rather to publish, as early as 1827 and 1830, he had, at the age of forty, when made laureate, accomplished a large part of the work on which his fame will rest. His early pre-Raphaelite lyrics, with all their sensuous charm, had been followed by the English Idyls, in which, as a recent critic has demonstrated, the poet showed genuine creative power, adapting the Theocritan eclogue so successfully to the conditions of English manners, scenery, and versification, as to produce the effect of a new species of verse; and, at the same time, in the "Morte d'Arthur" and "Ulysses" he gave token of his epic genius, while he stood well the test of English poetic technique in his mastery over both the idyllic and epic blank verse. "The Princess," with its varied rhythmic beauties, marked a still further advance in metrical facility; and, with its blending of the real and the fanciful, this unique poem made a fine and wholly worthy contribution from the realm of poesy to one of the rugged, living issues of the day. Woven into its story appeared the earliest of Tennyson's blank-verse songs, of which the model is found in Theocritan melodies, and which, in their English form, are a creation of the laureate's. The great threnody of "In Memoriam" — the finest sustained elegiac poem in the language — finally set the seal upon Tennyson's pre-laureate achievement. It was the work of many brooding years, though much of it had been written under the first vivid impressions of grief after the sudden death of the friend whose loss it commemorates — Arthur Henry Hallam, the betrothed of the poet's sister, who was in every way worthy of the splendid dirge which has given him immortality. "In Memoriam," both in spirit and form, differs from the great idyllic threnodies of Milton and Shelley, who had followed, as do Matthew Arnold and Mr. Swinburne, a well-known classic prototype. Tennyson's poem, with its large autobiographic element, its profound Christian thought and philosophy, has an individual quality which, in union with its novel octosyllabic quatrains, gives it a place quite apart from the former class of poems, its elegiac compeers. The meter was novel only in the sense of unusual, for it was an old form revived.

The latter half of Tennyson's poetic career, from 1850 to 1880, has produced, first, "Maud," with its inspiration from contemporary English life, its long anapestic measure and lyric interludes, and with its felicities and crudities, which on its first appearance undoubtedly disappointed the laureate's public, though it has since won a wider recognition; and with "Maud" was published the first-fruit of the poet's office as England's national singer, in which he bears comparison with the ablest of her patriotic lyrists. But with the "Idyls of the King" (published, part of it, in 1859, though in its first, or rather last, book begun so much earlier, and only completed in 1872) Tennyson made a great advance in his brilliant pathway, stepping into the rank of epic poets, as many of his admirers would aver; certainly producing the one admirable heroic poem that has appeared since Milton. And in giving a rounded, artistic form to the detached Arthurian myths — accomplishing for early British romance what Ariosto and Boiardo had effected in the domain of Carlovingian legend — the laureate carried out Milton's own project. To Tennyson's Arthur it has been objected that he is too much of an "ideologist," and that he with his knights are rather types of modern chivalry than impersonations fitted to the rude age in which they lived; but surely the artist who paints a mythical era has a right to idealize — to take some of the unlovely ingredients out of the picture as the chronicles have left it, and charge it with that spiritual color which only his purest thought supplies. This work, as the poet tells us, is a tale

> New-old, and shadowing sense at war with soul.

It was left for Mr. Swinburne to make the most curious cavil to the Idyls, and to declare of their standard and doctrine that it was "little short of ignoble." One instinctively recalls Guinevere's words at this scoff:

> I thought I could not breathe in that fine air,
> That pure serenity of perfect light.

"Enoch Arden," appealing as it did to the common domestic sympathies, and written in Tennyson's simplest narrative manner, brought the poet again face to face with ordinary English life. Other poems of an idyllic character, and the little "song-cycle" written for Arthur Sullivan's music, bring the record of his work down to the publication of "Queen Mary," when Tennyson first essayed the drama — the only one of the four great poetic molds to which his genius does not readily accommodate itself. "Harold" followed "Queen Mary" two years later, in 1877, and possesses with the latter that interest that attaches to the dramatic studies of a great poet; both have passages of beauty and power not inferior to Tennyson's noblest verse. "The Ballads and other Poems," dedicated by the poet to his grandson, close the long list of his collected verse. In this little volume, with some things, perhaps, that betray a waning inspiration, there are others — such as "Columbus" and "The Voyage of Maldune" — in which the Tennysonian finds unabated energy; while the terrible pathos of "Rizpah," which in its masterful and ghastly realism is suggestive of Browning, has coerced Mr. Swinburne into the acknowledgment of Tennyson's rank as a truly "great poet." To Aristotle the dictum is traced that a poet must be either a "frenzied man" or an "accomplished man;" and it has ever been recognized that there are two tendencies in poetical literature — the one to exalt feeling, the other to exalt form. Again, there are two theories in regard to the poet's purpose; for while, with one class of writers, it is simply singing-power that is required, irrespective of ethical purport, with the other class poetry becomes, in Matthew Arnold's phrase, a "criticism of life," having a hold on its best meanings. Tennyson, in the early part of his career, was placed rather among the poets of genuine passion than among the skillful poets; while, by his later work, he has sometimes elicited the opposite judgment — that he was less the frenitic than the bard of culture. Both Coleridge and Poe condemned his first manner; the former noting his defective ear, which, says Mr. Swinburne, has been by the study of a life-time attuned to that "fairy fineness" with which young Hallam credited it from the beginning: so that in the matured poet both frenzy and accomplishment are met together, while the serious aim is not often lacking to give an elevated content to feeling and to art. We have but space to notice two points in the sum of Tennyson's merits — his adaptations of science to poetry, in which he has in this positive age done well, feeding his art from that domain of human inquiry in which the spirit of his age is most active, while not unmindful of the soul's higher learning; and his absolute truthfulness as a word-painter — in his faithful delineations of nature rivaling Wordsworth. Hallam's praise of the poet's *eruditus oculus* was not premature, as the latest criticism heartily attests.

There are today but three poets who stand, for quality and quantity of production, foremost among their contemporaries. These are Victor Hugo, Browning, and Tennyson. The veteran French writer —

> Victor in Drama, Victor in Romance,

as Tennyson writes of him — is found wanting, to the average Anglo-Saxon mind, in some of the elements of highest poetic excellence: so Tennyson, to the Gallic genius, as may be seen in M. Taine's critique, is partly unintelligible; and for one to judge fairly between the two greatly diverse English poets is, owing to what Matthew Arnold terms the "personal estimate," a matter of some difficulty. For Tennyson it may be claimed that, with all his exquisite art, he is yet the poet of the people; while Browning, with his frequent roughness and obscurity, appeals often only, or chiefly, to the student. Tennyson addresses both the learned and the unlearned; finding, as it were, an echo in the universal heart of his century.

Trelawny, Shelley, and Byron.

Mr. W. M. Rossetti has printed in the *Athenæum* of July 15th a number of extracts from his diary relating to interviews with the late Captain Trelawny, from which we make selections:

March 15. Dined with Trelawny; his house is at present kept by a young lady, Miss T——r, to whom I was introduced. He is, and always has been, a total disbeliever in every form of theological religion, and contemplates annihilation without any repugnance. Once, when living in Italy, he saw a little man come up to his house, and called through the wicket, "No admittance except for atheists and republicans." It was Roebuck. He seems to be confident that there was nothing beyond an abstract or "Platonic" attachment between Shelley and Emilia Viviani. He says Shelley was quite incapable of gross amours with loose women, etc.; with him, love as a passion was never dissociated from sentiment; nor would even the sight of a

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beautiful woman have been likely to produce much impression upon him without the interest excited by conversation. Trelawny read me, from the memoranda recently made by him, an amusing anecdote of Shelley's entering the saloon at Casa Magni naked from the sea-beach, when Mary and Mrs. Williams, with a lady visitor from Genoa, were at dinner there. The horror which his apparition excited was calmly met by the matter-of-fact question, "What else do you expect me to do, when my clothes are left in the bed-room, and there is no way to the bed-room except through here?" Trelawny describes him as "stag-eyed"—as indicating the fixed, full, unblinking gaze which characterized him. His body—especially legs and thighs—was finely formed; and his powers of active exertion, as in climbing hills, distanced all the party. Trelawny showed me a letter which he has just lately received from Miss Clairmont, now in Florence. There is not the least sign of age in its composition; it speaks with considerable animus against Byron as contrasted with Shelley. . . .

1872, January 7. Spent the day with Trelawny, at his invitation. . . . Trelawny's spelling is singularly faulty for a man of so many literary associations. He wrote down, in Byron's death-chamber, a number of details of the poet's last hours, given him by the valet Fletcher; these have never been published, nor did Fletcher so freely relate the real facts to members of the Byron family. Byron had a habit of keeping by his bedside a Bible and two pistols. Near his end, he made some remark in a spirit of resignation to Fletcher, who, being of a "canting" turn (according to Trelawny), availed himself of the opportunity to open the Bible, and began reading from it to Byron; but the latter stopped him, saying, "Shut it up; that is all weakness, weakness, weakness!"—striking his hand on his forehead. Byron had no palate. Trelawny could mix his gin-and-water as weak as he chose, without Byron's taking any notice of it whatever. Once he purposely missed out the gin altogether, and Byron seemed struck by it only after several sips. Byron's left leg and foot were much worse than the right. The toes of both feet were perfectly well formed, and Byron used to wear linen pantaloons with straps in bathing. (Trelawny says this is quite common, especially with sea-faring people.) Hence it is that, although Trelawny had often seen Byron bathing, he did not accurately understand the condition of his legs and feet till he viewed the corpse. This is a point that has struck several people (myself included) as not accounted for in Trelawny's book of *Reminiscences*. Trelawny considers that Shelley, had he survived, would have joined him and Byron in the Grecian expedition, but would not have made a good soldier. Neither did Byron show the least faculty that way, or as a political leader. (Moore, I may observe, gives a contrary idea.) Had Byron lived on, a movement would have been started to make him King of Greece; and Trelawny thinks the thing would have been achieved. The notes which Trelawny made at the time of his conversations with Byron in the Grecian expedition disappeared; he named to me the Englishman whom he suspects of having filched them. Shelley, he says, was utterly fearless in every way—standing on the edge of precipices, etc. Trelawny thinks also he had no sensation of horror as connected with the conception of death—only ideal feelings in relation to death, and mostly even aspirations towards it. I did not care to discuss this point minutely, but myself consider there is ample evidence in Shelley's poems of a marked horror and shrinking from whatsoever has a disgustful physical aspect in death. . . .

January 23. I went round to Trelawny's, to return him the Shelley letters he had lent me. He was not in, but I had some conversation with Miss T——r. Trelawny, she says, bathes every morning without exception in cold water, and at the seaside he bathes in the sea in addition at all seasons. This past November, however, being unusually cold, he did not go through the sea-bathing. He often takes Turkish baths also. His long-standing habit of wearing no stockings was adopted principally with a view to keeping a healthy heat in the feet; this used to be deficient while he wore stockings, and he set the matter right by leaving them off.

January 30. I called again on Trelawny, and as usual had much interesting chat about Shelley, etc. He says that both Shelley and Byron spoke good Italian; Trelawny himself, as far as a very restricted experience guides me, speaks it very indifferently. When they spoke English, they heedfully avoided interlarding it with foreign words or phrases, and Lady Blessington's book about Byron is unfaithful in giving the contrary idea. Shelley never got angry, though sometimes in discussion he was vehement. Trelawny disbelieves Mrs. Stowe's story about the causes of Lady Byron's separation from her husband; he considers that he knows the real cause. He has some thought of publishing it before his death, or at any rate leaving it on record; it would vindicate Byron against that grave imputation, but would show him to have fallen into "other weaknesses." I, of course, left the question where Trelawny dropped it, without fishing for any details.

Mr. Tennyson's Chief Works.

1827. *Poems by Two Brothers.* [Jointly with Charles Tennyson.]

1829. *Timbuctoo.* A poem in blank verse which won the Chancellor's medal at Trinity College, Cambridge.

1830. *Poems Chiefly Lyrical.*

1833. *Poems Chiefly Lyrical.* Revised and enlarged edition. Contains The Lady of Shalott, The May Queen, Œnone, A Dream of Fair Women, and The Lotos Eaters.

1842. *English Idyls and Other Poems.* 2 vols. Contains portions of preceding collections; in addition, Locksley Hall, Morte d'Arthur, The Talking Oak, The Day Dream, The Two Voices, St. Simeon Stylites, and Ulysses.

1847. *The Princess, a Medley.* In blank verse.

——. *The Princess, a Medley.* Second edition, introducing the songs which form the interludes.

1850. *In Memoriam.* Appeared anonymously. Written at intervals since 1833.

1855. *Maud and Other Poems.* Contains Ode on the Death of the Duke of Wellington, and Charge of the Light Brigade.

1859. *Idyls of the King.* Enid, Vivien, Elaine, and Guinevere.

1864. *Enoch Arden* and other poems, among them Sea Dreams, an Idyl, Tithonus, and The Northern Farmer (dialect).

1869–'72. *Idyls of the King.* Second series. The Holy Grail, Gareth and Lynette, Pelleas and Ettarre, The Last Tournament, The Passing of Arthur, and Morte d'Arthur.

1870. *The Window, or, The Songs of the Wrens.* Written for music by Arthur Sullivan.

1875. *Queen Mary, a Drama.*

1877. *The Lover's Tale.* Begun, and a fragment printed, in 1833.

1880. *Ballads.* A score of poems.

TRANSLATIONS.

In Memoriam. Tr. into German by R. Waldmüller-Duboc. Hamburg: 2d ed. 1872.

In Memoriam. Tr. into German by Agnes von Bohlen Berlin: 1874.

Enoch Arden. Tr. into German by C. Hensel. Leipsic: 1874.

Enid and Elaine. Tr. into Spanish by Lope Gisbert: 1875.

ADAPTATIONS.

Songs from the Published Writings of Alfred Tennyson. Music by Arthur Sullivan and others. American edition, illustrated by Reinhart and others. Scribner & Welford.

Songs from the Published Writings of Alfred Tennyson. Set to music by various composers. Edited by W. G. Cousins. London: ——. New York: Harper & Brothers.

TENNYSONIANA.

Analysis of Tennyson's In Memoriam. By F. W. Robertson. 1867.

A Study of the Works of Alfred Tennyson. By E. C. Tanish. 1868.

Concordance to Tennyson. By D. B. Brightwell. London: Routledge. $3.

A Key to In Memoriam. By Alfred Gatty. London: 1882.

Victorian Poets. By E. C. Stedman. Chaps. V and VI. Boston: J. R. Osgood & Co. 1876.

Maud. By Dr. Mann.

The Idyls of the King. Edinburgh Review.

A Dream of Fair Women. Illustrated by Mary Hallock Foote, Moran, Fredericks, and others. Boston: J. R. Osgood & Co. 1880.

The Lady of Shalott. Decorated in color by Howard Pyle. New York: Dodd, Mead & Co. 1881.

The Confessions of a Medium.

To the Editor of the Literary World.

SIR: My attention has been called to a review of the *Confessions of a Medium* in a recent issue of your journal, the writer of which complains that the name of the author of the book has been withheld, and that it therefore "lacks a prime pre-requisite of authority." Before the book was published, the plan of fortifying it with a certificate from well-known individuals was carefully discussed; but it was generally felt that the genuineness of the narrative would be fully attested by the internal evidence which the book itself offered. The idea of furnishing the public with the author's credentials was therefore abandoned. But, since it appears that more than this is demanded, I hasten to supply it. . . . Lastly, I enclose what you will doubtless consider the most valuable testimony of all—a literal copy of a notice of the *Confessions* which appeared in a Spiritualist journal published in London. The editor of that paper, not being able to deny any of the statements or refute any of the exposures made in the book, indulged in a vituperative attack upon me personally. This notice will be, to any one not a Spiritualist, conclusive evidence that the book is what it professes to be—a truthful story. I am, etc.,

THE AUTHOR OF *Confessions of a Medium.*

London, July 29, 1882.

[The author's credentials are unexceptionable, and we are convinced of his authenticity and good faith. But our objection, that his book would have greater influence with the public if his name appeared upon the title-page, is, we think, justified.—ED.]

EDINBURGH, DRYBURGH, AND ABBOTSFORD.

IT is something of a step from the office of the *Literary World*, Boston, to the library of Sir Walter Scott, at Abbotsford, but it has been taken, for all that; and the interesting old apartment, with its twenty thousand volumes, carved oaken ceiling, and various memorials of the great Enchanter of the North, is a good place at which to begin my second letter home. The path to Abbotsford from Glasgow is by way of Edinburgh and Melrose, with Dryburgh in my case intervening; and, as I touched all these choice spots within a single interval of twenty-four hours, I may as well, perhaps, take them up here in the order of visitation.

Edinburgh.

A more picturesque city than Edinburgh I hardly expect to see in all my present wanderings. It is surprising in its romantic beauties, and is a rare instance of the reality surpassing the expectation. I had the enjoyment of it on a bright and glorious day; when from the towering crag of Arthur's Seat the whole town lay outspread before me; when the grimy old Palace of Holyrood was lighted up by sunshine, even to the innermost recesses of Queen Mary's apartments; and when the Castle vied with Arthur's Seat in laying before one the whole grand and

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inspiring scene. Edinburgh has more than picturesque eminences and thrilling associations; it has noble avenues as well as filthy "wynds," and some very magnificent buildings. As one walks down Princes Street of a resplendent summer morning, the gardens falling away before him and the granite-crowned slopes of Castle Hill rising beyond, he may well imagine himself in the "Athens of the North."

I visited the Advocates' and Signet Libraries. The former is virtually down cellar, in the dampest and dismalest of quarters; but the visitor will linger in the crypt-like apartment in spite of the chill to con the manuscript of Scott's *Waverley*, here preserved in a glass case, with ten of the first stereotype plates ever used in printing. The Hall of the Signet, with its seventy thousand volumes, is a far more dignified and comfortable apartment, but showed few signs of being a place of resort. The porter in charge pointed out to me with considerable pride a fine set of Audubon's *Birds of North America* reposing snugly behind the wired shelves.

Dryburgh Abbey.

Melrose Abbey is a topic so familiar that I shall pass by it here, devoting instead a few words to Dryburgh Abbey—a ruin which, as it seems to me, very far surpasses Melrose Abbey in beauty and suggestion. Unfortunately, it is less accessible to ordinary travelers, its history has never been written out for people, and it is commonly passed by. To reach it I took the train from Melrose to Newtown St. Boswell's, the next station four miles to the south; whence it was a lovely walk of about two miles to the Abbey. A street or two of a quaint old village, a bit of turnpike, a lane with rich fields on each side, a foot suspension-bridge across the turbulent Tweed, a penny toll to a bridge-keeper who eked out his living by making canes, a few steps along the river bank, a turn by a rustic post-office, and an entrance by an old covered walk festooned with shining holly, brought us to the sequestered spot selected seven centuries ago for the monks of Dryburgh. The ruin is much more extensive than that at Melrose; it represents buildings of far greater amplitude and variety, and is in every respect more charming. All things were in perfect order; and the spell yielded by the spot was supreme. It is in one corner of this rare old ruin—a sheltered end of one of the aisles—that Sir Walter Scott lies buried, with his son and the Lockharts by his side. Abbey, chapter-house, monks' parlor, cloister, library, and refectory, all are to be traced in wall or gable or columns, and the repose of which the whole was an expression was something to be felt but not described. Dryburgh Abbey was founded in 1132, and the tomb of the founder, Hugo de Morville, shows one of the best-preserved of the inscriptions that remain. I cannot in these few words give any adequate idea of the delight afforded by this excursion to Dryburgh; but I do most earnestly entreat any of my readers who may come this way not to pass it by, whatever else they give up in order to take it in. It can be reached as well by direct carriage drive from Melrose.

Abbotsford.

Our afternoon visit to Abbotsford was far more commonplace, and hardly yielded so much pleasure as the foregoing. My companion was a most agreeable stranger whom I fell in with in the morning as I stepped from the train at Newtown St. Boswell's, bound to Dryburgh like myself; whom I took at once to be an American, and who proved to be no less a personage than a nephew of Washington Irving. To visit Abbotsford in such companionship was indeed a special privilege; and only a drenching rain dampened the pleasure of the drive over—to which I was invited by Mr. Irving—in a carriage, however, which by reason of decrepitude and imminent dissolution all the way afforded perpetual reminders of Dr. Holmes's "One-Horse Shay"! However, we got safely to the melancholy old mansion on the banks of the Tweed; entered by a back door, as if we were servants being shown to the kitchen; and when our turn came, with a party of twenty or more who were waiting when we arrived, shut up in an ante-room like sheep in a pen, we were shown through the five apartments to which alone visitors are admitted. These are Sir Walter's study, with his old desk and stuffed arm-chair; the library, with its well-filled shelves, its carved oaken ceiling, and its case of Napoleonic relics; the drawing-room, lined with family portraits, in which Sir Walter died; the armory, crowded with historic or typical weapons of all sorts, including Napoleon's pistols and Rob Roy's gun, and containing as its chief treasure the ebony and mother-of-pearl cross which Mary Queen of Scots held at the time of her execution; and, finally, the grand entrance hall, also lined with fine old pieces of armor, many of them of Henry VIII's time. We were not treated to a view of the house from the front, or to a ramble through the grounds; but departed as we came, like interlopers. The beginning of this letter from the great table in the library is literal.

Abbotsford, July 15, 1882. E. A.

World Biographies.

Viktor Rydberg. If you ask a Scandinavian scholar to name the four most distinguished living writers in Scandinavia, he may hesitate as to the order in which he would name them, but the four would certainly be Björnstjerne Björnson, Henrik Ibsen, Georg Brandes, and Viktor Rydberg. The first two belong to Norway; Brandes to Denmark; and Viktor Rydberg stands head and shoulders above all his contemporaries in Sweden. This writer was born in Jönköping, a small Swedish town, December 18, 1829, and is therefore now in the full vigor of manhood. After preparation at the Vexiö Gymnasium, he entered the Lund University in 1848. His life has been devoted to journalism, poetry, the writing of fiction, and religious controversies. It would be difficult to determine in which of these he has most excelled. His brilliant and scholarly theological discussions are largely embraced in his *Biblens lära om Kristus* (The Doctrine of the Bible in regard to Christ), an attack on the state-church and on hierarchy; in *Jehovahtjensten hos Hebræerne före Babyloniska fangenskapen* (The Jehovah-worship of the Hebrews before the Babylonian Captivity); and in *Medeltidens Magi* (The Magic of the Middle Ages). His weapons he finds in the arsenal of the Tübingen school of biblical criticism, and he hurls them with telling effect, whatever one may think of the cause in which he is engaged. At a conference of the Swedish church in 1868, Mr. Rydberg was admitted as the lay representative for Gothenburg, where he resides; this gave him an opportunity of defending his views in regard to the incompatibility of many of the teachings of the church with true religion, and he pleaded his cause with so much eloquence as to make a favorable impression upon his most eminent official opponents. The agitation which he called forth made his name known throughout Sweden, and in 1870 he was elected a member of parliament, where he boldly advocated democratic principles. Rydberg is the leader of the young democracy in Sweden, just as Björnson is the standard-bearer of the same element in Norway. As a scholar, Rydberg has reaped about all the honors that a Swede can attain; he has been created Doctor by the Upsala University, and is one of the eighteen members of the Swedish Academy. The highest honor attainable in Sweden is to become *en af de aderton* (one of the eighteen). One of Rydberg's novels, *Romerska Dagar* (Roman Days), has recently been translated into E glish and published in this country.* It is a series of striking pictures from the Roman Empire, based on the monuments of art remaining from that time—a fascinating work, rich with the spoils of art and history, while the style is exquisite. His other novels are: *Fribytaren på Östersjön* (The Viking on the Baltic), *Den siste Athenaren* (The Last Athenian), and *Singoalla*. "The Last Athenian" is Rydberg's most famous work. Here, as in all the author's books, we find evidence of broad learning. Although, as the title indicates, the story deals with a time that is eighteen centuries old, the author is apparently as familiar with his material and his ground as the writer of a modern society romance with the people and scenes of today. Then there is a beauty and purity in his style that have secured to Rydberg the rank of Sweden's finest prose-writer—a rank which he has fully sustained by all his later works. It is true that the work is controversial; its tendency is to break down obscurantism and blind faith in authority, but artistic values are not thereby sacrificed. One of Rydberg's greatest triumphs in the field of a pure and elevated style is his Swedish translation of Goethe's *Faust*, for the second part of which he has written a suggestive commentary. His poems are not very numerous. They are thoroughly classic in form, and, as a writer of verse, his admirers do not hesitate to rank him next to Runeberg and Tegnér. Viktor Rydberg is, as has been said, a controversialist. Two recent works from his pen serve to indicate a field in which he has won distinction. About eighteen months ago, a Norwegian scholar, Dr. Anthon Christian Bang, published a small pamphlet entitled *Völuspaa og de Sibyllinske Orakler* (The Vala's Prophecy and the Sibylline Oracles), in which he attempted to show that the Völuspá poem in the Old Norse Elder Edda was a plagiarism from the Sibylline oracles of the middle ages. The little pamphlet made quite a sensation, largely, however, because of general ignorance concerning the Sibylline oracles, while Mr. Bang was understood to have the support of Norway's greatest mythologist, Sophus Bugge. Subsequently Mr. Bugge defined

* *Roman Days* is translated by A. C. Clark, and published by G. P. Putnam's Sons (New York. 1879). *The Last Athenian* is translated by W. W. Thomas, Jr., and published by T. B. Peterson (Philadelphia. 1869). *Magic of the Middle Ages* is translated by A. H. Edgar, and published by Henry Holt & Co. (New York. 1879).

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his position, and is now publishing a work on the origin of Norse mythology, in which he tries to show that, during the last centuries of the viking heathendom, the Christian religion exercised a pronounced influence upon the primitive religion of the North. He claims that Christian and classic traditions were found in the British Isles by the Scandinavian bards, blended with their original religion, and that from this union came the mythology described in the Eddas. Mr. Bugge claims that Balder of the Edda is Christ; that the blind Hoder, who throws the mistletoe at Balder, is the blind Roman soldier Longinus, who, according to the Christian Hebrew legend, pierced Christ with his lance; that Loke is Lucifer, and so on. Doubtless he is right in claiming that Teutonic traditions have been more or less colored by South-European legendary lore, but his conclusions are too definite to pass unchallenged. In reply to Dr. Bang, Viktor Rydberg has published a small work called *Sibyllinerna och Völuspå* (The Sibylline Oracles and Völuspá), in which he shows on how weak a foundation the hypothesis was based; nay, he shows that there was no foundation whatever for Mr. Bang to build upon. It was this clever work that forced Professor Bugge to renounce Dr. Bang, and tell the world that he did not share his opinion that Völuspá was a Christian oracle based on the Sibylline books. In the 80 octavo pages of his book Rydberg argues conclusively that the author of Völuspá did not use the Asiatic-Egyptian Sibylline oracles as his source and model; that Bang's characterization of the Sibylline books is not trustworthy; and that Völuspá is not a Norse-Christian oracle. Dr. Bang, in spite of all the stir he made with his little pamphlet, may now be considered out of the saga. But Professor Bugge, in renouncing Bang's hypothesis, raised another question, the settlement of which he conceives to be of great importance to his theory: "Has the Völuspá been influenced by any of the Christian prophecies which were produced in the middle ages and circulated as Sibylline oracles?" He thinks he has found evidence that these later prophecies were modified indirectly by the Asiatic-Egyptian Sibylline oracles, and that in this manner the Christian oracles may have transmitted some of their borrowed Asiatic-Egyptian color to the Völuspá. In support of this hypothesis, Professor Bugge cites the prophecies of Merlin in the Appendix to the *Chronicles* of Geoffrey of Monmouth, in which are described the great signs which are to appear in heaven and in the earth when the fate of England is foretold. Among these are several parallels to the description of the war among the stars, at the close of the fifth book of the Asiatic-Egyptian Sibylline oracles. One of these parallels is so striking that Professor Bugge does not hesitate to maintain that Geoffrey must have utilized in some way at least a portion of those oracles. Now, all that the West of Europe, during the middle ages, knew of these Sibylline oracles was contributed by Lactantius and Augustinus. But, as these church-fathers do not give a single extract in regard to the war of the stars, and as Geoffrey's Prophecy of Merlin does contain a parallel thereto, Geoffrey must, according to Bugge, be an exception to the accepted laws of Sibylline investigations. Hence he assumes that the knowledge which the Welsh enchanter apparently shows of that fifth book must have come to him by way of Byzantium in a comparatively modern time. To this hypothesis Viktor Rydberg has just published a reply: *Astrologien och Merlin* (Astrology and Merlin), in which he demonstrates that Geoffrey was familiar with Lucanus. All the astrological elements in Merlin's prophecies are found in the Roman poets, particularly in the *Pharsalia* of Lucanus. The work closes with a detailed history and interpretation of the astronomy and astrology of the ancients. We are authorized to announce that a third work from Rydberg on this interesting subject will appear shortly. It will be a large work on *Völuspá*, containing a synopsis and interpretation of the poem; a discussion on the character of the Vala, or Prophetess; the texts in the Codex Regius, Hauks-bók, and the Upsala manuscripts; the restored text; text-criticism; the history of the text; and an estimate of the age of the poem. Chapters will be added on the age of the Balder myth, and on other questions germane to an exhaustive treatise on the Völuspá. It will unquestionably be a work of great importance to all students of mythology and of Norse literature.

KANT AND THE CRITICAL PHILOSOPHY.*

THE transcendental philosophy of Germany has furnished a fruitful theme for English writers during the last five years. At the close of the first century from the appearance of Kant's great *Kritik*, new efforts have been put forth to make his obscure teachings intelligible and interesting to a wider circle of students. Professors Max Müller, Abbott, and Mahaffy have re-translated his leading works; Dr. Stirling, Principal Caird, and Prof. Adamson have published eloquent and exhaustive expositions of his doctrine; Prof. Watson has traced at length his influence over English thought. And, if these writers have addressed themselves to men of leisure, learning, and philosophical aptitude, other and smaller works have been written for those who lack either time or taste for such extended study. Three volumes of this latter kind now lie before us, two of American and one of English authorship.

We begin with Dr. Wallace, because his book is broadest in design, and serves as an introduction to the other two. It combines a life of Kant with a general review of his writings, and of his relations to earlier schools of thought. If the outward career of a philosopher is proverbially uneventful, of Kant the proverb holds especially true. Plain living and high thinking make up the whole of his history, and no touch of romance lightens the biographer's task. He never crossed the bounds of East Prussia, and spent seventy years in the single city of Königsberg. He was the slave of system, and his daily routine had all the precision and monotony of the movement of a clock. But, if one looks below the surface, it is instructive to follow the growth of such a mind as Kant's, and to mark the tentative efforts that led up to his crowning work. These stages of his development Dr. Wallace has skillfully drawn, and with the inner record he has inwoven enough of outward detail to give color and interest to his sketch. Few writers seem to the reader so impersonal as Kant, and even the story of his senility is grateful because it allows us a glimpse of the man behind the thinker.

Prof. Morris devotes his book to the *Kritik of Pure Reason* alone, and gives in the compass of less than three hundred pages a concise, careful, clear summary of profound principles hidden beneath the cumbersome terminology of that immortal work. Interspersed with the running account are trenchant criticisms, hints of the influence of the old mechanical systems from which Kant was not wholly free, and corrections of the extreme positions he sometimes maintained. The achievement of the great intellectual emancipator is admirably set forth, and the limitations under which he labored are candidly shown. Prof. Morris's manual is the first in a series of German Philosophical Classics which is to include the chief writings of Leibnitz, Fichte, Schelling, and Hegel, as well as two other works of Kant. The quality of this study of the first *Kritik* gives just ground for expecting much from the series of which Prof. Morris is the editor.

In his *Seneca and Kant*, the Rev. W. T. Jackson has given a brief exposition of Stoic and Rationalistic ethics, a criticism of the defects of each, and a comparison between both systems and Christianity. Originally written as a thesis for the doctor's degree in the University of Michigan, this volume is a model of simple, modest, and perspicuous statement.

* Kant. By William Wallace, M A., LL.D. ("Blackwood's Philosophical Classics.") Lippincott & Co. $1.25.

Kant's Critique of Pure Reason. A Critical Exposition. By George S. Morris, Ph.D. S. C. Griggs & Co. $1 25.

Seneca and Kant. By Rev. W. T. Jackson, Ph.D. Dayton, Ohio: United Brethren Publishing House. $1.00.

CURRENT ECONOMICS.*

OF these three volumes, the first is the posthumous work of a Canadian gentleman who united a taste for study with the experience of a successful man of affairs; the second is a revised edition of a work published half a dozen years ago, by a Pennsylvania professor, under the name of *Social Science and National Economy*. Neither of these two is as wide in scope as the title indicates.

Mr. Wilson's book is a criticism upon the practice of connecting the issue of notes with the business of a bank of discount, and upon the practice of "creating capital" by the issue of more notes by a bank than there is gold in its vaults. According to the author, a paper currency should make no part of the credit system, but should be a mere instrument of exchange, serving the exact purpose of the metal, which should be behind every dollar of it in the vaults of the issuer. In urging the theory, the author must needs face two important facts. One

* Currency; or, The Fundamental Principles of Monetary Science Postulated, Explained, and Applied. By Hugh Bowlby Wilson. G P. Putnam's Sons. $1.50.

Elements of Political Economy, with especial reference to the Industrial History of Nations. By Robert Ellis Thompson, M.A. Porter & Coates. $1.50.

Our Merchant Marine: How it Rose, Increased, Became Great, Declined, and Decayed. By David A. Wells. G. P. Putnam's Sons. $1.00.

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is, that the commercial world is pretty well possessed of the idea that there is a valuable gain to the capital of the country by allowing all the coin to circulate except that portion (about one third) which must be held for the redemption of the paper which represents the whole. The second is, that, without some profit on circulation, the issue of paper money will necessarily be confined to the Government; and to the Government the best financiers have hitherto been afraid to entrust it.

The author's criticisms on the method of the Bank of England are, we think, well taken. The difficulty with "the old lady of Threadneedle Street," ever since the Act of 1844, has been one of over-sensitiveness to the movement of coin and bullion, which gives rise to a playing with the rate of interest designed to regulate that movement, but resulting in serious commercial uncertainty. The author thinks this comes from the fact that the bank's own notes, issued on its securities, are reckoned a part of its reserves, the real reserve being much too small. Our own national banks are not allowed to count their own notes as reserve; but they are allowed so to reckon greenbacks—a provision considered by Mr. Crapo, in his recent speech on the bank charters, somewhat dangerous, as possibly leading to a run on the treasury for gold in time of panic, which would not happen if the reserve were in gold. The discussion of our own national banking system is quite full, and points to the conclusion that the issue of notes by banks is a mistake; but this part of the volume would be more satisfactory had the author read and inwardly digested Mill's chapter on the regulation of the currency, and pointed out more clearly the effects of our note issue on credit in time of crisis. The book is, on the whole, the work of a thoughtful, practical man, but one who is more accustomed to indicating conclusions than reasoning them out. He has a fancy for laying down postulates, and one of these is worth quoting:

> Commodities in transit from producers to consumers, or ultimate purchasers, represented by bills of exchange, bills of lading, warehouseman's receipts, bank credits, checks, and other devices invented by bankers and merchants to facilitate the transfer of debts or property, constitute the bulk of the floating capital or trading power dealt in in the loan (improperly called the money) market.

This proposition as a contribution to economic science has been praised by Prof. Bonamy Price; and, had the author been discussing the labor question, he would have made good use of it in showing how wages are paid out of current production instead of out of the cast-iron, foreordained "wages fund," over which the English economists have stumbled.

Professor Thompson should not have named his work *Elements of Political Economy*, because it does not contain that analysis of fundamental principles which we look for in such a work. It deals rather with the question how to build up a thrifty and wealthy nation with a good land-system, correct theories as to currency, recognition of the rights of labor, and the protective system, especially the latter. Though dealing with the special facts of American political economy, the book is no less readable. Everything English is to the author unbearable. Like Carey and Bowen, he fails to understand Ricardo's theory of rent, a self-evident proposition which so un-English a writer as Henry George places at the bottom of his *Progress and Poverty*. He strangely confuses, as does also Mr. Wilson, the separate functions of money as a medium of exchange, and as a portion of the sum total of wealth; and we find him arguing as if an increase of money in a country was a real gain in another sense than as an increase of wealth.

> The possession of a large quantity of money is, within limits that no progressive country has reached, a great advantage.

We do not see how this is true, except as the increase of any other form of wealth, say petroleum in the author's own State, is an advantage. When the oil was discovered, all the beneficial results, rise of land values, ready employment of labor, demand for new commodities, followed, just as they follow the increase of coin in a specie-producing country, and for the same reason. Those who first possess the new product are gainers, but their increased demand is the cause of others sharing in their gain.

The argument for protection is well put by Professor Thompson, and is the best statement on that subject with which we are acquainted—much more effective than Carey's prolix essays. It is an argument rather than a candid discussion, and shrinks from grappling with the strongest that has been urged on the other side. One side of the shield is described; but, whether gold or silver, it is described very well.

As Mr. Wilson's book marks the retiring ebb of that wave of literature of currency and finance which the financial situation of the country during recent years caused to be thrown on shore, so *Our Merchant Marine*, by David A. Wells, is probably the precursor of a similar flood of works on the tariff. This book is also a plea rather than a discussion. It is a strong plea, nevertheless, and could not be otherwise when one is contending for the entire freedom of ships that must compete on a free ocean, where the arm of protection is powerless to protect. The entire folly of our navigation laws is made quite clear, though the author assumes, rather than proves, that our foreign trade would be greatly increased by their abolition. Whether the low rate of English capital might not keep us off the ocean, just as, in these days of great mobility of capital, it is crowding our home insurance companies on their own ground, and whether our wages for land-service are not so high that our laboring men would not be tempted to take to the water at wages that must be competitive with those of Europe, are debatable questions which Mr. Wells does not debate. Perhaps he considers them too large for the limits of his little volume.

CURRENT LITERATURE.

The most original feature of Lieutenant Regan's *Manual of Guard Duty* is its preface. It is pleasant to know that

> a good sentinel will make an ordinary man quake from his decided manner, especially at night, when he rattles his *piece* and enunciates the words, "Who comes there!"

With this lofty view of the subject the author has compiled his little book, which has every appearance of being well done, and which has the emphatic approval of one of General Sherman's "best and most experienced staff-officers." [Harper & Brothers. $2.00.]

Señor de Villegas' *Practical Method for Learning Spanish* impresses us as being of superior merit. It is constructed on the Ollendorfian system without its puerilities, and is adapted to the use of intelligent students. Anecdotes, dialogues, and short stories are printed in the Spanish text on one page with the English translation opposite, while difficult words or phrases are defined in foot-notes. There is also a list of colloquial phrases and a complete table of irregular verbs The type is good. [W. S. Gottsberger. 75 cents.]

In preparing his *Preparatory Book of German Prose*, Professor Boisen had in view an elementary manual which should combine interest with instruction. There is no other way to this end except that of selecting from standard authors, and modifying the text to suit beginners. This Professor Boisen has done, altering difficult constructions, rejecting obsolete words, and eliminating "without mercy" "a host of those little particles so meaningless to the beginner." The selections are mostly from Grimm, Anderson, Hebel, Becker, and Polko. Notes are to follow in another volume; judging from the reference numbers scattered through the text, they will be sufficiently abundant. [Ginn, Heath & Co. $1.10]

Astronomy for Schools and General Readers is a good popular manual, well written, trustworthy, and admirably illustrated. As a practical treatise, however, designed as a guide to observation, it is not elaborate enough to be of much value. A table of periodic comets, lists of double stars, clusters, and nebulæ, an ephemeris of Algol, etc., are given in appendices. [J. B. Lippincott & Co. $1.25.]

Mr. Powell's series of primary lessons in language, *How to Talk*, is better adapted to serve as a teacher's guide than as a text-book for class-room use. All such instruction as that the author desires to convey should be accomplished orally. Originality can never be obtained by slavish dependence on a text-book in the early period of education. The author is superintendent of schools in Aurora, Ill. [Cowperthwait & Co. 42 cents.]

The Deems Birthday-Book is made up of selections from the writings of Rev. Charles F.

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Deems, the pastor of the Church of the Strangers, New York. While acknowledging the sincerity, simplicity, and vigor of Dr. Deems's pulpit utterances, we are at a loss to discover in them any reason for special treatment of this sort. Are there no limits to the birthday-book mania? Are there people who really buy and *use* such volumes? [Funk & Wagnalls. $1.00.]

What Our Girls Ought to Know, by the late Dr. Mary J. Studley, mingles enough sound and sensible advice with enough sentiment to attract the readers for whom the book is designed. One may question the value of certain hard-and-fast rules, as, for instance, that no water should be drunk at meals; but the greater portion of the work is pertinent and in good taste. We wish we could say as much of the "Introductory Memoir." [Funk & Wagnalls. $1.00.]

Under the title of *Two Hard Cases*, Dr. W. W. Godding, of Washington, D.C., has brought together a careful review of the Guiteau trial, and a sketch of a young man who committed suicide at the Taunton Lunatic Hospital in 1875. Just why two cases which to the non-professional eye have absolutely no analogy to one another should have been brought together, and just why so offensive a sketch as the first should have been printed for general circulation, are problems which we cannot undertake to solve. [Houghton, Mifflin & Co. $1.00.]

There is genuine poetry, or very near it, in *Atlas*, by Charles Leonard Moore. The blank verse is sonorous, vigorous, often musical, and the phraseology frequently of exceptional beauty. But there are too many lines like

All ye girl goddesses of now guideless worlds.

The choruses are notable for lyric fervor and easy versification. *Atlas* is an exasperating production. One is continually anticipating beauties which one does not find. Being so good, it ought to be better. [John E. Potter & Co.]

From Little, Brown & Co. we have, in neatly-printed pamphlets of from ten to twenty pages each, four essays — *Longfellow*, by Thomas Davidson; *Abraham Lincoln*, by John G. Nicolay; *La Fayette*, by John Bigelow; and *Kentucky*, by John R. Proctor. They are reprinted from the fourteenth volume of the *Encyclopædia Britannica*. [25 cents each] — A. Setliff, of Nashville, Tenn., is publishing, at intervals, "The Library." Seven numbers received include Beckford's *Vathek*, Laboulaye's *Abdallah*, Moore's *Epicurean*, DeQuincey's *Romances*, etc., printed in large, clear type, and neatly bound in paper covers. [20 cents each.] — The newly discovered *Fourth of July Oration* of Daniel Webster was delivered at Fryeburg, Me., in 1802, when the author was in his twenty-first year. It is noteworthy that the peroration of this youthful effort is almost identical with that employed by Webster in his last speech in the Senate, July 17, 1850. [A. Williams & Co. 25 cents.] — James Barker's *Summer on the Shore of Lake Superior* is a pleasant account of a vacation trip, skillfully illustrated by Carl Maar. [Milwaukee: Cramer.] — *Pantaletta* is possibly intended as a satire on the so-called "Woman's Rights Movement." [American News Co. 50 cents.]

— The Chinese have long been in the habit of printing "sleeve editions" of the classics to assist candidates at the competitive examinations whose memories are not sufficiently retentive. A similar benevolent idea has lately induced a native merchant at Shanghai to print a diamond edition of the "P,ei wăn yun foo," one of the largest lexicons in the language, consisting of 106 books. That it might be small enough to be easily hidden in the candidates' sleeves or plaited into their queues, it was necessary to print it in so small a type that the editor announces in his advertisement that he will supply a magnifying glass to each purchaser to enable him to read it. — *The Athenæum.*

RELIGION AND THEOLOGY.

Prof. G. F. Wright signalizes his entrance upon the professorship of New Testament Greek at Oberlin by the publication of an essay upon *The Relation of Death to Probation*. His position is that of the conservative theology, and his arguments are those usually advanced upon that side. The author shows more candor and charity than can be found in many recent writers upon this theme, and wholly avoids the abusive epithets which make up so large a part of the eschatological armory. Although containing little that is new in thought or treatment, this book is serviceable as a fair, simple, and earnest statement of the usual doctrine of Future Punishment. [Congregational Publishing Society. $1.00.]

It is now seven or eight years since Mr. Beecher's last volume appeared, although his discourses have been reported regularly and printed from week to week. The twenty-six *Sermons* now issued were delivered between September, 1873, and March, 1874, and form the first in a new series of four volumes. Like all of Mr. Beecher's work, we find here much unevenness in thought and power. Some sermons, such as "The Atoning God," and, above all, "Prayer," are as strong and suggestive as any he has delivered; others, and those too upon themes from which we should expect most, "Religion in Daily Life," for instance, are extremely disappointing. Delivered under such circumstances, we do not wonder at the loss of that imaginative brilliancy which once graced his utterance, and are glad to find his large sympathy and warm-heartedness only deepened by his painful experiences. [Fords, Howard & Hulbert. $1.50.]

The Revised Greek-English New Testament is just such a book as the Bible student needs to keep close at hand and in constant use. It has upon opposite and as nearly as possible corresponding pages the Revised English Version and the Greek Text of Westcott and Hort, a list of Noteworthy Variations between this text and that of the revisers, and the interesting and valuable American Introduction of Prof. Schaff. It is printed upon large, clear paper, with broad and open margins, well suited for notes and marks of cross reference, and is finely and firmly bound, making thus a very desirable and serviceable volume. To the preacher especially, it affords just the means of comparison he needs, and will be of great convenience and worth. [Harper & Bros. $3.50.]

The interest and importance of the Book of Enoch are quite unique. Although not counted with the Apocrypha of the Old Testament, it presents points of close contact with the canonical Book of Daniel, and in the New Testament is quoted with especial authority in the Epistle of Jude. In its connection with the canon of both Testaments, and indeed with the whole subject of inspiration, this work has an unusual interest. Not less remarkable is the history of its transmission. Although known to the early Fathers, and quoted repeatedly by them, it passed out of sight in the time of Augustine, and remained for centuries a puzzle to the Bible student and commentator. At length, in 1773, it was rediscovered in an Arabic translation by the famous English traveler, James Bruce, who brought three copies from Abyssinia to Europe. A quarter of a century passed before these attracted attention, but from the beginning of this century German and English specialists prepared translations and comments; and in 1853 Prof. Dillmann brought out his masterly edition. Various essays and solutions have since followed, and the interest in the book has fast deepened. The volume before us, *The Book of Enoch*, translated, with Introduction and Notes, by Prof. Schodde of Capital University, Columbus, Ohio, is the first American edition of this strange work, and does much credit to the author's scholarship. Besides a well-written translation and notes, it contains two introductions, in which the history of the book is given, the various and conflicting theories of the critics briefly but clearly summarized, and the contents made plain by careful analyses. In the vexed question of the age at which the book was written, Prof. Schodde places the groundwork in the time of Judas Maccabæus and the Parables in that of Herod the Great, while the Noachic Fragments are left more indefinite, but ascribed to a Jewish and pre-Christian author. [W. F. Draper.]

Probably no other book was ever subjected to so much hasty and puerile criticism as has befallen the Revised New Testament. Whatever its defects may be, it represents years of painstaking effort on the part of the first scholars and specialists of the day; each verse, phrase, word, point of punctuation, was, as we can state with certainty, the result of careful and repeated consideration. For such a work it seemed fair to expect a respectful reception, and a criticism based upon candid and thorough examination. But, as soon as the book appeared, a host of petty writers — champions of some doxy or ism, pseudo-scholars of Greek, and purists in English — stood ready for attack, or modestly offered their services and advice for immediate emendation. The latest of these self-constituted censors is Mr. G. Washington Moon, a zealot for syntax, who, in *The Revisers' English*, has applied his microscope to the revisers' work, and hastens to tell us of the flaws he has discovered. If the rules of English grammar were as unchangeable as the laws of the Medes and Persians, and as absolute as the formulas of mathematics, Mr. Moon's decisions could not be more positive and dictatorial. The depth and quality of his criticism may be fairly inferred from a single illustration:

The second example which Dr. Sanday gives is, "Of whom is Hymenæus and Philetus;" and of this he says that "the second substantive is added as a kind of afterthought." What *does* Dr. Sanday mean? "Holy men of God spake as they were moved by the Holy Spirit" (2 Peter i, 21). Are we, then, to believe that the words "*and Philetus*" were an "*afterthought*" of the Holy Spirit? This is dreadful! And yet, if they really were an "*afterthought*," as Dr. Sanday tells us, they were an afterthought of either the Holy Spirit or of St. Paul; and, if the "*afterthought*" did not emanate from the Holy Spirit, it is not inspired. Let Dr. Sanday avoid which horn of the dilemma he pleases, he will be impaled on the other.

There are defects in the Revised Testament,

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as in every other human work. We hope that they may in time be wisely corrected. But intelligent readers will prefer a version that seeks to retain the finer shades of meaning and sequence in the original, rather than such a version as Mr. Moon would construct, however faultless its agreement with rules which pedants would impose upon a language that is neither fixed nor exact in its usage. [Funk & Wagnalls. 75 cents.]

History of Short-Hand.

History of Short-Hand. By Thomas Anderson. [London: W. H. Allen. New York: Scribner & Welford. $4.50.]

The reciprocal relations existing between rival schools of short-hand remind us of the mutual courtesies exchanged by the different "pathies" in medicine. The uninitiated observer sees no occasion for angry dispute, but there is hardly a jot or tittle, dash or dot, that has not been made the subject of wordy contests and bitter recriminations. Phonography, stenography, tachygraphy, are all at swords' points with one another, and the different teachers of each contend together over their respective systems. The spirit in which these conflicts are carried on would be amusing if it were not saddening. The lawsuits between Messrs. Graham and Munson, to take a single case, are less scandalous than their mutual attacks in print. In such a state of feeling, the historian of the art has no easy task. If he understands the various systems, he can hardly avoid partisanship, and partisanship sinks into unworthy strife. Mr. Anderson, the latest author who has undertaken the historian's office, shows little fitness for this work. His preference is for stenography, though the peculiarities of his own system are nowhere indicated. Toward other systems of stenography, and above all toward phonography, his attitude is uncritical and unjust. Instead of a fair comparison of principles and results, we find only indiscriminate abuse. The note-taking systems of Greeks and Romans are treated with fullness and at length, but this work our author found already done. In the case of modern systems, we have long lists of alphabets, various degrees of blame for the inventors, and nothing of intelligent criticism or explanation. The parading of irrelevant classical quotations, the frequent display of literary pyrotechnics, and a large amount of desultory research, add little value or interest to the author's work. As a mass of details, the book has a certain worth; but as a history of short-hand, it sadly fails.

Sebastian Bach. By Reginald Lane Poole. The Great Musician's Series. [Scribner & Welford. $1.00.]

Mr. Poole's life of Bach is very well done, and is a welcome addition to the series of monographs on the world's great musicians. The studies by which Bach became "the greatest organ composer as well as the greatest organist of all time" are carefully traced; summaries are given of all his works; and the book is supplemented with a pedigree of the musicians in the Bach family and a list of his church cantatas. Bach had his genius for music by inheritance through many generations. The name, traceable back to the valleys of Thuringia in the earliest years of the sixteenth century, shows all along musicians of more or less celebrity. Another trait especially prominent was the strong family feeling; the most affectionate intercourse was kept up among the kinsfolk, who were an upright, honorable race, with hardly an exception in any branch. Sebastian's surroundings were of pastoral beauty, his associations and training musical from an early age; and poverty strengthened the natural impulse which turned him to music as a profession. The nine years in which he filled the position of organist at the Ducal Chapel at Weimar, made a splendid preparation for the success of his after-life, marked by the growth of his genius and the development of his almost superhuman skill as a player. From Weimar, Bach (rather changeable and independent) went, as capellmeister, to the court at Coethen, which, after seven years, he left for Leipzig, "that he might do his best for his children's bringing up," where he accepted a new and important position, subscribing himself "Director of Music in the University." It was lamentable that at this place, where his grandest work was composed, his life should have been embittered by contentions about his office; and that there were standing quarrels and grievances about the school; and that his own townsfolk, with some honorable exceptions, were unable or unwilling to appreciate the rare genius they had in their midst. He found great solace, however, in his compositions and in his own family, "the home-life which saved Bach from ever really despairing." The household worked together, all musicians of ability: parts were written for his sons, and his wife transcribed in a delicate hand scores for her husband's use. He died at Leipzig, July 28, 1750, having been for a time totally blind.

Thomas Gray. By Edmund W. Gosse. "English Men of Letters Series." [Harper & Bros. 75 cents.]

A great deal of pains has been taken with this book in ransacking for material, verifying incidents, and presenting the poet in a trustworthy manner. It must, therefore, be safe to say that the author of the famous "Elegy" was never before so faithfully and graphically delineated for his admirers. The inside life, whatever there was of the domestic, the common, and the familiar, will be better understood than hitherto, and Thomas Gray will live in the mind as a more tangible being. He was a very good son, nephew, and friend; and Mr. Gosse has managed to introduce many little touches which give a romantic and picturesque coloring to some of the chapters, incorporating not a little about his associates with bits of personal history. His expository skill is of the best, and he has that tact (not so general in biographers as we have reason to expect) which brings out the very things we care most to know — how the poet looked and walked and talked, when and how and where he wrote, what his tastes and opinions were, and all the pleasant anecdotes which those who were acquainted with him had to tell. It is, in short, a very satisfactory monograph, and will be the means of a renewed acquaintance with the writings of Gray, and an increase of interest in them. Unfortunately, there is no index, and the headings in the table of contents are as condensed as possible. It appears from the preface that there is "no really good or tolerably full edition of Gray's works" in existence. Why will not this biographer undertake the preparation of one?

The Catiline and Jugurtha of Sallust, translated into English. By Alfred W. Pollard, B.A. [Macmillan & Co. $2.00.]

Mr. Pollard's Sallust is not a "pony," but a history; and furnished, as becomes such a book, with historical notes. It is pleasant to see a Latin classic treated simply as a book, and weighed according to the merit of its contents; and though the editor is sometimes severe, as when he says of a statement in Chap. XI of Jugurtha,

> the historian has sinned too deeply in other places for his credit to be allowed to outweigh that of the manuscript,

yet his criteria of judgment are sound, and his decisions fair. Sallust is an illustration of the fact that no ancient history was designed to satisfy the demands of modern historical criticism. The translation is free, but generally faithful. Some of its idiomatic turns are particularly happy. "Were at bitter enemity with him" for "cum illo graves inimicitias exercebant" would astonish some school-boys obedient to the dictionary, but pleases one who has learned that the dictionary, too, must be translated. "At the head of this commission was," etc., is good for "Cujus legationis princeps fuit." On the other hand, "I refrain for very shame from dilating on," is altogether too much for the simple "illa quidem piget dicere." "When the sea *gets high*" is not elegant, and "It is this power of suction from which they are called Syrtes" is tedious for "Syrtes ab tractu nominatae." The book is beautifully printed, and is in every way agreeable to the eye.

Romney and Lawrence. By Lord Ronald Gower, F.S.A. [Scribner & Welford. $1.25.]

This addition to the series of monographs on great artists is written with care, and, while presenting little in the way of criticism or exposition, tells the stories of two notable lives in the annals of English art with all essential detail. Romney, spoken of by Reynolds as "the man in Cavendish Square," had a career of exceptional interest. He was the son of a poor carpenter. His first turn to graphic art was incited by a glimpse at some woodcuts in a magazine, and a copy of Da Vinci's *Treatise on Painting;* his first commission, at the age of twenty-three, was the painting of a signboard for a post-office window; and at the age of forty he was the second portrait-painter in London. Lawrence, the son of a "feckless" Bristol landlord, decided to be a painter at the age of nine, one of Rubens's pictures serving as inspiration; and as court painter of George IV he became famous. A valuable portion of this book is a catalogue of the works of Romney and Lawrence, no less than eight hundred and sixteen paintings being attributed to the last-named artist. Of these, however, many were finished by pupils.

Thaddeus Stevens, Commoner. By E. B. Callender. [A. Williams & Co. $1.25.]

His active mind, vigorous will, undaunted courage, and steadfast devotion to popular rights, rendered Thaddeus Stevens a real power in the administration of government during the political struggle which culminated in the civil war. Mr. Callender's brief but interesting biography may be read with interest and profit by all who would preserve a knowledge of the details of the great controversy, although it is surcharged with an enthusiasm which many will not fully share. An account of the Missouri Compro-

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mise, and Senator Sumner's eulogy on Stevens, are given in an appendix.

NEWS AND NOTES.

—G. P. Putnam's Sons will publish during the autumn W. H. Mallock's new book, *Social Equality*, a Study in a Missing Science; *The Development of Constitutional Liberty in the English Colonies*, by Eben G. Scott; *Political Conspiracies Preceding the Rebellion*, by Lieut. T. M. Anderson, U. S. A.; *A History of English Prose Fiction*, by Bayard Tuckerman; *Six Months in Persia*, by E. Stack; *Eastern and Central Africa*, by J. Frederick Elton; *Sheaves*, a volume of poems by Harriette Converse; *Songs of Lake Geneva*, and other poems, by John Brayshaw Kaye; and *How to Succeed*, made up of recent contributions to the *Christian Union* on that subject.

—Mrs. Frances Power Cobbe's new book, *The Peak in Darien*, will be republished at once in an Authorized American Edition by George H. Ellis. The title of the work is misleading, and would not suggest to anyone "an octave of essays touching concerns of the soul and body." The author's dozen or more theological and philosophical works are known in this country only to a very small circle, but her little volume on *The Duties of Women*, published by Mr. Ellis last year, is having a large sale, and will doubtless make a "constituency," for the gifted Englishwoman, which will welcome any new book from her pen.

— Messrs. Bickers & Son, of London, have in press a new and revised edition of Sir Nathaniel Wraxall's *Memoirs*, edited by Mr. H. B. Wheatley, F.S.A., from Sir N. Wraxall's own corrected copy, and from a copy annotated by the late Dr. Doran, in which are a large number of manuscript notes by Mrs. Piazzi. The edition is to contain the posthumous memoirs, and will be in five volumes uniform with Mynors Bright's edition of Pepys' Diary. It will be strictly limited to one thousand copies, of which two hundred and fifty have been taken by a firm of New York publishers.

—Estes & Lauriat will issue *Ferguson's History of Architecture; Palestine, Historical and Descriptive*, by the Rev. L. Gage and the late Dean Stanley; *The Home Book of Poetry*, compiled by Dana Estes; and three illustrated juveniles—*The Young Folks' History of London*, by W. H. Rideing; *Young Folks' Life of Washington*; and *Page, Squire, and Knight; or, The Days of Chivalry*, a historical story of the middle ages, edited by W. Davenport Adams.

—The first number of *The Scottish Review*, the announcement of which was made in the *Literary World* last May, will be published at Paisley about November 15. It will be a quarterly of the size of the *Edinburgh*, but the organ of no sect, party, or school. Mr. Eugene L. Didier, of Baltimore, one of our contributors, has been asked to write for the first or second number an article on "The Scottish Race in America."

—Estes & Lauriat have in preparation a *People's* edition of Goethe's works, edited from the best English translations by the Rev. T. H. Hedge, D.D., and Prof. Leopold Noa. It will contain Hayward's prose translation of Faust, and a metrical translation edited and annotated by Dr. Hedge.

—S. C. Griggs & Co., Chicago, will publish in October a new volume in their series of "Philosophical Classics"—*Schelling's Transcendental Idealism*, by Prof. John Watson, of Queen's University, Kingston.

—The lectures of the celebrated French priest Père Didon, on *Science Without God*, have been translated into English by Rosa Conder, and will be issued here by Thomas Whittaker early in September.

—*Highways and Byways*, by W. H. Gibson, will appear in September from the press of Harper & Bros., who will also issue in a volume Mr. E. A. Abbey's illustrations of Herrick's poems.

—Houghton, Mifflin & Co. have in preparation an edition of the poems of Mr. Thomas Bailey Aldrich, with illustrations from original drawings by the Boston Paint and Clay Club.

—Harper & Brothers have in press *Character Readings from George Eliot*, by Prof. Nathan Sheppard, editor of *The Dickens Reader*, and author of *Shut up in Paris*.

—Mr. William Black, who is fast becoming a popular contributor to American periodicals, has written a story for the *Youth's Companion*, called "An Adventure in Thule."

—Charles Scribner's Sons have in press a *Life of General Thomas* by Chaplain Van Horne; and *Idyls of Norway* and other poems, by Hjalmar Hjorth Boyesen.

—Houghton, Mifflin & Co. have in press *The Letters of Lydia Maria Child*, with a biographical introduction by Mr. Whittier and an appendix by Wendell Phillips.

—Miss Woolson's new story, which is "altogether American," will appear in *Harper' Monthly*, under the title of *For the Major*.

—Macmillan & Co. have in press a cheap American edition of Butcher and Lang's valuable prose translation of the Odyssey.

—Henry Holt & Co. will add the poems of H. C. Bunner to the Leisure Hour Series.

—*A Reverend Idol* is said to be in its seventh edition.

Necrology.

Jevons. At Bexhill, England, August 15, William Stanley Jevons, 47 years; Professor of Political Economy in University College, London, and author of *A Treatise on Logic* (1847, 2d ed 1877), *A Theory of Political Economy* (1871), and *The State in Relation to Labour* (1882).

NEW PUBLICATIONS

Biography.

Sebastian Bach. By Reginald Lane Poole, M.A. Scribner & Welford. $1 00

Gray. By Edmund W. Gosse. Harper & Bros. 75c.

Thaddeus Stevens, Commoner. By E. B. Callender. A Williams & Co. $1.25

The Life of General Garibaldi. Translated from his Private Papers; with the History of his Splendid Exploits in Rome, Lombardy, Sicily, and Naples, to the Present Time. By Theodore Dwight. A. S. Barnes & Co. $1.00

The Great Artists. *Romney* and *Lawrence*. By Lord Gonald Gower, F.S.A. Scribner & Welford. $1.25

Italy's Liberator: The Story of Garibaldi's Life. By Frederic T. Gammon. London: S. W. Partridge & Co.

Essays, Sketches, Etc.

Copyright in Books: An Inquiry into its Origin, and an Account of the Present State of the Law in Canada. By S. E. Dawson. Montreal: Dawson Brothers.

Episodes in the Lives of Men, Women, and Lovers. By Edith Simcox. First American, from the last London edition. James R. Osgood & Co. $1.00

Two Hard Cases. Sketches from a Physician's Portfolio. By W. W. Godding, M.D. Houghton, Mifflin & Co. $1.00

Preparatory Book of German Prose. By Hermann B Boisen, A.M. [Martha's Vineyard Series.] Ginn, Heath & Co. $1.10

Beowulf. I.—Text: edited from M. Heyne. By Jas. Albert Harrison. Ginn, Heath & Co. 45c.

National Religions and Universal Religions. By A. Kuenen, LL.D., D.D. [Hibbert Lectures. 1882.] Chas. Scribner's Sons. $1.50

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MISS COBBE'S ESSAYS.*

WHATEVER one may think of Miss Cobbe's abilities as a logician, one is sure to find her honest and outspoken; brave in argument; earnest and womanly in views pertaining to religion, morality, and social well-being; active in assault upon what she regards as erroneous doctrine; unyielding in defence of what she sees as the truth. Her fresh and stimulating style is a mental tonic; her very dogmatism awakens, not repulsion, but tolerance and even admiration. We could imagine ourselves reading and enjoying, while dissenting *in toto* from, her premises and conclusions; and a conviction of this sort, we take it, is the final test in controversial literature. But there is much in this octave of essays with which we not only agree, but which we heartily endorse. They treat, as the author says, of "some of the darker problems of the time," although not all have so somber a purpose; all, however, are united by a common bond of helpfulness as "inquiries touching concerns of the soul and body."

The introductory essay on "Magnanimous Atheism" is an able review of what the author foresees as the practical effects of the Positivist creed, and states the whole matter firmly, candidly, without equivocation. Much that Miss Cobbe says here has been urged before, but we do not remember that it has ever been said in a better or more convincing way. In several directions, moreover, she touches new phases of the question, and brings out new and impressive truths. It was worth while, for instance, pointing out that agnostics belong in the main to an exceptional type of human nature, and, appealing to the higher faculties of man, appeal least to those whom it is most necessary to influence. And, in taking up Mr. Frederick Harrison's doctrine of "posthumous activities"—that one must take a deep and conscientious concern for the consequences of his deeds to those who come after him, since this life is all—it was well to put the matter boldly:

> Let us try to apply the principle to that sound mass of every-day English virtue which is, after all, the very air we breathe—the daily dutifulness, the purity, the truthfulness, the loving-kindness of our homes, the beautiful patience to be witnessed beside a thousand sick-beds. Were we to ask the simple-hearted men and meek women who exemplify these virtues whether they ever think of the excellent "posthumous activities" which they will exert on their surviving acquaintances, would they not be utterly bewildered? The clergyman (or let us have the Comtist philosopher) who will go through a workhouse ward, or round the cottages of a village, and offer such a suggestion as a topic of encouragement, would, I think, effect a very small measure of reformation.

No; "that terribly large section of our race who are commonplace, narrow-minded, and small of heart" need some more vital plea than this before the religion of humanity shall fill the earth with beatitude. From this essay the transition is easy to that on "Pessimism, and One of its Professors," wherein the character and teachings of Schopenhauer are skillfully coördinated. But Miss Cobbe is, on the whole, inclined to look upon this phase of modern disbelief with cheerfulness. She traces its origin in noble souls to "the growth of a finer sense of pity for human woes, and the inclusion of the lower animals in the scope of our sympathies":

> As it is by no means altogether a bad sign of the times that there is a keener consciousness afloat of the extent to which pain and wrong prevail in the world, so neither is it by any means an indication of a bad disposition when a man takes a dark view of human nature and of life.

And is there not more than one grain of truth in the assertion that, "as it is a prosperous age which has developed Pessimism, so it is almost always prosperous people who are Pessimists"?

The other essays in this volume bearing directly on religious topics include an allegory on immortality and a fanciful sketch, "The Peak in Darien," in which the visions of the dying are constructed into an argument for a future life. The author, however, sturdily denies any inclination toward "spiritualism." The essay on "The Fitness of Women for the Ministry of Religion" will be likely to satisfy the adherents of neither side. Interesting is the comparison between masculine and feminine folly:

> The Man-fool dimly perceives he is a fool, and holds his tongue accordingly. . . . A Woman-fool, on the contrary, usually does not find out, till she is old and ugly and the habit of silly chatter is irretrievably settled, that she is a fool at all;—

a new statement of Mrs. Poyser's saying that "women *are* fools; Providence made them to match the men." Miss Cobbe does not object to women as ministers if they are qualified intellectually and by natural inclination; but she insists strenuously upon the "sifting process" of "a good theological college course."

The remaining essays, which are quite as entertaining in their way as those we have considered, deal with "Hygieolatry," a lively tilt at the health mania; "Zoöphily," a characteristic plea against vivisection; and a painful enumeration of the evils of "Sacrificial Medicine."

* The Peak in Darien. An Octave of Essays. By Frances Power Cobbe. Geo. H. Ellis. $1.50.

SWINBURNE'S NEW POEMS.*

THE poem which gives its title to this volume, and which is in many respects the finest sustained effort of its author so far as genuine poetry is concerned, is a bewildering production. Filled as it is with magnificent pictures, with joyous and grand and truly wonderful outbursts of melody, it is confusing through very embarrassment of riches, overwhelming the reader with imaginative wealth and verbal and rhythmic splendor, until all knowledge of the author's meaning is obscured, involved, transfused with the glory of mere word-rhapsodies that flash color in the mental retina and fill the ear with sensuous but, alas! unmeaning music. The truth becomes more and more plain that Mr. Swinburne, in his most poetic moods, is the singer of the material world. The charms of fair women and beautiful men, the mere outer phenomena of nature, the sweetness and majesty of the sea, have found no more skillful interpreter. But, when the purely intellectual gains the upper hand and the poet strives to tune his lyre to finer issues, inspiration falters, and the stately song is scattered in a mad riot of gorgeous fancies, startling, but incoherent, resplendent with a very exuberance of unmeaning sound. This passage from the prelude in honor of love will serve toillustrate what we mean:

> Shapes that wax pale and shift in swift strange wise,
> Void faces with unspeculative eyes,
> Dim things that gaze and glare, dead mouths that move,
> Featureless heads discrowned of hate and love,
> Mockeries and masks of motion and mute breath,
> Leavings of life, the superflux of death—
> If these things and no more than these things be
> Left when man ends or changes, who can see?
> Or who can say with what more subtle sense
> Their subtler natures taste in air less dense
> A life less thick and palpable than ours,
> Warmed with faint fires and sweetened with dead flowers
> And measured by low music? how time fares
> In that wan time-forgotten world of theirs,
> Their pale poor world too deep for sun or star
> To live in, where the eyes of Helen are,
> And hers who made as God's own eyes to shine
> The eyes that met them of the Florentine,
> Wherein the godhead thence transfigured lit
> All times for all men for the shadow of it?
> Ah, and these too felt on them as God's grace
> The pity and glory of this man's breathing face;
> For these, too, these my lovers, these my twain,
> Saw Dante, saw God visible by pain,
> With lips that thundered and with feet that trod
> Before men's eyes incognizable God;
> Saw love and wrath and light and night and fire
> Live with one life and at one mouth respire,
> And in one golden sound their whole soul heard
> Sounding, one sweet unmitigable word.

Over those last seven lines we have puzzled long, but we confess that their meaning, if there be any meaning, is as far from us as ever. From that vague symphony of words

* Tristram of Lyonesse, and Other Poems. By Algernon Charles Swinburne. London: Chatto & Windus.

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turn to the marvelous picture of Iseult of the lily hand, when

she felt
Through her own soul the sovereign morning melt,
And all the sacred passion of the sun;
And as the young clouds flamed and were undone
About him coming, touched and burnt away
In rosy ruin and yellow spoil of day,
The sweet veil of her body and corporate sense
Felt the dawn also cleave it, and incense
With light from inward and with effluent heat
The kindling soul through fleshly hands and feet.
And as the august great blossom of the dawn
Burst, and the full sun scarce from sea withdrawn
Seemed on the fiery water a flower afloat,
So as a fire the mighty morning smote
Throughout her, and incensed with the influent hour
Her whole soul's one great mystical red flower
Burst, and the bud of her sweet spirit broke
Rose-fashion, and the strong spring at a stroke
Thrilled, and was cloven, and from the full sheath came
The whole rose of the woman red as flame:
And all her Mayday blood as from a swoon
Flushed, and May rose up in her and was June,
So for a space her heart as heavenward burned:
Then with half summer in her eyes she turned,
And on her lips was April yet, and smiled,
As though the spirit and sense unreconciled
Shrank laughing back, and would not ere its hour
Let life put forth the irrevocable flower.

And thus the tale goes on through nine magnificent cantos, following mainly the story of Thomas the Rhymer — "The Sailing of the Swallow," with the drinking of the love-potion; the daring love-scenes in "The Queen's Pleasance;" the wild escape of Tristràm to Brittany, and his marriage with that other Iseult, the maiden-bride; the prayer of Mark's Queen at Tintagel, with its majestic undertone of wind and sea; the revival of love at Joyous Gard; the weary, hate-breeding vigil of the deserted wife; and the last pilgrimage, with its fateful ending; the whole closing with an invocation to Fate,

Fate, higher than heaven and deeper than the grave.

We have spoken of the beauty of the sea-pictures in this poem; perhaps the finest is that of Tristram swimming:

And toward the foam he bent and forward smote,
Laughing, and launched his body like a boat
Full to the sea-breach and against the tide
Struck strongly forth with amorous arms made wide
To take the bright breast of the wave to his
And on his lips the sharp sweet minute's kiss
Given of the wave's lip for a breath's space curled
And pure as the day-dawn of the world.
And round him all the bright rough shuddering sea
Kindled, as though the world were even as he,
Heart-stung with exultation of desire;
And all the life that moved him seemed to aspire,
As all the sea's life, toward the sun: and still
Delight within him waxed with quickening will
More smooth and strong and perfect as a flame
That springs and spreads, till each glad limb became
A note of rapture in the tune of life,
Live music mild and keen as sleep and strife:
Till the sweet change that bids the sense grow sure
Of deeper depth and purity more pure
Wrapped and lapped him round with clearer cold,
And all the rippling green grew royal gold
Between him and the far sun's rising rim.

. . . . .

And mightier grew the joy to meet full faced
Each wave, and mount with upward plunge, and taste
The rapture of its rolling strength, and cross
Its flickering crown of snows that flash and toss
Like plumes in battle's blithest charge, and thence
To match the next with yet more strenuous sense;
Till on his eyes the light beat hard and bade
His face turn west and shoreward through the glad
Swift revel of the waters golden-clad,
And back with light reluctant heart he bore
Across the broadbacked rollers in to shore.

Of the remaining contents of the volume we have not space to speak as they deserve. Of the ode to Athens, or that on "The Statue of Victor Hugo," or of the "masterly vituperation" of some of the sonnets (forty-one in number), we could say little that has not often been said before. Twenty-one of these sonnets, however, are on the dramatic poets and anonymous plays of the Elizabethan era, and show delicate powers of characterization; but Mr. Swinburne is never entirely at home in the sonnet form: the limits are too narrow for his robust muse. To many readers, the chief attraction of this book will doubtless be the poems on childhood, which are exquisite in sentiment and lyric grace. They are not poems that children will understand, simple as some of them are, but all who know and love the child-nature must receive them with grateful pleasure.

How low soe'er men rank us,
How high soe'er we win,
The children far above us
Dwell, and they deign to love us
With lovelier love than ours,
And smiles more sweet than flowers;
As though the sun should thank us
For letting light come in.

One of these poems is brief, and withal so perfect in its way, that we cannot refrain from quoting it entire:

What is Death?

Looking on a page where stood
Graven of old on old-world wood
Death, and by the grave's edge grim,
Pale, the young man facing him,
Asked my well-beloved of me
Once what strange thing this might be,
Gaunt and great of limb.

Death, I told him; and, surprise
Deepening more his wildwood eyes
(Like some sweet fleet thing whose breath
Speaks all spring though nought it saith),
Up he turned his rosebright face
Glorious with its seven years' grace,
Asking — What is death?

KINLEY HOLLOW.*

MR. HOLLISTER has chosen very much the period and environment of Judd's *Margaret* for his novel of *Kinley Hollow*, and we find traces in it of a somewhat similar vein of observation and feeling. The period of the events recorded in the story is left unstated; but it is not difficult for any reader to put his fingers on the date when polemical discussion was the chief end of man, and families nearly connected with one another lived at variance on account of a disputed text, or the substitution of "trespasses" for "debts" in the wording of the Lord's Prayer. It was the time of plain — very plain — living, and difficult — very difficult — doctrine. An early New-Englander — when he had done his day's work, and, by the sweat of his own brow or that of his fellow-man, had wrung from a cruel climate and a reluctant soil the bread necessary to feed his family — had, apparently, no more enlivening method of spending his evening than to sit down and meditate over the reconciliation of free-will with election; the probable damnation of infants who had died too young to understand or embrace the terms of salvation; or the question whether his nearest neighbor, a notable child of wrath, will be labeled in Hell a Socinian or an Arminian. It was a terrible period in American life, and a melancholy community lived and died under its influence.

Mr. Hollister's picture, though not so obscurely lurid as that of Sylvester Judd, is certainly dark enough. It has something, too, of that odd *messiness* which characterizes *Margaret;* that is, we fail at times to clearly make out the who and why of the *dramatis personæ*, their motives and their actions. But it is a picture drawn with considerable power and not without interest. The unregenerate little boy, tempted by Satan to escape to his squirrel-trap from *Griffin on the Atonement*, is a distinct figure enough; so is the judicious old clergyman who deals leniently with his fault, and tells the outraged father: "Don't give him any more of that, Deacon. Milk for babes, you know." Quite as distinct, and infinitely more powerful, is the scene where the boy's mother, the victim of religious depression, after being rescued from self-destruction, flies from her husband's house to that of her father, an Episcopalian. Her husband follows, appalled and heart-broken at her condition, and her half-insane avoidance of him. His father-in-law tells him plainly that he is the cause of the calamity:

"The accusation is unjust and false," said my father in a white heat of anger. "I do everything in my power to make May happy. I read good books and explain difficult texts of Scripture — explain the catechism and — "

"And freeze her to death with controversial theology, or burn her to a crisp with the fire and brimstone used in the Bible as metaphors," said Mr. Barber fiercely. "You would submit to a bodily test of such torture for a thousand years and enjoy it, to substantiate your horrid doctrines. Your Sabbaths darken the house, and your prayers are grim as the mummeries of an Indian priest over a human sacrifice. Nobody can live under such a shadow, least of all a woman. She must either harden to stone, or do as May did, go mad." . . .

About midnight it came on to rain violently, and loud peals of thunder followed the swiftly intermitting flashes. With a sudden start, my mother sat upright in the bed and stared wildly about. My father stepped softly into the room. At sight of him she uttered a piercing shriek.

"You have come for me," she said. "I knew you would. I knew that you would seek me out even here — here where the thunders crack and the lightnings glare. Do not speak to me — there is no Atonement, no Election, no Trinity, no Sabbath, no Unpardonable Sin here — nothing but howling and gnashing of teeth. Home? No, I will not go with you. I will stay where I am. Home? To be watched by you, to feel your eyes glancing through my heart, to be told that my little sisters are damned because they died before they were old enough to embrace salvation; to take that for the law of God which I feel to be only the solicitation of the Devil? Home? I will tell you what your home is like. Imagine an interminable cavern, and yourself walking in it over countless reptiles; no light but their eyes, no sound but their hisses, no sensation but the numbing agony of their bite. No, no, no! I will never, never go back to *that*." She passed from these dreadful images to others still more incoherent. She saw and described them in words and figures as luminous as the flashes of lightning that lit the heavens. The lull that she had voluntarily sought, terrible as it was to her, was a welcome dream contrasted with the dreadful nightmare conjured up by her diseased imagination.

This is perhaps the most impressive episode of the story. The double love-affair is weak, and the tragedy at the close forced and sensational; but, as a picture of New England spiritual life and thought at the epoch it depicts, the book has value.

* Kinley Hollow. A New England Novel. By G. H. Hollister. ("Leisure Hour Series.") Henry Holt & Co. $1.00.

— We learn from the *Academy* of July 29th that "Lord Chief Justice Coleridge has been

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kind enough to let Dr. Alois Brandl have access, for his new work on Coleridge, to all the letters of Coleridge, Wordsworth, and Southey addressed to the late Sir John Coleridge. The Coleridge letters cover nearly the whole of the poet's career, and begin with the appeal to buy his discharge from the army."

NATIONAL AND UNIVERSAL RELIGIONS.*

THE learning of Prof. Kuenen and his leadership in the new school of Old Testament criticism are, of course, beyond question. And, however opinions may differ regarding his methods and his conclusions, his patience and candor deserve no less respect than the breadth of his scholarship and the largeness of his view. The line of thought developed in these Hibbert lectures seems at no point unfamiliar to the author; and the phase of his subject on which he chiefly dwells, the connection between Christianity and Israelitism, lies close to his chosen field of study.

The term "universal," as applied to a religion, may signify either a fact or a quality. A religion may spread beyond the limits of a single nation, and command obedience from many and diverse peoples, simply from external and accidental circumstances, and not from any inner adaptation to universal needs. The universalism of such a faith is a fact, and as a fact must be acknowledged and considered; but such a faith has neither the interest nor the permanent importance that attaches to a religion whose quality and design look forward to universal dominion. Aside from Christianity, only three religions can lay any claim to the name of universal — Buddhism, Judaism, and Islam; and with these four faiths, inverting the order of time, Prof. Kuenen deals in turn. The spread of Islam was clearly a result of conquest and the triumph of the Arab's sword. As a religion, it has no power of adapting itself to varying needs, but presents a fixed and narrow standard, and requires complete and barren conformity from all its adherents. A personal religion — *i.e.*, built upon the person of its founder — it has no real, living union with earlier faiths; and the later changes in its form, the worship of saints and cufism for instance, are the result, not of growth, but of protest, an undigested mass of heathenism introduced by force from without. Although the work of an earnest and powerful religious genius, Islam is an artificial and spiritually immature faith: the defects of the man and his age, made eternal in the nature of his system, forbid its claim to universal and final conquest.

Turning next to Israelitism, Prof. Kuenen traces with skillful hand the development of the worship of Yahweh, and the gradual triumph of the ethical conception of his character over the mere thought of a national deity. This ideal, first grasped by the prophets alone, moulded the faith of Judaism after the exile; and, although it never passed the bounds of nationality in its own scope, prepared the way for Christianity with its broader purpose. The universalism of Christianity, therefore, was neither the creation of Paul as Hartmann supposes, nor the outgrowth of Hellenism as Bruno Bauer would have us believe, but belongs rather to the very design of Jesus, and finds its historic connection with the Judaism of Palestine.

With Buddhism, Prof. Kuenen modestly disclaims all intimate acquaintance, but here as elsewhere his insight is keen and close. With other modern observers, he sees in Buddhism, not a revolt from, but a development out of, Brahmanism, coupled with a restoration of certain peculiarities of earlier Hinduism. The lofty ethics taught by this system, and its beneficial effects in some directions, are frankly recognized; but, in spite of some marked possibilities of adaptation to varied wants, it is regarded as too skeptical and too quietistic to gain universal dominion. It has no God, and no active confidence in the realization of the moral ideal, and the blank which remains from such a lack can never be filled. The spiritual onesidedness of Buddhism, like the rigid fixedness of Islam, must forever preclude its general acceptance. The infinite possibility of change and of growth makes the hope and the triumph of Christianity. "Christianity is the most mutable of all things. That is its special glory," said Richard Rothe. And in this fact, says Prof. Kuenen, its superiority to other religions is apparent and complete. *Allerveränderlichste*, Rothe's word, means both more and less than mutable; but, in its true meaning, the phrase is profound and admirably exact.

* National Religions and Universal Religions. By Dr. Abraham Kuenen. Being the Hibbert Lectures for 1882. Chas. Scribner's Sons. $1.50.

Geological Sketches at Home and Abroad. By Archibald Geikie, LL.D., F.R.S. [Macmillan & Co. $1.75.]

Professor Geikie is Director-General of the Geological Surveys of the United Kingdom — which is a sufficient guaranty for the scientific value of anything that may come from his pen. He is also master of a singularly chaste and attractive style, and succeeds in presenting his science so divested of technicalities as to be entirely intelligible to the ordinary reader. The book before us is made up of a variety of reports and papers which the author has written, from time to time, for various English publications. The opening sketch, "My First Geological Excursion," gives a pleasant account of some school-boy trips into the neighboring collieries, which "formed an epoch in his life," and made a geologist of him. "The Old Man of Hoy" is a geological study of a remarkable column of sandstone in the Orkneys, rising six hundred feet out of the sea, on a coast where the waves of the Atlantic often roll in more than one hundred feet high. These are followed by "The Baron's Stone of Killochan," "The Colliers of Carrick," "Among the Volcanoes of Central France," "The Old Glaciers of Norway and Scotland," "A Fragment of Primeval Europe," and "Rock-Weathering Measured by the Decay of Tombstones." To readers this side the water, perhaps the most interesting of these sketches will be "In Wyoming," and "The Geysers of the Yellowstone," in which the wonderful scenery of that strange region is presented in a most vivid and attractive manner — not without an occasional sly hit at some of our national absurdities. The remaining pages of the volume are, "The Lava-Fields of Northwestern Europe," "The Scottish School of Geology," "Geographical Evolution," and "The Geological Influences which have affected the course of British History." The last paper very skillfully shows how England became broken off from the Continent, and then Ireland from England, and the results of these and the highland and lowland and other geological divisions upon the race-conflicts which play so important a part in English history; as also the influences of the great coal and other geological formations upon the industrial and political life of the kingdom. On the whole, one seldom finds abstruse scientific subjects presented in a form at once so attractive, readable, and instructive.

A Text-Book on Commercial Law; a Manual of the Fundamental Principles Governing Business Transactions. By Salter S. Clark, Counselor at Law. [Clark & Maynard.]

Believing that youth should be taught, while in school, something of the responsibilities they will assume when they commence active life, and of the legal consequences of business acts and dealings, Mr. Clark offers a school text-book covering the field. Its introduction treats of the relations of National and State law, and the sources of law; Part I explains principles applicable to business of all kinds, especially Agency, Partnership, and Corporations; Part II discusses Sales, Commercial Paper, and some special branches of business; and a view of real-estate law follows. The curriculum of common-school study is already burdensome; not a few judicious observers think it should be diminished rather than enlarged. If a short course of law may wisely be added to it, we think a fitter work than Mr. Clarke's might be prepared. He carries generalization, philosophic analysis, to an extreme; his style is even more abstract and scientific than that of the average law-book. A literary method, in which stories of entertaining lawsuits were introduced, and principles were explained concretely, or by illustrative examples — as is done in such books as Proffatt's *Curiosities of Wills*, Rodgers's *Wrongs and Rights of a Traveler*, or his *Hotel Life*, Abbott's *Judge and Jury*, or Lawson's *Leading Cases Simplified* — would be more appropriate and instructive for young people. Then, again, Mr. Clarke treats only of topics of commercial law, but on these gives far more details than youth need to study, unless when on the point of engaging in such business as that described. The book might better embrace a wider range, explaining subjects which concern everybody — such as Coming of age; Marriage; Voting; Will-making, and the like — even if space therefor were to be gained by giving fewer technical rules on such subjects as Negotiable Paper, to which subject alone forty pages are devoted. But, if the general features of the plan be accepted, the execution seems praiseworthy.

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BOSTON, SEPTEMBER 9, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Every book on my shelves is dear to me, for every book means a sacrifice. But for what an end! In my many sorrows, they—my books—have been unfailing in kindness and comfort. In foolishness they have given wisdom and guidance; they have been strength to my weakness, have helped me to help others, and in their possession has been deep joy; and, what is more, they have removed far from my home and from my heart that sore sorrow and trial of woman's life—loneliness.—AN ENGLISHWOMAN IN *The Spectator*.

*** The "recently discovered" romance of Nathaniel Hawthorne, of which announcement has been made, turns out not to have been newly discovered at all, nor is it complete. *Dr. Grimshawe's Secret* was reviewed by Mr. G. P. Lathrop in the *Atlantic Monthly* for August, 1872. Some adverse criticism as to the authenticity and value of the manuscript has called out a statement from Mr. Julian Hawthorne, who asserts that the large body of the novel is practically complete, there remaining "only a small break in the middle. . . . There are fragmentary notes containing indications of the elaborate work, and there is the elaborate work itself." It has been suggested that both fragments be printed together, and the plan is a good one; but we doubt if it will be adopted. The public has now only to await the appearance of the work itself; and as, in any event, it is likely to throw some light on Hawthorne's literary method, *Dr. Grimshawe's Secret* cannot be uninteresting to a large number of readers.

*** *The Edinburgh Review* for July has a painstaking effort on the part of an imaginative writer to construct a sketch of the typical American society from such novels as *Democracy*, *A Gentleman of Leisure*, and *The Confessions of a Frivolous Girl*. The author's ignorance may be inferred from his assertion that in this country "there is no duller market than the market for books; even ladies, who in England would be inveterate novel-readers, seem in America to have no time for reading of any kind." We can not conceive of any statement more absurdly untrue.

*** Mr. Herbert Spencer is traveling in this country *incognito* with an old and intimate friend, Mr. Edward Lott. He will decline all public receptions, his visit being made solely for the benefit of his health. Mr. James Collier, long associated with Mr. Spencer in the preparation of his works on sociology, also feels the need of change, and has sailed for New Zealand.

*** The graceful project of placing a bust of Longfellow in Westminster Abbey is meeting with much favor in England, Sir Theodore Martin, Sir Frederick Leighton, Mr. Anthony Trollope, Mr. Samuel Morley, M.P., and others, having lent their names to the movement. A public meeting will be held, at which Mr. Matthew Arnold will preside.

*** Mr. Lowell, we learn, has "abandoned all hope" of an international copyright treaty between the United States and Great Britain. The endeavor to force the foreign author to publish in America, and the limitation clause, were the chief causes of a want of agreement.

*** According to *Le Livre*, three hundred novels and tales are annually published in Paris, by fifty-seven writers. Between 1832 and 1848, the average was twenty-five novels, by fifteen authors, including Balzac and Paul de Kock.

*** The disposition on the part of publishers to anticipate the demand for holiday books, and the large preponderance in the autumn lists of books that are "made," but not written, are signs of the times.

GEORGE MACDONALD'S NOVELS.

MR. MACDONALD is the author of some dozen or more novels, which have been largely read and admired on both sides of the Atlantic. He is, however, by no means a popular writer, since his books offer none of that light and easy entertainment which is the chief demand of most readers of fiction. He attempts no concealment of the direct religious import of his writing, and, indeed, in some of his books it is but a thread of story he uses to tie together a bundle of dissertations and meditations. Yet even those which contain the least of incident are in no way akin to fiction of the "Sunday-school" type, and the ordinary mildly-flavored "religious novel," so called. The difference lies in the fact that the Sunday-school writer is commonly moved by no artistic impulse; Mr. MacDonald on the contrary, is a man of genius as well as a moralist. The religious element appears abundantly in his work, because it is an integral part of his nature, and he cannot eliminate from his writing what is always present in his thought; but the imaginative quality of his mind is equally apparent, and the two elements are seen to exist and act in harmony.

It is not easy to discover in these novels the mark of any theological school; yet, on the other hand, they do bear the strong stamp of the writer's individual religious characteristics. He views all things in the light of the religious idea; therefore, in his pictures of human life and character, the religious element is the dominating interest. This does not act, however, as a limitation of his power, but rather constitutes its essential strength. Religion to him means man's consciousness of his essential relation to the Divine Spirit; it is something therefore which exists actually or potentially in all men, and so all men alike are objects of interest and sympathy. Mr. MacDonald has this then, at least, in common with the few novelists who are greatest of their kind—that to him nothing human is alien or indifferent, and that he takes to be his province the representation of humanity at large, in all its variety of good and bad, and high and low. His Robert Falconer gives expression to Mr. MacDonald's own hopes for humanity, and his beliefs as to the true methods of work among the needy in body and in soul.

It is impossible in the space at command to make any detailed comment upon this author's various works. They are unequal in point of interest and of literary merit, yet certain things may be remarked upon as applying to all alike. In all of them, character is evolved from within—created, rather than mechanically constructed, from the outside. This is true, of course, of the work of all novelists of genius; but, although Mr. MacDonald undoubtedly possesses a measure of true genius, the life and reality with which his personages are endowed is due less to his gift as artist than to his habit of regarding men from the point of view of their essential humanity, and their relations with each other as being spiritual and internal rather than external merely. Even in *St. George and St. Michael*, where the author sets himself to tell a pleasant tale of the English civil wars after the manner of Scott, the noticeable thing is his characteristic mode of treating the relations between his Puritan hero and Royalist heroine. Parted at first on account of their conflicting opinions, Dorothy and Richard join hands and hearts at last, not because of any conversion of views, but because they have been led by the simple following of conscience to a higher conception of truth, and have learned to recognize each other's sincerity of soul and steadfastness in duty, and to value it infinitely beyond any mere coincidence of opinion. This romance is proof that Mr. MacDonald, however seldom he may choose to do it, has the power to make a story that is interesting for its own sake, and that it is from no lack of inventive ability in the author that his novels in general have so little of plot and incident. When he does deal in these, they are apt to be of a bold and striking kind. His imagination is strong and daring; he has an intense love of nature, which to him as to Wordsworth is ever informed with the divine; and in his genius there is a deep tinge of the poetic; in right of the verses scattered through his books, he might indeed be called a poet, and yet we think he has understood his vocation rightly in making the writing of fiction his main work.

His fondness for recording dreams is a trait of his Scotch ancestry. In *Wilfrid Cumbermede* and *Warlock o' Glen Warlock*, dreams play an important part; and in all his novels they are treated with a certain seriousness, as though not without a purpose in the divine economy of things. In all these novels is found some character like David Elginbrod, Polwarth, or Mary Marston, of a type that may be called heroic—men and women who, whether of high or humble station, are nature's gentlemen and gentlewomen, in whom religion is a power to lift them into a region where they dwell safe from the shock and hurt of circumstance, and whose lives become thereby in turn a power over the lives of others. His genuine sympathy with man as man combines with his imaginative force to give him an insight also into characters the opposite of these true saints of God. He does not hesitate to trace the downward progress of Hesper in *Mary Marston*, nor to reveal the black depth of evil hidden away in the heart of a woman like Sepia. And yet, believing that the germ of the higher life exists in all men and women, he shows us the faint beginnings of it in the old *roué*, Hesper's husband, fostered by the hand of Mary Marston, and paints for us the development of Euphra Cameron and Thomas Worboise, struggling with the evil of their own nature; and of the curate Wingfold and the student Ericson, grappling with questions as to the being and character of God. In the novels to which these personages belong, it is the simple essence of Christianity which the author is concerned to deal with; in others, as *The Seaboard Parish* and *The Vicar's Daughter*, it is rather the application of Christian principles to the conduct of a Christian life; and there is no reader but must be indebted to Mr. MacDonald for the many suggestive and beautiful thoughts thick-sown throughout their pages.

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In the general tone of his teaching, Mr. MacDonald resembles Kingsley more than any other writer; yet there are marked individual differences between the two. In both, there is the same fervor of personal belief and love for humanity at large which urges them to the endeavor to make all men sharers in the blessedness of faith and hope in a God who is the loving Father of all; and with both, their strong vitality of nature infuses itself into their writing, and imparts its own warmth and life to the characters they conceive. The first of these qualities may be illustrated by a quotation or two, which at the same time will have a broader interest in showing something of the author's interpretation of character. Robert Falconer is speaking to Ericson:

"I canna help thinkin' o' what Mr. Innes said to me ance. I was but a laddie, but I never forgot it. I plaguit him sair wi' wantin' to unnerstan' ilka thing afore I wad gang on wi' my sums. Says he, ae day, 'Robert, my mon, if ye will aye unnerstan' afore ye do as ye're tellt, ye'll never unnerstan' onything. But, if ye do the thing I tell ye, ye'll be in the midst o' it afore ye know that ye're gaein' intil 't.' I just thocht I wad try him. It was at long division I boglet maist. Weel, I gaed on, an' I cud do the thing weel eneuch. And aye I thocht the maister was wrang, for I never knew the rizzon o' a' that beginnin' at the wrang en', and takin' doon and substrackin' and a' that. Ye wad hardly believe me, Mr. Ericson, it was only this verra day as I was sittin' i' the kirk — it was a lang psalm they war singin' — lang division came into my heid again; and first ae bit glimmerin' o' licht came in, and syne anither, an' afore the psalm was dune I saw throu the haill process o' 't. But ye see if I hadna dune as I war tauld, and learnt a' aboot hoo it was dune aforehand, I wad hae had naething to gang rizzonin' aboot, and wad hae fun' oot naething." "That 's good, Robert, but when a man is dying for food, he can't wait." "He micht try to get up and luik, though. He needna bide in 's bed till somebody comes and sweirs that he saw a haddock in the press." "I have been looking for years, Robert." "Maybe like me, only for the rizzon o' 't, Mr. Ericson — if ye 'll forgie my impidence."

The value of Mr. MacDonald's work, regarded as a literary product, is due more to the quality inherent in him as a man than as an artist: its chief excellence lies rather in its matter than its form. He has the originality and spontaneity of true genius, and yet his is not that highest and rarest genius which is able to coördinate its conceptions into perfect harmony with one another, to effect a perfect fusion of form and content. Mr. MacDonald's deep love of nature is greater than his descriptive power, although it is true that we find passages that exquisitely express the *feelings* which nature awakens in us.

But, having the greater, we may well do without the less; and in Mr. MacDonald's writings we have that which is better than the most admirable literary skill which is merely that and no more.

Misleading Titles.

Unfortunately, writers are not careful in their choice of names, and titles are occasionally adopted which, instead of explaining the nature of the book, serve only to mislead the buyer. Mr. Ruskin, who is noted for such unintelligible titles as *Fors Clavigera* and *Sesame and Lilies*, issued a theological discourse under the name of *A Treatise on Sheepfolds*, thus leading astray many librarians and indexers, as well as unsuspecting farmers and shepherds. The *Diversions of Purley*, at the time of its publication, was ordered by a village book-club under the impression that it was a book of amusing games. The *Essay on Irish Bulls* was another work which was thought by some folks to deal with live stock. *Moths*, a novel by "Ouida," has been asked for under the impression that it was an entomological work, and Charles Kingsley's *Yeast*, by those in search of information on the *Torula cerevisiæ*, or yeast-plant. Coleridge's *Ancient Mariner* was sold largely to seafaring men, who concluded from the name that it had some relation to nautical matters. Coleridge himself says: "It is somewhat singular that the name of another and larger book of Mr. Wordsworth's should also owe its circulation to a misconception of the title. It has been my fortune to have met with *The Excursion* at a great number of inns and boarding-houses in picturesque scenes — in places where parties go for excursions; and, upon inquiry how it happened that so expensive a book was purchased, when an old *Universal Magazine*, an *Athenian Oracle*, or, at best, one of the *Bridgewater Treatises*, would do as well to send the guests to sleep — I was given to understand in those separate places that they were left by parties who had finished their material excursion, but, alas for their taste, had left their poetic *Excursion* untouched — uncut, even, beyond the story of 'Margaret.'" — *Chambers's Journal.*

CAMBRIDGE AND DURHAM.

EVERYBODY tells me that Cambridge, viewed as a university town, is not to be compared with Oxford, and I have yet to visit Oxford; but anything more charming than the academic precincts of Cambridge it would be difficult to imagine, though it may prove possible to see. The charm of Cambridge, for me, began with the old inn into which I stumbled, the "Castle," on the Station Road. It was by accident that I found it out, but it was a happy accident; for it comes nearer, the house and its furnishing, to being the realization of one's ideal of the old English inn than anything I have so far met with in England. The "Bull," which ought by its name to be an old-fashioned tavern, has all the pretentious aspect of the modern hotel; and the "University Arms," the first public house to accost the stranger as he comes from the station, has an inviting but expensive look; but the "Castle," with its overhanging second story, its twin gables facing the street, its genuine old bar, its cozy coffee-room, its chamber of state, and its pretty little garden in the rear, seemed to me about the perfection of a modest little English inn. The mere thought of it now is a temptation to go back and spend a week under its hospitable roof.

The main attraction of Cambridge, of course, is the colleges, with their ancient buildings, sheltered and quiet quadrangles, and shady grounds stretching down to the river Cam. The colleges number seventeen, and the oldest, St. Peter's, or Peterhouse, dates back to the thirteenth century. Tradition, however, places the founding of the university far earlier than this. The term was over at the time of my visit, and court and alley no longer resounded to the elastic tread and jovial laugh of the undergraduate; but many of the buildings and all of the grounds were open, and the encouraging word to the visitor was "Enter wherever you see an open door."

Availing myself of this permission, I spent a morning very pleasantly rambling through the university precinct, passing by easy steps from one college to another, traversing the great courtyard under the shadow of gray and gloomy walls, exploring corridors and halls, peering through doors into great dining-halls, and sauntering leisurely along the walks which lead to the bridges across the Cam, or skirt its wooded banks. A few steps at any point take one from academic to sylvan shades, and the exchange of dictionary and grammar for the oar is but the matter of a moment. These "backs," as the rear grounds of the colleges are called, are attractive enough to be the *fronts*, and furnish only another illustration of the wealth of landscape with which England is endowed.

The foremost colleges, measured by their architectural endowments, are Trinity, with its several quadrangles and its Tudor hall, and King's, with its famous chapel, considered one of the masterpieces of Christopher Wren. The roof of this chapel, unlike that of most English churches, is supported by the exterior walls alone without the aid of pillars, and the interior is strikingly spacious and impressive.

A noticeable and very charming feature of the college buildings at Cambridge is presented by the window-gardens in full bloom, which are so common that they might almost be called universal. The bright colors of the flowers which filled them stood out in striking contrast to the dull walls behind them, and produced an effect which can only be called delicious. I do not know why the window-garden — which indeed is not by any means confined to Cambridge or to England — should not become more popular in America. Its general adoption, in cities especially, would contribute a marked element of beauty to the scene.

The library of Trinity, with its manuscripts of Milton, Thorwaldsen's statue of Byron, Sir Isaac Newton's telescope, and other treasures, I was not able to see.

A Sunday at Durham.

Reaching Glasgow and Edinburgh the middle of the week, and going on without great delay to Melrose, Abbotsford, and Dryburgh, as described in my last letter, I was able to make Durham in time to spend my first Sunday in England in that quiet and quaint Cathedral city. It was a lovely summer afternoon and evening for the long ride from Melrose down through Hawick, a busy manufacturing town, up over the bare and bleak Cheviot hills, down into the charming valley of the Tyne, and so into smoky Newcastle, where I stopped over a train to see the British workman in his Saturday night's ease; and the chimes of the great Cathedral were just striking the hour of midnight as I alighted from the train on the hillside at Durham, and drove along the echoing pavements to the Three Tuns inn. Late as it was — or early — the bustling and hospitable landlady was waiting at the door; and "Will you have a glass of cherry brandy? it is the custom of the house, sir," was the very practical expression of her cordial greeting. I think she was a little hurt at my declining the "custom of the house," but, on learning that I was an American, she put me down at once, *prima facie*, as a teetotaler, and the sunshine of her rubicund countenance was only temporarily obscured.

Durham is a picturesque old town built within the horseshoe curve of the river Wear, around the eminence on which stand the Cathedral and the Castle, twin monuments of a remote past, the Castle being one of the works of William the Conqueror. The Cathedral dates from 1093. Few English landscapes, I think, can surpass in gentle beauty the view of Durham at a little distance; the Cathedral and Castle, now linked by

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a common purpose and use, towering loftily and massively out of a fringe of foliage, the red-tiled roofs of the town framing them in for a centerpiece, and around all, stretching away in every direction as far as the eye can reach, the rich fields and dark woods of the North of England. Even the eye of so keenly sympathetic a critic as Hawthorne was caught by this picture. In his *Note-Book* you will find him saying:

We paused upon the bridge, and admired and wondered at the beauty and glory of the scene, with those vast ancient towers rising out of the green shade, and looking as if they were based upon it. As I saw it then, it was grand, venerable, and sweet, all at once; and I never saw so lovely and magnificent a scene, nor, being content with this, do I wish to see a better.

As I stood Sunday evening upon this same Framwellgate Bridge, where probably Hawthorne stood when he received the above impression, it was impossible not to feel again the strange spell which he felt; and no one, I think, could question the truthfulness of his words.

At the Cathedral.

A delightful walk of half an hour, along the shady banks of the Wear, took me Sunday morning to the Cathedral in time for service. On the way I fell in with one of the Cathedral canons, in cap and gown, proceeding with a lady, evidently his wife, in the same direction. In the course of our walk he made himself known as the precentor, and the richness and beauty of the musical portion of the service which followed bore witness to his fitness for the place. The service was wholly choral, and musically it was by far the finest which I have yet heard in any of the cathedrals of England, except possibly that at St. Paul's, London, which was certainly more ambitious. I have been told that the choir of Durham is far-famed. The consequential verger was evidently proud of it as he ushered it to and fro. The usual ceremonial of the Cathedral service was somewhat enhanced on this occasion by the official presence of a judge in the most preposterous of wigs and robes, the county assizes being in session.

A few hours on Monday I spent in looking over the Cathedral and the Castle, now together part of the same Episcopal establishment, the Castle being the seat of a university. In its unique and striking Galilee Chapel, the Cathedral preserves the remains of the Venerable Bede, and in its library, which is large and valuable, some of his identical manuscripts, together with old Roman altars and Saxon carvings unearthed near Durham, and the gorgeously colored vestments in use up to 1750. There are also some curious personal relics from St. Cuthbert's tomb. At the Castle may be seen Cuthbert's veritable coffin, recovered in 1827, a magnificently carved staircase in black oak, and a quaint old chapel.

The streets of Durham presented a very characteristic English aspect on Monday, it being the day of the county races. The lesser gentry, squires, and farmers generally, were all there from near and from far, and the town was choked and noisy with a drinking, roystering throng. I was glad to get out of it, even though the train which hurried me southward soon left the beautiful towering Cathedral far behind.

London, Aug. 1, 1882. E. A.

— *The Athenæum* of August 5 says that "the appeal made by the *Christian Leader*, a Scottish religious journal, on behalf of Mr. Gilbert Burns Begg, the octogenarian nephew of Burns, has been crowned with success. The old man has been removed from the city poorhouse, Glasgow, and placed in very comfortable quarters at Pollokshaws. His landlady is sister of Mr. Davis Wingate, the poet, husband of Margaret Thomson, granddaughter of Burns."

THE EGYPT OF TODAY.*

THIS book on Egypt is not entirely new, but it is good enough to be republished in its present form. A portion of it appeared in 1877 under the title of *The Khedive's Egypt;* this has been revised, and the author has prefixed a chapter dealing with the rise of Arabi Pasha, and the complications which have resulted in British occupation. As the main part of the work dealt with the history and condition of the country immediately prior to the revolt, we thus have an intelligible, if somewhat disconnected, narrative of the tendency of affairs under the joint control. The merits of the book are, its accuracy, due to many years' official residence on the part of the author; its effective portraits of notable personages; and the faithful descriptions of the condition of the fellaheen. Its faults are, an inability to judge impartially of the so-called national movement; and a style that is too often rambling and indefinite. The "revision" seems to have been carelessly done. The exiled Ismaïl is described as if he still occupied the throne, while Mohammed Tewfik is constantly referred to as the heir-apparent. In fact, if any revision has been made, it is not perceptible to one who has not the original edition at hand for purposes of comparison. The changes necessary to form a contemporary narrative are so slight that we are surprised the author did not think it worth while to make them.

The opening sketch of the rise of the present military ruler of Egypt is carefully written, and is in its way a model of concise and comprehensive statement. Arabi is regarded as "an obstinate Arab, of patriotic impulses doubtless, but of narrow views and limited intelligence," who has been pushed into power by his associates, and is "a representative man for this military element."

For several years, under the iron rule of Ismaïl, he played the part of a military usher, on guard at the palace near the person of the Khedive, and only emerged from that position when, elevated on the shoulders of his mutinous comrades of the barracks, he commenced by bullying a cowardly Secretary of War, and continued the same game with a timid sovereign. His face used to be familiar to all visitors at the palace, and an amiable face, of the pure Arab type, it was, but not indicative either of strong will or high intelligence. His figure and bearing also had nothing in them to attract attention, any more than those of the Arab officers always on guard about the palace. Briefly, Arabi is, to a great extent, simply an accident, and the product of a series of accidents, in his present phase of development; posing as a king-maker or regenerator of Egypt, without either the personal attributes or the following essential to sustain such a position.

There is a lack of harmony in this description that is quite out of keeping with the skill elsewhere shown at person and character sketching. Of the present Khedive, Mr. De Leon says that he

has never enjoyed the advantages of foreign travel, nor a foreign curriculum, but has been brought up and educated at home. Yet he does credit to his teachers, both as to mind and manners, being one of the most modest and at the same time one of the best informed young men to be met with anywhere; universally respected as well as liked by foreigners as well as natives: though he shrinks from rather than courts observation or society. . . . Yet his modesty and retiring manner by no means indicate a lack either of will or of firmness. . . . He does not affect so much of the Western air and habits as do his father and two brothers, although he wears the Stambouli costume; and is reputed to be a conscientious though liberal Mussulman in creed and practice. His private character is above reproach. . . . Prince Tewfik is decidedly Oriental both in face and figure; of the Circassian type, with square head, heavy frame, dark eyes and hair, and with something solid and substantial stamped bodily and mentally upon him. Devoid apparently of some of the more shining qualities, slow and even hesitating in speech, and not affecting brilliancy or even smartness, his face, eye, and smile inspire confidence. You feel that here is a man whom you can trust.

The author's account of Ismaïl and his plans for the regeneration or rather Europeanization of Egypt, leads to a less severe judgment of that well-meaning if misguided monarch. And the chapters on the resources of the country, its productions, the state of education, the fellaheen, and the army, if brief and occasionally unsatisfactory, are in the main coherent, supplying data which it would be difficult to find elsewhere. Mr. De Leon wastes little space on the miseries of the fellaheen; but he shows the half-starved, ragged, and dirty creatures, living in their filthy, one-roomed huts, a prey to all manner of disease, and then tells us, with pardonable display of italics and capitalization, that five and a half millions of Egyptian fellahs pay, in direct and indirect taxes, a sum equivalent to more than fifty millions of dollars every year. The chapter with regard to education shows that commendable progress had been made up to the outbreak of the revolution. Of particular interest were the schools for the education of the native women, where fellah girls, "of all castes, colors, religions, and races," were instructed, not from books alone, but in household duties and needlework. The author speaks highly of the services of American missionaries in educational work, and it is again to the credit of Ismaïl that he lent them effective aid. There is a short chapter on the Egyptian army, which is singularly devoid of information. It states the effective forces, however, at one hundred and fifty thousand men. In conclusion, the author enumerates the panaceas for the practical regeneration of the land of the Nile. They are, in substance, separation from Turkey, reform of the judiciary, publicity of civil administration, reduced expenditures, a

* Egypt Under its Khedives; or, The Old House of Bondage Under New Masters. By Edwin De Leon. Harper & Brothers. 20 cents.

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more just and equitable system of taxation, the elevation of the fellaheen by education and government aid, and the abolition of slavery. It is sufficient praise of his book to say that it goes far to prove the practicability of the reformation Mr. De Leon advocates.

A PRACTICAL HUMORIST.*

MR. PHIL ROBINSON, who has won an enviable reputation in England as a descriptive writer and humorist, is not known as he deserves to be in America; and this genial volume of random sketches, the choicest fruitage apparently of three successful harvests, ought to find very many sympathetic admirers. Mr. Robinson, it may be premised, is a writer whom one must like very much or not at all; and, after wandering through the pleasant pages of his books, we cannot help thinking that those who like him have found a new and admirable source of intellectual enjoyment. Mr. Robinson is distinctively a humorist, but he is a great deal more than that. His descriptions of out-door life in India are made with conscientious fidelity of detail, with graphic perception of color, with skillful interpretation of odd or quaint or generally picturesque effects; and the flashes of good-natured raillery which illuminate his pictures are as rays of sunshine in cool, shadowy places. He has, too, a way of suggesting more than he really says, and leaves the reader to smile gently over some delightful conceit through moments of grave dissertation, so gracefully does it enlarge the horizon and environ subsequent scenes. Other things may momentarily occupy the attention and we read and comprehend; but all the time we see the beetle "sitting among the salad and pretending to be a caper," or ponder idly over the conception of the giraffe as "about the best instalment of the impossible that has been vouchsafed us," wondering perhaps what sort of a creature it *would* be with wings! It is not the vulgar guffaw or spasmodic ebullition of mirth that one is to expect from this book; rather a quiet, inward sensation of complacent comprehension, that does not always even develop into an outward smile. Something of a refined taste is needed to get its best flavor. The easy, straightforward descriptive style is effective even in minor passages, as this, introducing a chapter on the coming of the rains:

> The grateful earth sent up in quick response its thanks in a scent as fragrant to us in India as is the glorious bouquet of the hay-fields at home. The joyous birds flitted here and there, hymning the bursting of the monsoon, and all the dusty trees broke out into laughing green. The swallow came down from the clouds to hawk among the shrubs, for a strange insect world was abroad, the sudden rain having startled into uncustomary daylight the night-loving moth and the feeble swarm that peoples the crepuscule. The young parrots, insolent though tailless, revelled among the neem-trees' harsh berries, while from the softened earth, in spite of the falling rain, the mynas were busy pulling out the carelessly jocund worms. Even the wretched babblers, who had hoped to raise a second brood of young, and whose nest has in an hour become a dripping pulp, hopped, and not unmirthfully, about. The peacocks came out and danced. Even the crow was festive. But the rain that washed the aloes clean has also soaked out from their lair among them the ringed snakes, so the mungoose is holding high carnival. But hark! Already a frog?—yes, a shrivelled batrachian, who, for many sun-plagued weeks, had been lying by in a dusty water-pipe, feels suddenly the rush of warm rain-water, and his dusty, shrunken shell is carried out into the aqueduct.

It is in his observations of animal life that Mr. Robinson is most at home. He looks at "the speechless world" as made up of "races of fellow-creatures that have a very great deal in common with ourselves." He is quick to see the pathos of their condition, and even the plebeian hen gets from him her meed of pity. If he pokes fun at animal peculiarities, he does so in gentle vein. "Do not think me," he says, "too much in earnest when I am serious, nor altogether in fun because I jest." It is thus that one, to whom Indian climes are yet unexplored, learns of the pariah dog, the mungoose, the green parrot, and the myna. An odd individuality is given to each of these creatures, and to others whose names are familiar, but which seem to have acquired new and sometimes disreputable habits.

After all, perhaps it is the author's way of looking at things that gives one so much of the sensation of delightful novelity. Even the rhinoceros awakens queries as to what he thinks of man, and how his moral character is affected by hearing himself constantly stigmatized as "a hideous brute." As for the monkeys —

> A monkey suggests something more than matter. There is a suspicion of mind about the creature that prevents one thinking idly, and all its problems seem somehow or another to resolve themselves into human questions of psychology or ethics. Many of their actions require a rational explanation, and, though each one may be turned off with a laugh, the gravity of the monkey will tell in the long-run, and the looker-on will find himself at last speculating as to whether and if, and hesitating as to the neuter genders of pronouns being proper to be used when speaking of monkeys. Fortunately for us the monkey is not proud. He has no reserve whatever, and betrays by his candor much that, if he were more reticent, would puzzle human beings beyond endurance. But the monkey makes us free of the whole of him, and conceals nothing. Yet, in spite of all this, the monkey remains a conundrum to human beings; and the more one thinks about him the less one feels sure of understanding.

But we should leave our readers with a wrong impression of Mr. Robinson's limitations as a writer if we were to convey the idea that *Under the Sun* is altogether made up of such exquisite fooling. Sketches such as the "Hunting of the Soko" and "The Man-Eating Tree" have a weird power, almost Poe-like in its intensity, and are admirably conceived. The manner in which the human attributes of the "Soko," that (possibly) fabled "missing link," are dwelt upon and skillfully employed in the denouement, indicates an imaginative writer of much more than ordinary ability. From thrilling tales like these we turn to "My Wife's Birds," which is again in mirthful vein, but different. On the whole, Mr. Robinson's book is decidedly an acquisition whose interest will not easily fade. To him at least belongs the honor of having marked out a new field in literature; and, whether in the "Indian Garden," or "Under the Punkah," or rambling through "Noah's Ark," he is equally a joyous companion and an instructor whose words of wisdom never grow stale.

* Under the Sun. By Phil Robinson. With a Preface by Edwin Arnold. Roberts Brothers. $1.50.

LEEDS'S SMALLER UNITED STATES HISTORY.*

THIS is more a history of the United States, and less a colonial history, than most books which go under the name. Taking half a dozen school histories from our shelves, the average size of which is 316 pages, we find that 194 pages, or considerably more than one half, deal with events prior to Washington's administration. For a country which boasts of almost a century of constitutional government, and is impressed with the rapid growth and present greatness of its national life, this seems to give undue space to the childhood, to the neglect of the adult age, of the nation. In the book before us, only 127 out of 263 pages (supplementary matter not counted) are devoted to colonial history. Add to this the gain from a shorter treatment of the various wars in which the country has engaged, and one sees how a history of the development of *the people* may yet be written within the compass of an ordinary school-book.

A closer examination of the contents induces us to welcome the book as inherently good of itself, and as a forerunner of an improved method of dealing with this subject. Having been written by a member of the Society of Friends, the book, of course, deals with wars only as matters of history, and no space is devoted either to the laudation of military heroes as such, or to the encouragement of the war spirit, by dwelling at length upon details of battles and sieges. But more than this must be conceded. It is founded upon a broad view of the use of government, and the nature of political institutions. It is patent to all, that, because governments represent the united will of the people, history must deal largely with what governments do. Now, because government agencies give most tangible evidence of their power when in violent action, there is a temptation to make wars the principal subject of history. But the highest type of government is that which is not wholly or even mainly engaged in repelling violence or punishing evil. From the parental relation, through schools, municipalities, and states, to the national government, it is a mistake to assume and teach that the

* A Smaller History of the United States. By Josiah W. Leeds. J. B. Lippincott & Co. $1.20.

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powers have no higher mission than the performance of police duty.

It can but be beneficial, therefore, to have our young people learn, as they are now for the first time enabled to do, the character and use of the various Departments at Washington, and the many ways in which they contribute to the welfare and happiness of the people. The very illustrations carry out this idea. A picture of the Indian workshop at Carlisle takes the place of an Indian battle, some life-saving apparatus attached to a wrecked ship is shown where a naval engagement might have been, and an early printing press crowds out the customary picture of the death of Wolfe. At the close of the volume a "Course of Reading," on United States History, appears instead of a list of battles. Such subjects as Education, the Temperance Movement, the Indian Policy, Coast Survey, River and Harbor Improvements, and the growth of public sentiment on vital questions of the day, receive far more than the usual attention. If the details of wars are largely wanting, the causes and consequences are fully stated. The advantages of mutual concession and fair dealing between nations are pointed out, and important facts, which have escaped the notice of other writers, are mentioned here. Thus we find a paragraph devoted to the reduction of the naval force upon the Great Lakes after the war of 1812 —an event not mentioned in other brief histories, but which that eminent American jurist, David Dudley Field, comments upon as significant of an improved system of international ethics.

Owing to the conciseness of the work, facts are sometimes stated in a way which cannot be commended. On page 185, the assault on Charles Sumner is said to have occurred while the Senate was "in session" —an assertion which is likely to be misunderstood. On page 189 we read that, "at Shiloh and Pittsburg Landing, they [the Confederates] defeated the Union army of General Grant." In the North, it is customary to regard the two days' battle as one, and call it a victory. Notwithstanding some slips of this kind, the book is well done. The new features are happily incorporated, the style is clear and concise, the maps and illustrations few, but good.

FORTUNE'S MARRIAGE.*

FORTUNE'S MARRIAGE is a fine instance of what might be termed the novel of conversation. It is almost a drama. The characters who are for the most part before the reader are only three; the dialogue, through which the author works out her story, is handled in a masterly way; and the whole work has a certain natural charm, a grace and skill in portraiture, an impression of refined realism, that has no parallel in the productions of any contemporary novelist. We have a fancy at times that Miss Craik learned the technique of her art from Jane Austen, but this may be nothing more than the effect of her genuinely honest method in the management of conversations in which the most trivial remark falls into place as a distinguishing index of personality. Work of this sort stands on a higher plane of intellectual value than any narrative of incident and description. It is the difference between journeying through an unknown country, making casual acquaintances by the way, and stopping to dwell with the inhabitants to find the human interest transcending that of time and place. And Miss Craik, whose powers show no diminishing skill, has a grasp of character, and a firm yet subtle touch in the delineation of personal traits and idiosyncracies, that are never forced into exaggeration or untruth of any sort. *Fortune's Marriage* is, to adopt the author's words,

> only the story of a weak, impulsive, undisciplined, loving woman, whose husband was a man who had no pity for weakness. Ronald Glyn would have made a good husband to any other kind of a woman — a woman who had no fancies and no willfulnesses — whose character was without the changeableness that made all the light and shadow, the charm and the blemish, of Fortune; but it was her misfortune and her utmost sorrow that, where she desired to retain love most, instead of retaining love she created antagonism; she made trouble for herself, and then, for refuge from her trouble, drifted into intimacies that she never intended, and that she did not care for — into amusements that, though they excited her, gave her no relief.

Briefly, Ronald Glyn, the thriving barrister of thirty, a well-meaning but cold and rather egotistical man, found few points of sympathy with Fortune Denbigh, the warm-hearted girl of twenty, who had been petted all her life. It was Ursula, Ronald's maiden sister, who acted as *dea ex machina*, and brought about the union of these two, until, like Benedict and Beatrice, they succumbed to one another's charms. The incidents leading up to the marriage are cleverly managed; and the subsequent estrangement, culminating on the one hand in wounded pride, and on the other in pathetic resignation, is no less admirably wrought out. During a period of separation and sorrow, Fortune learns the virtues of self-restraint, and Ronald at the same time begins to realize what he has lost. Nothing could surpass in delicacy the story of that second wooing, in which the man found himself repelled by the woman who had once been at his feet.

> During the years that they had been together, she had wearied him with too much fondness; even during the days when they had been lovers, her devotion to him had had the effect of diminishing his own ardor; he had won her too easily to care much about his conquest, and she had been too lavish of her affection for him ever to have set much store by it. But now after their separation he came back to find that all this was changed. He had approached her at first with dread, anticipating a repetition of the scenes of former days, expecting to find her as uncontrolled, as passionate and as tender, as she had been two years ago, and, instead of that, she had met him with the quietness of a woman whose fire had all burned out — with the coldness of a woman whose heart had gone to sleep; and his first feeling had been naturally one of relief. But to this there had succeeded a second — of amazement flavored with disbelief, and a certain sense that, if things were as they seemed, a wrong of a strange kind had been done him. . . .
>
> He found himself a hundred times watching her and thinking of her, critically perhaps often, and sometimes disapprovingly, but always with curiosity, and some other feeling that kept him from fatigue. She puzzled him, and he desired to understand her; she presented an aspect to him cold enough to disturb his self-esteem; she piqued him, and for the first time in all their intercourse caused him to feel toward her, not as a king conferring favors, but as a man who, if he wished to obtain concessions from her, would need to woo her for them.

The situation is novel and piquant; and it is carried to an obvious ending with exquisite delicacy and tact. As for Ursula, she is in love with a man below her station who does not love her, and she is left to make atonement. *Fortune's Marriage* is possibly not a great novel, but it stands so distinctly by itself in originality and power as to merit something more than passing comment.

* Fortune's Marriage. A Novel. By Georgiana M. Craik. Harper & Bros. 20 cents.

ABEL'S LINGUISTIC ESSAYS.*

THIS book is a somewhat miscellaneous collection of essays by a German scholar who enjoys considerable reputation as a writer on language in general, and Egyptian philology in particular. His point of view is the psychological side of speech, a field in which Profs. Lazarus and Steinthal have worked with distinguished ability. The author lays down as the basis of his studies the proposition that a nation's language is an embodiment of its general views of men and things; hence a comparative survey of the significations of words in the idioms of different races is a ready means of estimating their relative moral and intellectual qualities. The first six essays, more or less closely related to this subject, will be found of more general interest and value than those which follow. Their titles are: Language as the Expression of National Modes of Thought; The Conception of Love in some Ancient and Modern Languages; The English Verbs of Command; The Discrimination of Synonyms; Philological Methods; The Connection between Dictionary and Grammar.

In the three essays which head the list, groups of familiar words of relative meaning are selected from several languages, and a careful study is made of the shades of thought expressed by the members of each group. When the groups are compared, they are found to conform to types of national character. This, though an interesting, is obviously a delicate task, and one that may easily fail by an attempt to prove too much. On the one hand, sub-

* Linguistic Essays. By Carl Abel. Houghton, Mifflin & Co. $4.00.

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jective conditions — the strength of the imagination and the mental bent of the inquirer — may greatly affect the estimate; and, on the other, words are used with very different meanings by different orders of society in the same community, so that the best that can be hoped for is to strike a sort of general average.

As an illustration of our author's method, we will take his second essay. The languages selected for comparison are Latin, English, Hebrew, and Russian. From these are culled all the words denoting the different degrees of love. These are: *diligere* and *amare* with their nouns, *caritas* and *pietas* with their adjectives, *affectus* and *affectio* with their verb, in Latin; *love*, *affection*, *charity*, *fondness*, *passion*, *liking*, *attachment*, in English; *ahav*, *cheset*, *racham*, *chen* and *chanam*, in Hebrew; *lubov* and *lubity*, *sasnoba*, *milost*, and *blagost*, with their derivative adjectives, in Russian. Treating these words as indicated above, our author finds that the Hebrews strongly expressed the love of God for man, the love of man for God and his fellow-man. They were a "religious people of susceptible and expansive temperament." The Romans emphasized obligatory love, that which springs from the sense of duty involved in family ties, and the common interests of friendship. The English represent this concept under a great variety of aspects, without giving special prominence to those which most attracted the Hebrew and Roman mind. The Russians, while not failing to note the various gradations of this emotion, excel in "caressing diminutives," and thus betray a susceptible temperament. Whatever may be thought of the author's success in the details of his investigation, it must be conceded that he has introduced us to a field which promises exceedingly important discoveries, but of which scholars are as yet scarcely beyond the border. We see more clearly, too, what a delicate, yet powerful instrument language may be in the hands of a skillful user, and how carelessly and ineffectively the most of us use it.

We may pass with brief mention the remaining essays on The Possibility of a Common Literary Language for the Slav Nations; Coptic Intensification; The Origin of Language; The Order and Position of Words in the Latin Sentence. The essay on the origin of language is a brief and incomplete discussion of that subject, being an attempt to draw inferences concerning the character and order of development of primitive human speech from the stages of growth that can be discerned in the ancient language of Egypt. The result is in accord with the views generally held by the best scholars.

— A London firm makes the singular announcement of a series of "new novels" founded upon the dramas of Lord Lytton, including *The Lady of Lyons*, *Cardinal Richelieu*, and *Money*. These are to be followed by similar works based on *The Happy Man* and *For Wife and Child*, by Samuel Lover, and Tom Taylor's *Fool's Revenge*.

CURRENT LITERATURE.

Miss Hodgdon has added to her excellent Leaflets from Standard Authors, passages from Prescott's works, in uniform style with those of Longfellow, Whittier, etc. [J. B. Lippincott & Co. 50 cents.]

"*Graybeard's*" *Colorado*, by John Franklin Graff, is made up of letters originally contributed to the *Philadelphia Press* in the autumn and winter of 1881–1882. They afford a fair bird's-eye view of the people, resources, and development of "the Centennial State." [J. B. Lippincott & Co. 50 cents.]

There is no more acceptable writer for children than Mrs. Molesworth, and her *Summer Stories for Boys and Girls* will add to her reputation. Five short stories they are, with no pretensions to plot, but fresh and charming in style, with fun that is never forced, pathos that is always genuine, and with a distinctly wholesome purpose. They are certain to be favorites with young readers. [Macmillan & Co. $1.50.]

How many of our readers know that there is an Agassiz Association in this country, with over 300 "chapters" and a membership running up into the thousands? — all maintained by young readers of *St. Nicholas*, where the scheme was first promulgated two years or more ago. Principal Harlan H. Ballard, of Lenox Academy, president of the association, has issued a *Handbook*, which gives all needed information, and outlines the system of study. [Lenox, Mass. 50 cents.]

A First Latin Book, by Irene Holbrook, is a good selection of simple Latin, mostly from Cæsar, with English exercises, vocabularies, etc. *The Treasury of General Knowledge for School and Home*, Part Second, by Celia Doermer, consists of a hundred pages of classified questions on all sorts of subjects, followed by nearly two hundred pages of answers to the same; the value of the whole being, apparently, not very great. [Van Antwerp, Bragg & Co. 50c.]

Catalogue No. 3, of the San Francisco Free Public Library, gives a list of the 16,000 volumes added since November, 1880, with separate lists of all the novels, juveniles, and books in foreign languages to be found in the library. The arrangement is by author, title, and subject; and, as to the thorough and accurate manner in which the work has been executed, it is sufficient to add that it was done under the supervision of Mr. Fred. B. Perkins, the accomplished librarian.

We are glad to see an American edition of the text of *Bēowulf* so admirably edited and printed as that of Prof. Harrison's, who has, of course, followed Heyne, omitting the notes and introducing some emendations and corrections of his own. It being now made readily accessible, it is to be hoped that the great Anglo-Saxon epic may become a more common subject of study by college classes, for whose use this edition is primarily designed. A glossary is to follow in a separate volume. [Ginn, Heath & Co. 45c.]

Lives of Garibaldi naturally multiply. Perhaps the most satisfactory of all is that prepared some five years ago by Theodore Dwight. Almost one half the book is made up of translations from Garibaldi's private papers, the narrative having a picturesque simplicity that is sadly wanting in one or two pretentious biographies which we have seen. Garibaldi's own account ends with his return to Montevideo in 1846; but Mr. Dwight, by the use of official documents and newspaper reports, brings the story down to 1860. [A. S. Barnes & Co. $1.00.] — *Italy's Liberator*, by Frederic T. Gammon, has the merit of brevity, and is a spirited and entertaining piece of writing. It concludes with selections from newspaper accounts of Garibaldi's last hours, death, and burial. [London: S. W. Partridge & Co.]

Dr. Dawson W. Turner's *Hints and Remedies* for the treatment of common accidents and diseases, with rules of simple hygiene, is quite the best manual of its class with which we are acquainted. It is prepared by an expert, revised by specialists, and is at once comprehensive and concise. But whoever uses this book, or other guides of a like character, must remember that hard-and-fast rules are not to be followed by everybody with impunity. Only the most robust, for instance, will be able to endure in this climate the excessive amount of cold-water bathing recommended by Dr. Turner; and similar exceptions might be taken to other maxims. The book is divided into two parts with appendices — an awkward arrangement, that ought to be remedied in subsequent editions. [Macmillan & Co. 50 cents.]

Among late editions to the Franklin Square Library are *My Watch Below*, a series of sea-sketches, including an eloquent tribute to the memory of the late Richard H. Dana, by W. Clark Russell; and Miss Yonge's *Unknown to History*, noticed by us in its original form on p. 230 of the present volume. [Harper & Bros. 20 cents each.] — *Mabel Vaughan*, by the author of *The Lamplighter*, appeared just a quarter of a century ago. The present generation will perhaps like to know something of a book which so bewitched their predecessors, through the new edition now issued. [Houghton, Mifflin & Co. $1.50.] — *The Annals of a Baby*, a piece of sentimental nursery literature, appears in a new edition with the author's name, Sarah Bridges Stebbins, upon the title-page. [T. B. Peterson & Brothers. $1.00.] — *The Wonderful Fan* is a bright book for very young readers. [E. P. Dutton & Co. 50 cents.]

King's Handbook of Boston Harbor is a most attractive volume, having something more than local significance. There are probably few who realize how important a part the New England bay has played in history; and many will be glad to have Mr. Sweetser's pleasant account of the dire shipwrecks, battles, and hairbreadth 'scapes that have taken place within its borders. The number of celebrated names associated with this sea-blown archipelago is noticeable. From Thorwald the Viking to Daniel Webster, from Susanna Rawson to William Dean Howells, from the "Sweet Singer of the Harbor" (?) to James Russell Lowell, brave men have fought and suffered, and died heroic deaths, upon its waters and along its shores; statesmen, orators, and scholars have walked its strands; all sorts and conditions of writers have described its beauties; the humblest versifiers and some of the most noted of American poets have found inspiration there. Of all this Mr. Sweetser tells, with rich lore of history and legend, timely anecdotes, and bright descriptions, which are sup-

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plemented with many illustrations. That the book will attract many to explore for themselves, we have no doubt. [Moses King. $1.00.]

The greatly increased interest, during the last few years, in the study of English literature in our schools, has given rise to a multitude of text-books of every degree of excellence. At first the attempt was made to take classes through the whole history of our literature, giving every author with due impartiality; but a little experience proved the unwisdom as well as utter impracticability of this method. A much more improved plan has been, to give a few leading authors, with some taste of their works, grouping around each such minor contemporaries as time or taste may suggest. On this plan appears the handsome little volume — *Studies in English Literature*, by M. W. Smith, A.M. The 427 pages of the book are mainly occupied with our "five great classics" — Chaucer, Spenser, Shakespeare, Bacon, and Milton — with sketches of some twenty-five others; a brief introductory chapter outlines the Anglo-Saxon times; and a slender thread of literary history connects the whole. Chaucer is represented by the Prologue to the "Canterbury Tales," Spenser by the first book of the "Faerie Queene," Shakespeare by the "Merchant of Venice," Bacon by five selected "Essays," Milton by "Comus" — the last, however excellent in itself, not, to our mind, the best selection to give students the true flavor of Milton. The minor authors are mostly represented by a brief selection. The notes are ample and good, and there are portraits of the five leading authors. The book would seem to be a very good introduction to the study of our literature to the time of Dryden. [Van Antwerp, Bragg & Co. $1.20.]

Eclectic Manual of Phonography. A Complete Guide to the Acquisition of Pitman's Phonetic Short-Hand. Without or With a Teacher. By Elias Longley. [Robert Clarke & Co. 75 cents.]

Phonography, originally a single system, and still so in England, has been taken up by different writers in this country, and subjected to various developments. And with so many handbooks in the field, each asserting exclusive claims, it is refreshing to find one book that implies, in its very title, the possible excellences of diverse systems. To make such a title good, however, a critical, no less than a constructive, genius is needed; and the two faculties, in this as in other departments, are rarely found united. But, for a work of this kind, Mr. Longley has certain especial qualifications. A pioneer among American phonographers, he has not attempted a new system, but, owning himself a disciple of Isaac Pitman, the founder of the art, he has respected the inventor's rights, and tested so-called improvements. Acquaintance with the various methods now in use has widened his range of observation, and twenty-five years as a reporter have given a practical value to his judgments. His *American Manual of Phonography* appeared in 1854, and the name he has since adopted, *Eclectic Manual*, indicates the broader basis on which he now builds. Mr. Longley's style is clear, his explanations simple and easily remembered, and his illustrative exercises excellent. We have marked a number of errors in print, but the typography and engraving are generally good. The advanced student would like to know the reasons for his choice between disputed forms; but, for the beginner, this little book of an hundred and fifty pages is a model manual, and reflects, more closely than any other American text-book, the teaching and method of Isaac Pitman.

American Notes. 1881. By Archibald Sutter. [Edinburgh: Blackwood.]

Mr. Sutter, the object of whose visit last year was to see the lands of the Missouri Company of Scotland, and to form his own opinions in regard to emigration, seems to have gained a very favorable impression of us in his journey of nearly forty-seven hundred miles. The constant surprises he manifests, and, we fear, the occasional willful bits of misinformation tendered him, demonstrate the necessity of some proper handbook for the British tourist in his travels here. Some wag led him to record the statement that the ice forms in Boston harbor "18 feet thick;" but he has personally volunteered the opinion that in Boston "the town hall, with its pretentious gilded dome, is vulgarity itself;" and also says that he "did not find the whole population residing in hotels, as expected." He is rightly much struck by the offensive human surroundings of Niagara Falls; "it is a reality prostituted to a show;" and, passing over the Suspension Bridge, it occurred to him, as it has often occurred to others, that, if the bridge should go down with a train upon it, "those inside the carriage might be much injured, if not drowned." One is surprised at his cheerful way of viewing things; even for New York policemen, almost without honor in their own (or adopted) country, he has a kind word.

They are the best-looking and most intelligent men I have seen in any police force, quite gentlemanly and civil. They are selected from the army or navy, and have good pay.

There is but one unnecessarily unkind suggestion, and that where he goes to church in Chicago, and notices the large collection taken up, which, he says, "*if all genuine*, must have amounted to many dollars." This is the only remark which could remind one of the other and more famous *American Notes* published just forty years ago.

NEWS AND NOTES.

— D. G. Brinton, M.D., of Philadelphia, makes the interesting announcement of a "Library of Aboriginal American Literature." The first volume in the series, *The Chronicles of the Mayas*, will contain five brief chronicles in the Maya language of Yucatan, written shortly after the conquest, and carrying the history of that people back many centuries; four have never been published, nor even translated into any European tongue. Each will be given in the original, with a literal translation and grammatical and historical notes. To these will be added a history of the conquest, written in his native tongue by a Maya chief, in 1562. This also is from an unpublished MS. The texts will be preceded by an introduction on the history of the Mayas, their language, calendar, numeral system, etc.; and a vocabulary will be added at the close. This volume will be followed by a unique collection of *Central-American Calendars*, the "wheels" used by the Mayas, Kiches, Cakchiquels, and neighboring tribes, in reckoning time and forecasting the future, which will be published for the first time, with explanations; *The Annals of Quauhtitlan*, known also as the *Codex Chimalpopoca*, in the original Aztec, with a new translation, *The National Legend of the Creeks*, containing (1) the original German account, written in 1735, by which this legend has been transmitted; (2) its English translation; (3) its retranslation into the Creek language, in which it was originally delivered, by an educated native; (4) its translation into the Hitchiti, a dialect cognate to the Creek; (5) glossaries and ethnographic notes; and *The Chronicles of the Cakchiquels*, the celebrated *Memorial de Tecpan Atitlan* often quoted by the late Abbé Brasseur de Bourbourg, which throw so much light upon the ancient history and mythology of Guatemalan nations. The list here given is provisional, and will be extended, and subscriptions will be received for each volume separately. Dr. Brinton hopes to issue the Maya chronicles before the close of the year. His address is 115 South Seventh Street, as above.

— Roberts Brothers have in preparation, for issue during the autumn, *My Household Pets*, Théophile Gautier's fascinating sketches of his *Ménagerie Intime*, now first translated into English, by Susan Coolidge; *Art and Nature in Italy*, a series of letters by Eugene Benson; *Norse Stories Retold from the Eddas*, by Hamilton W. Malin; *The Wisdom of the Brahmin*, translated from the German of F. Rückert by Charles T. Brooks; *The Great Epics of Mediæval Germany*, by Prof. George Theodore Dippold, a popular account of the heroic poems of the Middle Ages; *Our Liberal Movement in Theology*, chiefly as shown in Recollections of the History of Unitarianism in New England, by Joseph Henry Allen; *Rare Poems of the Sixteenth and Seventeenth Centuries*, compiled and illustrated by W. J. Linton; *Sermons and Addresses*, by Rev. Henry W. Bellows; a *Jean Ingelow Birthday Book*; and a *Wife's Manual*, by the late William Calvert, minor canon of St. Paul's. The same firm will also publish the *Wit and Wisdom of Don Quixote*, uniform with *Wit and Wisdom of George Eliot*; two new volumes in the Wisdom Series, entitled *Socrates*; and *Sunshine in the Soul*, a volume of poems selected by the editor of *Quiet Hours*. Among their juvenile publications, Roberts Brothers have in press two volumes of stories by Louisa May Alcott; *Stories of Discovery*, by Edward Everett Hale; and *Hester Stanley at St. Mark's*, Mrs. Spofford's first trial at a juvenile. Roberts Brothers have also in preparation new editions of standard works — Landor, P. G. Hamerton, Jean Ingelow, the Rosettis, Joaquin Miller, Edwin Arnold — in very novel and attractive library bindings. The first volume in the third series of No-Name novels, entitled *Her Crime*, will be ready in October.

— A. Williams & Co.'s announcements for the coming publishing season comprise a *History of the Plymouth Colonies*, a life-work's undertaking on the part of the Hon. W. T. Davis, the success of which is assured from the fact of 500 subscribers having sent in their names before a sheet was put into the printer's hands. It will contain many plates. The edition for the trade will be small, and considerably higher in price than the subscription edition. The author of *Cape Cod Folks* will publish through the same firm a new story, not inferior in humor and pathos to her first work. It will be ready in October. Their leading juvenile book, *Troublesome Children*, previously announced, has no author's name on the title-page; but the fact that it is written by

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one of the most popular of American divines is generally known. It is praised for its brightness, high moral tone, and freedom from vulgarity and mawkish sentiment. The same publishers have also in preparation a *Memoir of Miss Edgeworth*, by Grace A. Oliver — an octavo of some 500 pages, illustrated with woodcuts, heliotypes, portraits, and fac-similes. It is the first attempt at putting together a fully detailed account of the famed author of *Belinda*. There will appear from the same press, during the autumn, *Ralph Waldo Emerson:* An Estimate of his Character and Genius, by A. Bronson Alcott. This work, of which only a very limited edition will be printed, will contain a fine likeness after the celebrated Hawkes portrait taken in 1855.

— Jansen, McClurg & Co., of Chicago, will bring out at an early date Rudolf Schmidt's work on *The Darwinian Theories*, and their relation to Religion, Philosophy, and Morality, translated from the German, under the author's supervision, by Dr. G. A. Zimmerman, of Chicago, and with an Introduction, written especially for this first edition in English, by the Duke of Argyle; a new volume in Dr. Nohl's popular series of Musical Biographies, *Haydn*, translated from the German by Mr. George P. Upton; *The Nonpariel Cook-Book*, by Mrs. E. A. Matthiessen, containing, with the recipes most approved in this country, a large number of new ones procured by the author in England, France, and Germany; *The Essentials of Vaccination*, by Dr. W. A. Hardaway, of St. Louis; *Frontier Army Sketches*, by James W. Steele, of Topeka, Kansas; and *The Time of Gustav Adolf*, the initial volume of the celebrated Surgeon Stories of Z. Topelius.

— The publication of *Plymouth Pulpit* will be resumed by Messrs. Fords, Howard & Hulbert, commencing October 14. It will be printed in the same large, handsome type as before, with some improvements. The yearly subscription will be $2.00 a year, instead of $3.00. As Mr. Beecher intends during the ensuing year to give in his sermons a somewhat more connected and systematic view of his religious teachings than he has ever yet attempted, these weekly issues will be of unusual interest.

— T. B. Peterson & Brothers will issue this season translations of four more of the stories of Zola; *The Cardinal Girls*, by Ludovic Halévy; two new books by Henry Gréville, *Genevieve's Victory*, and *Madame de Dreux; A Young Girl's Romance*, by Ernest Daudet; *The Woman of Silver*, by Hector Malot; and *Manon Lescaut*, by the Abbé Prévost — all translations from the French.

— *Faustine*, a new novel by Rita, will be brought out by J. B. Lippincott & Co. about the middle of September as the initial volume of a series of 16mo novels, at $1.00 each. This house has just issued Oswald's *Zoölogical Sketches*, Mrs. Mary E. Ireland's *Timothy*, and a complete edition, in one handsome octavo volume, of the Poems of T. Buchanan Read.

— In our Tennyson bibliography of August 26th, the American edition of the *Songs*, the only illustrated edition in existence, was inadvertently credited to Scribner & Welford, whereas the authorized publishers are Messrs. Harper & Brothers, at whose instance the work was originally undertaken.

— D. Lothrop & Co. announce a series of Young Folks' Biographies. The first volume, *Washington*, is to be written by E. E. Brown. In their holiday list of juveniles this firm has more than one hundred new books, with nearly two thousand original illustrations by American artists.

— *The Lincoln Memorial Album — Immortelles*, is announced by G. W. Carleton & Co., New York. It is made up of opinions touching the life of Abraham Lincoln, written especially for this work by two hundred eminent Americans and Europeans.

— Robert Carter & Bros., New York, have nearly ready *Nobody*, a new story by the author of *The Wide, Wide World*. They will also publish *The Human Mind*, a treatise on mental philosophy, by Edward John Hamilton, D.D.

— Chief Justice Martin's *History of Louisiana*, which first appeared in 1827, has been reprinted by James A. Gresham, New Orleans, with a life of the author by Wm. Wirt Howe, and a register of events to 1861 by John F. Condon.

— A new story by Mr. Howells, entitled *A Sea Change*, will appear in *The Century Magazine* during the coming year. It is a study of international relations, the scene, however, being wholly American.

— According to the *American Newspaper Catalogue*, just issued by E. Alden & Bros., Cincinnati, there are 11,522 newspapers published in the United States.

— The John W. Lovell Co., New York, have in press *John Wynde's Wives*, by Charles M. Clay, author of *Baby Rue*.

— *Our Continent*, that flourishing young periodical of Philadelphia, has absorbed *Potter's American Monthly*.

— Charles Reade's short stories, *Multum in Parvo*, will appear in the Harpers' Franklin Square Library.

— Miss Woolson's *Anne* is in its tenth thousand.

Foreign.

— According to the statistics published by the Japanese Home Department, the works published in Japan in 1881 amount to 4,910. In 1880 the number was only 3,792. Last year 545 works on political subjects were printed by order of the Japanese Government, against 281 in 1880. Jurisprudence was represented by 255 works, against 207; political economy by 25, against 15 in 1880. The number of geographical books fell from 170 to 164 in 1881, whilst in medicine it was from 229 to 267. There were 25 books on chemistry, 22 on natural history, in 1881; but in 1880 there were only 17 and 20. In mathematics we find, respectively, 116 and 107 works. There were also 9 astronomical books in 1880 and 7 in 1881. Works on morals have increased from 32 to 93; history, from 196 to 276; poetry, 127 to 339; architecture, from 8 to 28; commerce, from 70 to 113. School-books numbered 707; general literature, tales, and novels, 193. Not fewer than 149 journals were founded in 1881, but 114 of them ceased their publications at the beginning of the present year. The laws against the press have not been carried out very rigorously, for only one paper has been stopped by the government. Beside the works mentioned above, dictionaries, cyclopædias, books on etiquette, book-keeping, military and naval art, have been published. Out of these 4,910 books published in Japan, a great many were translations or adaptations from European or American works.— *Journal des Débats.*

— Messrs. Macmillan & Co. will publish in the autumn a work on English grammar, by the Rev. W. G. Wrightson, of Cambridge, "which," says the *Academy*, "will carry the logical and grammatical analysis of the language farther than has yet been attempted in books of this kind."

— A dictionary of Belgian authors, including a complete bibliography of their works, is in course of publication at Brussels under the title *Bibliographie nationale: Dictionnaire des Ecrivains belges et Catalogue de leurs Publications.* The first number has already appeared.

— M. Zola has written a new story called *Au Bonheur des Dames*, from the device of a milliner's shop, where the scene is laid. The tale deals with the fortunes of a young girl who overcomes great temptations, and wins an honorable position in society.

— Mr. Andrew Lang has written an epic poem of 2400 lines on *Helen of Troy*, which will appear in October. *Soliloquies in Song*, by Mr. Alfred Austin, a volume of lyrics, is to be published shortly.

— The philosophical and scientific portions of the library of the late George Henry Lewes, to the number of two thousand volumes, have been presented by his family to a public collection in London.

— Mr. R. H. Shepherd, who has recently exhumed the early poems and plays of Charles Dickens, has in preparation *The Life, Letters, and Uncollected Writings in Prose and Verse* of Thackeray.

— Prof. Minto's article on John Stuart Mill, in the *Encyclopædia Britannica*, will contain unpublished particulars concerning Mill's connection with the *Reader* and his life at Avignon.

— M. Georges Bengesco has published in Paris the first volume of what is intended to be a final bibliography of Voltaire. It will include translations and Voltairiana.

— Prof. Max Müller has in the press a new volume of Cambridge Lectures, and new editions of his Hibbert Lectures, and the *Introduction to the Science of Religion.*

— M. G. Guizot, professor at the Collége de France, has added to his translations of Macaulay a selection of his historical and literary essays.

— Mr. Saintsbury's *Short History of French Literature* will appear this month from the Clarendon Press, in an octavo of about 600 pages.

— Prof. John Stuart Blackie has retired from the Chair of Greek in Edinburgh University, a position which he has filled for thirty years.

— A history of *Russian Dramatic Publications, 1672–1725*, has been written by Prof. N. Tikhonravov, of Moscow, and will appear shortly.

— *Le Rayon-Vert*, by M. Jules Verne, has appeared in Paris. The scene of the story is laid on the west coast of Scotland.

— A volume of *Lives of Illustrious Shoemakers*, by the Rev. W. E. Winks, is announced by Sampson, Low & Co., London.

— Mr. H. Buxton Forman has edited two new editions of Shelley's poetical works for a firm of London publishers.

— Mr. John H. Ingram, the biographer of Poe, is to edit a series of monographs on "English Women of Letters."

— Prof. Skeat has nearly completed his edition of Guest's *English Rhythms*.

— There is an unconfirmed rumor that Mr. Matthew Arnold is coming to America, and that he will lecture.

— Mr. Edward A. Freeman has published in *The Fortnightly Review* his impressions of the United States.

— The new complete edition of Victor Hugo's works contains many hitherto unpublished passages.

— The first two volumes of Prof. Knight's annotated edition of Wordsworth have appeared.

— Dr. Aldis Wright is preparing a second edition of the "Cambridge Shakespeare."

— There is talk of a memorial to Samuel Pepys in the Church of St. Olave's.

— Karl Blind has published in *Fraser's Magazine* his recollections of Garibaldi.

— Mr. Browning is taking his holiday in the South of France.

— M. Turgénieff is a sufferer from angina pectoris.

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NEW PUBLICATIONS.

Biography.

ANDREW JACKSON AS A PUBLIC MAN: What he was, what chances he had, and what he did with them. By William Graham Sumner. Houghton, Mifflin & Co. $1.25

Essays, Sketches, Etc.

THE STATE IN RELATION TO LABOUR. By W. Stanley Jevons, LL.D., F.R.S. Macmillan & Co. $1.00

THE GREAT EPICS OF MEDIÆVAL GERMANY. An Outline of their Contents and History. By George Theodore Dippold. Roberts Bros. $1.50

THE SOCIABLE, THE ENTERTAINMENT, AND THE BAZAR. By Rev. Alfred E. Myers. Presbyterian Board. 10c.

THE PEAK IN DARIEN, with some other Inquiries touching concerns of the Soul and the Body. An Octave of Essays. By Frances Power Cobbe. Geo. H. Ellis. $1.50

Fiction.

LOOK BEFORE YOU LEAP. A Novel. By Mrs. Alexander. [Leisure Hour Series.] Henry Holt & Co. $1.00

A RUSSIAN PRINCESS. By Emmanuel Gonzales. T. B. Peterson & Bros. 75c.

LOVELL'S LIBRARY. *L'Abbé Constantine.* By Ludovic Halévy. 20c. — *Freckles.* By Rebecca Fergus Redcliff. 20c. — *They Were Married.* By Walter Besant and James Rice. 10c. John W. Lovell Co.

THE WATCHERS ON THE LONGSHIPS. A Tale of Cornwall in the Last Century. By James F. Cobb, F.R.G.S. From the eighth London edition. T. Y. Crowell & Co. $1.50

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PROCEEDINGS OF THE BIOLOGICAL SOCIETY OF WASHINGTON. With the addresses read on the occasion of the Darwin Memorial Meeting, May 12, 1882. Published with the coöperation of the Smithsonian Institution. Vol. I. Nov. 19, 1880 — May 26, 1882. Washington, D.C.: Printed for the Society.

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GEORGE RIPLEY.*

THE life of George Ripley was not, speaking after the manner of the world, an eventful one, and his biographer is necessarily restricted in the scope of his narrative. The facts are few and easily stated. Mr. Ripley was the son of a successful merchant; he studied at Harvard College and was graduated first in his class; he entered the ministry, and at the age of twenty-four became pastor of a small Unitarian church in Boston, which he served for fifteen years; he was one of the organizers of the Brook Farm Association, and perhaps its leading member; he was for a time editor of *The Dial*, and conducted *The Harbinger*, another journal of the Transcendentalists, until the end of "a promising but precarious existence;" as literary editor of *The New York Tribune*, he won a name in letters; he was the chief editor of *The American Cyclopædia*; he made two journeys to Europe; and he died at the age of eighty, retaining to the last the strong intellectual powers that gave him his supremacy among his fellow working-men of letters. All this Mr. Frothingham tells us with proper attention to detail, but the general impression that comes from the reading of it is disappointing. George Ripley was more than the facts in his outer life, as Mr. Frothingham also makes plain; his intellectual career was worthy of record, but we cannot believe that it was so tame a history as Mr. Frothingham has made it in the telling. It is true that the tone of George Ripley's character was "judicious" and "benignant." We never find him excited or cynical or rebellious. He was always tractable. If he differed from those who spoke with authority, he did so calmly and was content to state his own views clearly and without argument. When his college class was in revolt, he wrote to his mother, "True to my old principles, of course, I did not join the mob, and have endeavored to keep myself quiet." His letter in which he states his reasons for resigning the ministry (it fills twenty-seven pages of this volume) is a model of lucid statement. All this, too, Mr. Frothingham reveals. But of the man in his personal relations, as the friend of Parker and Channing, in the intimacies of Brook Farm, or in home-life, we learn little or nothing. Concerning his life at Brook Farm, we only know that he "liked to milk cows," and took it upon himself to "help clean the stable." In fact, Mr. Frothingham's book, while in one respect comprehensive, is one-sided and — we must say it — a rather dull performance. The chapter on the Brook Farm experiment is no doubt valuable; but, instead of giving, as he might have done, a short, readable sketch of the genesis and history of the organization, the author has relegated persons to the background, and confined himself mainly to articles of association and treasurers' reports. The selections from correspondents, however — from the interesting individual who wrote, "I think sur that I should like to joine you boath in hart and hand," to him who dated his epistle "not from the cold and sterile regions of the North, nor from the luxuriant, yet untamed wilds of the West, but from the bright and sunny land where cotton-flowers bloom" — are amusing enough, and Mr. Ripley's replies show that his whole heart was in the undertaking. Mr. Frothingham's view of the enterprise is worth quoting:

> To those who think that Brook Farm failed through lack of organization, it may be replied that it failed quite as probably through having too much. The introduction of Fourierism, from which so much was expected, proved in the end unfortunate. It frightened away idealists whose presence had given to the spot its chief attraction, and injured the pastoral bloom which beautified it. The reputation of Brook Farm for brilliancy, wit, harmless eccentricity, was seriously compromised. The joyous spirit of youth was sobered. The outside community henceforth regarded the enterprise as a mechanical attempt to reform society rather than as a poetic attempt to regenerate it. Fourierism brought in a new set of theorists, quite as unpractical and much less sunny.

To Fourierism, however, George Ripley retained his devotion throughout the remainder of his life. His faith in the ultimate triumph of the doctrines involved was firm and more than hopeful.

The thirty years in which Mr. Ripley did his chosen work as the most popular of American critics were the years in which all his previous training was fully utilized, and developed influences that will long be active in the growth of intellectual culture among the masses. In considering his success, it is necessary to consider the circumstances as well as the man. From 1850 onward, to the close of the war, was a formative period. The old canons of criticism had lost their hold even upon the reading public, small as it then was. There was no literature worthy of the name for the great multitude, which was just beginning to look upon a knowledge of men and books, of current ideas, as a necessity. The drift of the time, as Mr. Frothingham aptly says, was in a literary direction. And George Ripley, by bringing to bear the stores of long reading, of close thinking, and of skillful observation of men; by assuming the part of interpreter; by never writing from "feeling or fancy," took advantage of his opportunities. That is why one who was not in any sense a creative genius was able to transform the entire course of contemporary criticism, and thus, directly or indirectly, to raise almost immeasurably the standard of popular culture. It were idle to attempt to decry his services. He was a teacher whose work ought not to be forgotten.

* George Ripley. By Octavius Brooks Frothingham. ("American Men of Letters.") Houghton, Mifflin & Co. $1.25.

THE TELEGRAPH IN WAR.*

MR. PLUM's history of the military telegraph is a novel contribution to the literature of the war, and, while the work cannot be classed with the more elaborate records of the Rebellion, the author frequently gives us a very lively commentary on its campaigns and the general drift of affairs. He throws an occasional ray of light on the difficulties of the field, and the men who played leading parts in the great conflict.

The Civil War found our Government with no organized corps of telegraphers, and it suffered accordingly. If there had been telegraphic communication with Patterson, as Mr. Plum plausibly suggests, the disaster of the first Bull Run might have been averted. American energy soon supplied the need; and, at the close of the war, perhaps no nation had ever so used the telegraph as we, and none had a better organized system. Mr. Plum, a specialist and an old army operator, is possibly inclined to overrate the services of the telegraph corps; but, after all, he makes out a strong case for its intelligence, devotion, versatility, and high usefulness. Not the least curious part of his narrative is an analysis and description of the secret cypher system used, specimens of which he gives and explains. Very ingenious and very confusing to an outsider, and carefully guarded in the hands of a few, it is to the credit of its originators and users that it was never betrayed nor deciphered by the Confederates, though their newspapers often printed captured despatches, and invited the public to explain them.

The telegraphers, taken from the civil lines, were at the best only decently paid, had no military rank or bounty, and, at the start, suffered from rebuff and jealousy on the part of the older arms of the service.

* The Military Telegraph During the Civil War in the United States. By William R. Plum, LL.B., of the Chicago bar. Two vols. Jansen, McClurg & Co. $5.00.

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Stanton, Lincoln, and General McClellan were their especial friends, however, and they won their own way by their own virtues and uses. But theirs was a checkered existence. Usually at headquarters, and holding alarming and cardinal secrets, yet sometimes sent to dine with the orderlies, and snubbed by military snobs, or bid do impossibilities; lying in a ditch with a cracker-box for an office, or living on the edge of malarial marshes for months together, exposed to guerillas by night and to the enemy at all times; close on the edge of battle, and even on the wrong side of the battle line; losing their way by night in a hostile country, and starving on roots and the barrenness of a devastated territory; constructing lines under hostile guns, and then watching and even fighting for them with the evil-disposed natives, who tore them down; harassed after a great battle by endless inquiries of Northern friends after the living and the dead — such was the vexed life of the telegraph corps; and, if Mr. Plum's narrative is to be trusted, as such they are to be accounted as among heroes and martyrs. Their life, on its dramatic side, appears in such passages as this:

The telegraphers were in a trap, but still they aimed at Manassas Junction. Bickford thought his chances better alone, so he took his own way. Travelling near a mile further, the rest saw Jackson's men just ahead of them, tearing up the road and destroying the telegraph; so the telegraphers fell back towards Strasburg in hot haste, only to discover another force of cavalry which had struck the road behind them. Winchester was now their *dernier ressort;* so, striking out that way, they had pushed on some five or six miles, and began to feel easier, and wonder if Bickford, who had betaken himself to the fields, did not wish he was with them, when, lo! Ashby and Flournoy's cavalry and artillery came thundering down the road — the Confederates every now and then making the woods ring with their fearful yells. Lamb, McIntosh, and Moore had just time to jump, unobserved, a stone fence along the roadside, where they lay exceeding close as the cavalry went tearing by. Night set in, and with it darkness. They were strangers in a strange, inhospitable land. They knew not which way to turn, so they followed their noses. A man who takes such a guide travels a weary way, and so they did, except when crawling on their stomachs most stealthily to evade the enemy's pickets. In this they were aided by his camp-fires. By-and-by, all weary and worn, tattered and torn, they reached some unoccupied negro quarters. Fatigued and hungry, they overslept. When they awakened, three men were standing near, but the muzzles of their guns were in bold *un*relief before the luckless trio. The boys awoke to a serious realization of misplaced confidence.

That is, they found themselves prisoners of war. After Gettysburg, two operators were sent seventeen miles north to open the railroad telegraph line to Baltimore and the War Department. They arrived about five o'clock in the morning to find the station doors fastened with great padlocks, and they broke open the windows with stones and entered. Whereupon the superintendent came running with fifteen or twenty men, and in a loud voice demanded their authority. Their credentials were satisfactory, and they went on. The Confederates had torn down the line to Gettysburg, and they began rebuilding it, using for the purpose scraps of stove-pipe and odd pieces of wire.

These were fastened to the necks of old bottles that were placed in the crotches of trees, where they held and insulated the line. Edwards started from Hanover with the builders, but, on reaching a small stream near Gettysburg, where a bridge had been burned, it was found that the wire had shrunk so that the two ends could not be brought together. In hunting about, Edwards discovered in the stream some old soda bottles and an iron rail. The latter was propped up so as to rest on the bottles, and the ends of the line connected with those of the rail. Thus was communication first established between Gettysburg and the North, after being cut by Stuart.

Mr. Plum's aim is a serious one, and looks to practical results. It is a plea for a recognition of the claims of the telegraph corps in the shape of justice and pensions. He tells us bitterly that Government does not even provide gravestones for the dead operators. He writes in his preface:

A large percentage of the members of the corps are in their graves. The past is to them beyond recall. It is to be hoped that these pages will at least preserve the story of their exploits, and, if perchance the powers in Washington are incited to devise some plan of recognition commensurate with the service, it would be a proud satisfaction for all concerned.

The author's literary style is unequal, and very far from perfect. It is not difficult for him to be epigrammatic, yet he is often turgid and bombastic. He sometimes uses mean words, as "effectuate," "wished to egress," and the like, and shows no great familiarity with military terminology. But his work has its use as a part of history that might, but for him, have been unwritten.

The book is illustrated with maps, and with portraits of operators who won distinction in the military service.

DANIEL MACMILLAN, BOOKSELLER.*

THIS is the story of a Scotch peasant-lad, born in poverty, deprived of all the ordinary educational advantages, not knowing a well day after his twentieth year, living, in his own words, "constantly and consciously eye to eye with Death," but who won an honorable position in a business where honors are won only by the diligent and worthy, and died at the age of forty-four, the founder of a great publishing house. Such a career is deserving of commemoration; and yet, if this were all, the reader might well ask why, a quarter of a century after its close, the world should be asked to listen to its history. Other men have risen from poverty and obscurity to wealth and distinction. There must needs be something more; and in the story of Daniel Macmillan's life we find the element of interest in the man himself — in a personal character of a noble type, in heroic devotion to duty, and in his lofty ideal of the work to which he had set his hand. No man, writes Mr. Hughes —

no man who ever sold books for a livelihood was more conscious of a vocation; more impressed with the dignity of his craft, and of its value to humanity; more anxious that it should suffer no shame or diminution through him.

It is not too much to say that this ideal was with him from his youth up. We find him, when a mere child, under the inspiration of an unquenchable thirst for knowledge, a voracious reader, obliged to content himself with such learning as he could pick up from the common school, or from his elder brother the schoolmaster; apprenticed at the age of eleven to a provincial bookseller and binder at a weekly stipend of one shilling and sixpence; passing a period of hard work at Glasgow, ruining his health by extreme devotion to his employer's interests; going thence to a university bookseller in Cambridge, writing at the end of his first year that he knows "about every book in the shop, and is master of the trade;" and, ten years later, setting up in business with his brother Alexander, and becoming one of the acknowledged influences of the university in the direction of culture and right living. Even when a clerk of twenty, he had made many friends among the rising men who frequented the place, and who often passed the proprietor's desk to talk over books and purchases with the earnest young Scotchman. When he became the head of an establishment of his own, this acquaintance broadened until it included some of the notable names of the time. As the friend of Archdeacon Hare, to whose generosity he owed much; as the publisher of Maurice at a time when to declare one's self an ally of the author of *The Kingdom of Christ* was to share the opprobrious attacks upon that now honored thinker; as the publisher of Kingsley; and as the friend of many who, like Mr. Furnivall, have spoken of him as "the man who taught us to think, to read books that made us think, and opened our minds" — Daniel Macmillan is still remembered and his influence is still felt.

There is one aspect of Daniel Macmillan's character which must not be overlooked; indeed, it was so vital a part of the man that his life could not be properly estimated without it. The devout, enlightened, Christian faith and creed, which he developed out of the narrow Scotch Calvinism in which he was bred, so inspired all his words and acts, so deeply interfused all that he did, that one finds it in all his letters as a constant principle, a continual incentive to righteousness. To a nephew he wrote, a year or two before his death:

"I remember having it made clear to me that if one were to be very good, one would get on well and rise to riches and distinction. My answer was, '*Why, then, morality and religion in your view is simply making a good speculation.*' And when I came to examine the matter for myself, I did not find that the best and noblest people were the most successful in these matters. I saw at home my own father, than whom a nobler and more godly man never trod this earth, broken down with toil and care and ill-health, and sent to his grave soon after he was my age. Then

* Memoir of Daniel Macmillan. By Thomas Hughes, Q C. Macmillan & Co. $1.50.

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my mother, who was a saint, if ever there was one, worn out long before her time, and full of cares and anxieties about others. Then my brothers Malcolm and William, just the same. So it seemed to me that the 'getting on' was not the true motive to a noble and godly life. It struck me that being noble and gentle, and just and true, and meek and lowly of heart, and kind and generous, and pure of heart and life and speech, were in themselves far greater things than riches or high position could purchase."

This passage, taken at random, will serve better than any general comments as a key to the man's personality. Mr. Hughes has done his work well and unobtrusively. The book is one that will bear reading many times.

SCOTT'S CONSTITUTIONAL LIBERTY.*

MR. SCOTT'S monograph possesses freshness and brilliancy of treatment, and is evidently the fruit of substantial scholarship and thorough research at first hand. There was room for such a work. We have a number of profound treatises on our Constitution and Civil Government — such as those of Story, Von Holst, and Richard Frothingham; but Mr. Scott is the first to attempt to tell the whole story in a popular style. The field embraced in the treatise stretches from the Reformation to our Declaration of Independence, and is divided by the author into a "Trilogy of Eras," styled the Era of Constitutional Development in England, of State Development in America, and of Constitutional Development in America. In correspondence with this trilogy of eras, the work has a triple division. In Part I the great democratic movement in England in the 17th century is sketched in a few bold and vigorous strokes. "The Six Sources to which Mr. Burke attributed the fierceness of American Liberty" form the key-note or text of Part II. These sources are: Descent; Colonial Forms of Government; Religion in the Northern Provinces, Manners in the Southern; Education; and Remoteness of Situation — to which Mr. Scott adds the Political and the Commercial Relations of the Colonies to the Mother-country. All of these topics, as they bear upon the building-up of tribal or State institutions, are elaborately discussed. In Part III, the author passes to a rapid and spirited review of the immediate causes of the American Revolution. The seven appendices consist of various acts and statutes, and citations illustrative of the text.

The author's chief defect is his lack of synthetic grasp, or the generalizing faculty. In the preface he states that no pretense to original historical research is made, and that the book is a philosophical analysis of causes. But one soon sees that one is given but a modicum of philosophy, and a great deal of history *réchauffé*. Where we should have had firm generalizations and synthetic reviews, with summaries, we have only a few nerveless remarks weltering amid a sea of facts. This absence of a pronounced anatomy is a very serious defect in a professedly analytical work. The richness of the material, however, forms some compensation for negligent method. Striking instances of slovenliness of plan are furnished by the use made in Chapter II of Burke's "Six Capital Sources" of the fierceness of American liberty, and, in Chapter VII, of John Adams's "New England's Five Advantages." In the former case, the reader is considerably puzzled to see what relation the Six Sources have to State Development; and it is only after seven chapters, or 150 pages, have been read, that the author, as if by accident, remarks that the reader has doubtless observed that the discussion of the six sources "has really embraced the development of those race or tribal qualities essential to the existence of defiant and aggressive liberty among free peoples." Now, in all probability the reader has not clearly seen this, and it was the business of the author to have frequently reminded him of it. Moreover, since so much prominence is given to Burke, it is difficult to see why the author did not give, in brief epitome, Burke's own explanation of each of his six causes or sources — especially since, in the case of two of those causes, Mr. Scott has departed wholly from Burke's line of thought. The English statesman says that one of the causes of the fierceness of American liberty was descent; and he devotes a page and a half to explaining that he means by this that an Englishman by blood will never consent to be taxed without representation. Here was evidently a capital opportunity for Mr. Scott to give one of his fine, condensed periods by epitomizing Hallam's account of the long and romantic struggle of the English Commons against the usurpations of the Crown. But, instead of this, he simply wonders whether Burke meant, by descent, purity of tribal blood. In Chapter VII, too, where education, another of Burke's "sources," is used as a cue, we get no hint of the fact that Burke meant, by education, solely legal education. On the contrary, the author, in the chapter just mentioned, unceremoniously abandons his Burke, and appeals to John Adams's "New England's Five Advantages," which bear him safely through the discussion of the topic — leaving the reader confused rather than enlightened.

In Chapter I, there is an excellent comparison of Greek and Roman with modern colonies: English colonies resemble those of the Greeks, in the possession of autonomy, or independent organic life; while French colonies are like those of the Romans — mere duplications of the mother-city. The author's sketch of Quakerism is not nearly so incisive and clear as that of Bancroft. The chapter on Philadelphia, on the other hand, presents an admirable picture of that metropolis of the colonies.

Mr. Scott, in his preface, states that the commercial relations of the colonies to the mother-country and to each other are by him for the first time set forth "in our literature as a cause of Revolution." This is not exactly true, and the context shows that he does not mean to say precisely this. He should have said that now, for the first time in American historical literature, is presented a thorough study of the Navigation Acts, or Acts of Trade, as the *starting point or opening wedge* for the subsequent actual and immediate causes of the Revolution, which causes were exactions of revenue by direct taxation. Mr. Bancroft has only a single sentence on this subject. After having given several pages to the Acts of Trade, he says: "The Navigation Act contained a pledge of the ultimate independence of America." The Navigation Act, by forbidding the colonies to engage in the ocean carrying-trade, unless duties were paid to Great Britain, led that country to regard the colonies as mere commercial appendages, feeders to her carrying-trade, consumers of her manufactures, and factories for the distribution of her capital. Thus the Acts became the remote or original causes of Revolution; and Mr. Scott's careful examination of them is, as he says, the filling-up of a remarkable hiatus in our literature. Out of the gigantic monopoly produced by the Acts of Trade sprang modern Political Economy, and the two schools of Free Trade and Protection. Our author gives full digests of the colonial theories of the early economists (Sir Josiah Child, Joshua Gee, and John Ashley), and shows how the influence of their books encouraged and hastened the insane acts of the English Parliament toward the final rupture with America.

Mr. Scott's style is good in the main, although at times somewhat too rhetorical. The phraseology is often cumbersome, and solecisms in construction are frequent. The cardinal defect, however, is diffusiveness and repetition. But the book, as we have said, ought to serve a useful purpose. It is provided with an excellent index, which affords a ready key to a rich treasury of facts.

* The Development of Constitutional Liberty in the English Colonies of America. By Eben Greenough Scott. G. P. Putnam's Sons. $2.50.

FECHTER.*

IF it were not for one defect, Miss Field's life of Fechter would be a model for all biographers. It is brief; it is incisive in criticism without being obtrusive; it is admirably written; it sparkles with wit and humor and timely anecdote; and it presents the professional career of its subject with proper perspective. But of Fechter the man it tells us too little. It errs on the side of kindliness. Miss Field, like every one else who came into personal contact with

* Charles Albert Fechter. By Kate Field. ("American Actor Series.") James R. Osgood & Co. $1.25.

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Fechter, experienced the effects of his abominable temper, and, in her desire to set down naught in malice, she has plainly gone to the other extreme, and extenuated the cardinal vices of what was undoubtedly a great but sadly warped nature. It is not often that a biography is at fault through excess of brilliancy, but possibly Miss Field's anxiety to be entertaining has had something to do with a smoothing-down of angularities, which is too undisguised to be unnoticed. The author may of course say that she has thereby attained her end. She has asked her readers to take certain things for granted. But the biographer's duty is to slur over no essentail detail; and that Fechter's ill-temper was a very essentail detail in his make-up, no one who knew anything of him can deny. Still, Miss Field, as we have said, has written a most agreeable book—a book that was worth writing, and that will have permanent value.

Of the main facts in Fechter's early life, of his Italian-German-French lineage, of the artistic proclivities of his mother and the dramatic ability of his father, of his early devotion to the theater and to Shakespeare, all the world knows. In 1836, Fechter's father, who had settled in London shortly before the birth of Charles in 1824, migrated permanently to Paris; and there the boy was sent for a time to school, but afterwards returned home to assist in supporting the family, "assisting his father in making bronzes and candelabras, studying French with Hersant his drawing-master, reading the classics, and dreaming of the theater, which he frequented with the constancy of a passionate lover." At the age of sixteen he had fought his first and only duel, and had made his début at the Salle Molière in an amateur performance as the *jeune premier* in Dumas' "Le Mari de la Veuve," winning thereby the generous commendation of Scribe, and of St. Aulaire, Rachel's first teacher. In January, 1841, young Fechter found himself a member of a troupe bound for Florence:

To dream of acting and to act are sadly different, as *le jeune premier* soon found to his cost. Starting with a modest wardrobe, he made the mournful discovery that his requirements greatly exceeded his possessions, and straightway developed latent abilities in tailoring and boot-making. Fechter not only made his own dresses, but cut those of actors as impecunious as himself. But top-boots—what should he do for these very expensive and very necessary articles? The question was father to the answer. Is not genius ever equal to an emergency? What should he do for top-boots? Why, invent them, of course! So out of thin oil-cloth Fechter manufactured a pair of boots of so stylish a cut and perfect a fit as to be the envy of his associates. Love-making in those top-boots must have possessed a double fascination. It could not have been bootless. Ah, and there was that crowning glory of man, a hat! Silk hats are a poor man's natural enemy; yet a lover without a good-looking hat is about as impossible as a pretty woman without a head of hair. But had not Fechter an old hat? What could be easier than to wet it whenever necessary and make it shine like the rising sun? Those home-made clothes, those ingenious boots, and that deceitful hat carried Fechter through his season in Italy.

The season was a failure, and Fechter returned penniless to his parents. "No more theater," said the father; "I want you to be a sculptor." Making a duty of necessity, Charles acquiesced, becoming a student at the Beaux Arts, where he worked every night, after spending his days over the bronzes in his father's studio. But the ruling passion could not be repressed, and in the same year he entered the Conservatoire as a candidate for the Théâtre Français. Fechter was then "a very thin, very long, and sentimentally delicate youth." Professor Provost, who received him first, told him he was consumptive and could never be an actor.

Conscious of power, and by no means persuaded that the gods loved him sufficiently to mark him for an early death, Fechter ran the gauntlet of the entire Conservatoire Michelot was his next critic. "Eh bien! what will you recite?" "I am up in *Séide* of Voltaire's 'Mahomet.'" "That will do very well. Allons." Sitting up after the manner of orchestral conductors, Michelot made an imaginary baton of his right arm and began to beat time as if the performance were operatic, and the youth before him a tenor about to sing his first romanza. This was too much for Fechter, whose eyes and ears were of the quickest, whose sense of humor was most acute, and whose audacity was almost unparalleled in the annals of the stage. Acting upon the impulse of the moment, he carried out Michelot's suggestion, rushed forward with operatic gesticulation, sang Voltaire's hexameters, and turned heavy tragedy into laughable burlesque. The effect upon Michelot can be more readily imagined than described.

With Samson he fared a little better, and from Beauvallet he gained the doubtful compliment that he was "quite as bad as any of those at the Théâtre Français." Disgusted and disheartened, Fechter returned to his modeling, and in 1844 was among the competitors for the grand medal and the five years' course in Rome—his subject, a bas-relief of the Good Samaritan. Meanwhile a brother-in-law, with faith in Fechter's dramatic genius, had put up his name among the applicants for débuts at the Théâtre Français. Summoned to a test-rehearsal, he went through the designated parts.

Three months passed by, and, hearing nothing from the Théâtre Français, Fechter was again about to abandon the idea of acting, when a dragoon knocked at his door, and placed two official documents in his hands. The first announced the award by the Académie des Beaux Arts of the first grand medal; the second contained a call for Fechter's début at the Théâtre Français! No wonder that the youth of nineteen had an *accès de joie* at this embarrassment of riches. No wonder that Fechter *père* well-nigh danced with delight.

The prize had been won; would he go? "No, I cannot," said the son.

"You must," replied the father.

"It is impossible," answered the son. "My heart is wedded to the theatre."

The distress of Fechter *père* at this decision caused young Hotspur to relent so far as to offer to risk his future on a fencing-match with his father, the winner to decide whether it should be Rome or the stage.

"No, no," said his father, "I'll do no fencing, for at that you must surely win."

"Well, then, we'll toss up; heads I win, tails you lose."

To this the father consented. *Heads won*, and in December, 1844, Fechter made his début.

The rôle was *Séide*, and Rebecca Félix, Rachel's sister, played the part of *Palmire*. With this performance Fechter leaped into fame, and the story of his career, notwithstanding the jealousies of which he was the subject, notwithstanding the evil results of his suspicious nature, notwithstanding the hostility of the great Janin, was thereafter, in the main, a record of successes. Through these the space at our command will not permit us to follow him. Miss Field tells the story with discrimination, and even the lamentable episode of the Globe Theater receives at her hands most sympathetic treatment. The analysis of Fechter's *Hamlet* is in many respects a masterly review—an exposition that goes below methods to reasons, and presents in graphic vein not alone the most prominent points in that interpretation. Nor are the critiques of this actor's *Claude* and other parts wanting in picturesque description; that of *Monte Cristo* is particularly vivid. Notices of the London press serve further in formulating a conception of Fechter's genius. The "recollections," by Edmund Yates, Herman Vezin, and Wilkie Collins, have very unequal value. Mr. Collins's sketch is an affectionate tribute, with some personal revelations. It contains one sentence that sums up the darker side of the story: "The curse of an ungovernable temper was the curse of Fechter's life."

MRS. KEMBLE'S REMINISCENCES.*

FORTUNATELY Mrs. Kemble is an entertaining writer; if she were otherwise, the extended scale of her autobiography might be the subject of adverse criticism. Including the American *Journal*, and *Residence on a Georgia Plantation*, with the *Records of a Girlhood*, we have had already something like a thousand pages of personal recollections and correspondence. Now come *Records of Later Life*, filling in this edition a stout octavo of over six hundred and fifty pages; and evidently there is more to follow, for the volume before us ends with 1848. However, we may say with Mr. Matthew Arnold and the Greeks, "Give us a good thing three times over," and not quarrel with a pleasant writer because she provides a more than sumptuous repast.

The *Records of Later Life* are made up almost entirely of letters written to Mrs. Jameson, Lady Dacre, and other intimate friends, with sundry interpolated notes of racy reminiscences. It may be said at once that the picture of American life is not a pleasant one. It reminds us too forcibly of Dickens's observations. In 1834 Mrs. Kemble had married, and was living at "Butler Place," about six miles out of Philadelphia, with which it was connected (or dis-connected!) by a "hideous and execrable turnpike road, without shade, and aridly detestable in the glare, heat, and dust of sum-

* Records of Later Life. By Frances Anne Kemble. Henry Holt & Co. $2.50.

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mer, and almost dangerously impassable in winter." The house "was in no respect superior to a second-rate farm-house in England," and the new mistress soon saw all her "busy visions" for improvements vanishing in thin smoke. When she found that cultivating the garden was impossible, Mrs. Kemble turned her attention to the cultivation of her neighbors' good-will, but with no better success. One can imagine the "contemptuous amazement" excited in a free and enlightened American community, with its district school, at the proposition of this "odd" young Englishwoman "to teach the little children of my gardener and farmer, and as many of the village children as liked to join them, to read and write." Disappointed, but not disheartened, a final appeal was made to patriotism. The 4th of July came, "a feast and rejoicing" was prepared, and all the farm-people invited. But the beer and wine were left untouched, as "objects of moral reprobation;" while one old Quaker farmer went so far as to express his opinion that it was "a shame and a pity to waste such a fine day for work in doing nothing." After further discovering that there were no poor to visit, Mrs. Kemble reluctantly gave up her fond dreams of playing the part of beneficent lady of the manor, and devoted herself to the *Housekeeper's Manual* with exemplary fortitude. "I have no friends, no intimates, and no society," she writes two years later, turning to thoughts of what could be done for the slaves owned by her husband's family. Her first impressions of the South and of plantation life, which are recorded in letters from 1838 to 1840, will be read with interest in connection with her Georgia journal. The narrative of travel and of social observations is distressing enough; and one cannot easily withhold sympathy with a refined and cultivated woman plunged into such an environment. It is a gloomy picture of an era in American history which we shall all be glad to forget.

The scene is changed to England, and many celebrated personages appear. Holland House and Lady Holland, Sydney Smith and Rogers, Mrs. Grote and Macaulay, Mlle. d'Este and Fanny Ellsler, are subjects of piquant anecdote. Mrs. Kemble first saw Lady Holland at a dinner at Rogers's, where she

> drank out of her neighbor's [Sydney Smith's] glass, and otherwise behaved herself with the fantastic, despotic impropriety in which she frequently indulged, and which might have been tolerated in a spoilt beauty of eighteen, but was hardly becoming in a woman of her age and "personal appearance."

Mrs. Kemble might well express amazement that a person of this sort should be permitted to pose as a social autocrat; but, as Lady Tankerville said, "it was such a pleasant 'ouse!" and her husband's popularity enforced toleration. Of Sydney Smith, Mrs. Kemble has many pleasing recollections:

> The special and reportable sallies of Sydney Smith have been, of course, often repeated, but the fanciful fun and inexhaustible humorous drollery of his conversation among his intimates can never be adequately rendered, or reproduced. He bubbled over with mirth, of which his own enjoyment formed an irresistible element; he shook as his eyes glistened at his own ludicrous ideas, as they dawned upon his brain; and it would be impossible to convey the faintest idea of the genial humor of his habitual talk by merely repeating separate witticisms and repartees.

We have a glimpse of Sydney Smith's "dissimilar son," a great devotee of the turf, and familiarly known as the Assassin. On one occasion he was placed by the Archbishop of York at dinner, and, after casting about for an appropriate subject of conversation, uttered the complacent query: "Pray, my lord, how long do you think it took Nebuchadnezzar to get into condition again after his turn-out at grass?" Of Rogers, Mrs. Kemble says, "he certainly had the kindest heart and unkindest tongue of any one I ever knew:"

> His benefits remind me of a comical story my dear friend Harness once told me, of a poor woman at whose lamentations over her various hardships one of his curates was remonstrating. "Oh, come, come, now, my good woman, you must allow that Providence has been, upon the whole, very good to you." "So He 'ave, sir; so He 'ave, mostly. I don't deny it; but I sometimes think He 'ave taken it out in corns." I think Rogers took out his benevolence, in some directions, in the corns he inflicted, or, at any rate, trod upon in others.

Mrs. Kemble draws a most amusing sketch of Mrs. Grote—"Grota," as Sydney Smith was wont to call that remarkable person, professing, moreover, a cordial liking for both her and her husband: "I like him, he is so ladylike; and I like her, she's such a perfect gentleman"—in which remark he was forestalled, Mrs. Kemble tells us, by Mrs. Chorley, "the meekest and gentlest of human beings," who inquired of her son at an evening party: "Henry, my dear, who is the gentleman in the white muslin gown?" Mrs. Kemble compares her to "Trelawny in petticoats;" and speaks of her singular passion for discordant colors:

> The first time I ever saw her she was dressed in a bright brimstone-colored silk gown, made so short as to show her feet and ankles, having on her head a white satin hat, with a forest of white feathers; and I remember her standing with her feet wide apart and her arms akimbo, in this costume, before me, and challenging me upon some political question, by which, and her appearance, I was much astonished and a little frightened.

At Burnham Beeches she was a

> portentous female figure who, with a stick in her hand, a man's hat on her head, and a coachman's box-coat of drab cloth with manifold capes over her petticoats . . . stalked about the house and grounds, alternately superintending various matters of the domestic economy, and discussing, with equal knowledge and discrimination, questions of musical criticism and taste.

Macaulay, Mrs. Kemble saw at Bowood, "always in the same position on the hearth-rug, always talking, always answering everybody's questions about everything:"

> As one approached the room, the loud, even, declamatory sound of his voice made itself heard like the uninterrupted flow of a fountain. He stood there from morning till evening, like a knight in the lists, challenging and accepting the challenge of all comers. There never was such a speech-"power," and, as the volume of his voice was full and sonorous, he had immense advantages in sound as well as sense over his adversaries.

After which, it is easy to sympathize with Sydney Smith's dream during a severe illness. Asked what sort of a night he had passed, the reply was: "Oh, horrid, horrid, my dear fellow! I dreamt I was chained to a rock, and being talked to death by Harriet Martineau and Macaulay." With which quotation we must take our leave of Mrs. Kemble's entertaining book. This American edition, by the way, is superior to the clumsy three-volume form in which the work appears in London, not only in compactness, but by reason of an excellent index.

The State in Relation to Labour. By W. Stanley Jevons. [Macmillan & Co. $1.00.]

Since this volume in the "English Citizen Series" was published, its gifted author has been taken from us by a sad accident, leaving his last work, *Investigations in Currency*, still in the press. Though the series is especially adapted to English readers, this particular volume is of general interest, and deals with the question how far and on what principle the state may interfere with labor, either on behalf of the laborer or of the public. Prof. Jevons sensibly concludes that legislation of this character is almost purely a matter of circumstance, to be guided by what is found in experience to promote the greatest good of the greatest number; and that abstract notions, such as the liberty of the individual, are not to stand in the way. On these grounds he advocates, for instance, restrictions upon the employment of married women, whose children may suffer by such employment; and, on behalf of the public, the punishment as for a conspiracy of such strikes as leave the public deprived of light, fuel, or any other prime necessary. Many other phases of labor legislation are discussed, with a view to finding in what manner the law can accomplish the most desirable results in the most practical way.

The System of Mental Philosophy. By Asa Mahan, D.D., LL.D. [S. C. Griggs & Co. $1.50.]

The object of Dr. Mahan's treatise is to furnish "a *complete* system of Mental Science" for class instruction in colleges, academies, and high schools. Condemning the treatises in use as too narrow in scope and too broad in detail, the author would supplement the study of the intellect by the philosophy of the sensibilities and the will. In order and arrangement, the book is clear and logical. Distinctions are for the most part finely drawn, and terms are well defined. But the style is weakened by repetition and marred by dogmatism; while the criticisms passed upon other philosophers and their schools are not always just, modest, or intelligent. Indeed, excessive dogmatism, and its natural attendant an entire lack of intellectual modesty, are the chief defects of the book, defects well illustrated by the title which the author gives to his own work—*The* System of Mental Philosophy.

—Prof. Menendez Pelayo, of Madrid, has published a new translation into Spanish of the *Odes* of Horace.

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The Literary World.

BOSTON, SEPTEMBER 23, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

The critic is a literary educator, a professor of literature with a class which embraces the entire reading community. He is to instruct if he can; he is to judge fairly and to "give his own to each;" but his main business is to stimulate the minds of people, to conduct a live conversation with the public concerning the books they are reading.—E. S. NADAL'S *Essays at Home and Elsewhere.*

THE FUTURE OF LITERATURE.

IN the face of Professor Morley's assertion that the times are ripe for the advent of a great literary genius, comes the opinion of a brilliant French critic, M. Renan, that literature has had its day, and that a hundred years from now everybody will be studying the natural sciences. Critical and historical studies, all that is worthy of the name of pure letters, are, it would seem, irretrievably doomed. Man in the future is to devote himself to the accumulation of facts. The world is to be *désillusioné*. No one will listen to the poet who sings of love and nature, unless he bases his rhymes on physiology and the chemistry of change. That this view is popular with a large class of inteligent people, there can be no doubt. In anticipation of the golden era of materialism, institutions of learning are founded to exclude "mere literary instruction and education."

A leading English journal does not hesitate to say that, a century hence, not the production alone, but even the reading, of *belles-lettres*, will be confined to a few eccentrics. Posterity will then turn to Darwin or Huxley as we turn to Homer or Shakespeare. To this view it is not strange that Mr. Matthew Arnold, a representative man of letters, should enter his protest; and his Cambridge lecture on "Literature and Science" so thoroughly disposes of all idle prophecies of the sort mentioned, that we need offer no excuse for stating the substance of it. Mr. Arnold, with instinctive iteration, relies upon his well-known definition of culture, "to know the best that has been thought and said in the world," further qualified to include "what in modern times has been thought and said by the great observers of nature." And, in support of this theory, an appeal is made to the constitution of human nature itself—to that universal tendency toward coördination, that disposition to generalize, which is innate, comprehensive; and which, instead of degenerating, is developed more and more with the advancement of culture.

Following our instinct for intellect and knowledge, we acquire pieces of knowledge; and presently, in the generality of men, there arises the desire to relate these pieces of knowledge to our sense for conduct, to our sense for beauty, and there is weariness and dissatisfaction if the desire is balked. Now in this desire lies, I think, the strength of that hold which letters have upon us.

Is it possible to believe that this desire, this longing for emotional activity, will be permitted to die? Where one man is impressed with Professor Huxley's assertions that "the world is not subordinated to man's uses," and that "nature is the expression of a definite order with which nothing interferes"—where one man is satisfied with these, or with the observations that lead to their formulation, will not thousands be moved by the poet's picture?

> The cloud-capp'd towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve,
> And, like this unsubstantial pageant faded,
> Leave not a rack behind.

For ourselves, we prefer to believe that, in the future as in the past, Poetry shall forestall Science; that, to paraphrase the characterization of Emerson's works by a scientist whose ardor for facts has not overcome his sense of beauty and order, it shall be in time to come the mission of Literature "to take her brother Science by the hand, and cheer him with immortal laughter."

Trelawny, Shelley, and Byron.

We continue our selections from extracts from the diary of Mr. W. M. Rossetti relating to interviews with the late Captain Trelawny. They are printed in the *Athenæum* of July 29:

February 20 (1872). I called again on Trelawny. He says that Shelley had an uncommon faculty for abstracting himself from anything going on about him in which he took no interest. If he met thoroughly stupid, commonplace persons, this faculty came into play: in miscellaneous company he would get into talk with such people as he felt disposed towards, of which he would judge mostly by the look of the face. He was a good judge of character. His voice was not to be called disagreeable; in the high notes it was somewhat unpleasant, but he generally spoke in a low tone, very earnest and distinct. Trelawny does not recollect his ever saying anything funny: he "never laughed." (This, I suppose, is not *literally* true.) . . .

February 27. In the evening I called again on Trelawny. . . . To my intense satisfaction, he gave me a little piece (not before seen by me) of Shelley's skull, taken from the brow. It is wholly blackened—not, like the jawbone, whitened—by the fire. He has two such bits of jawbone, and three (at least) of the skull, including this one now in my possession. I must consider how best to preserve it. I inquired whether he has any of Shelley's hair. Answer—No, the scalp having, with the hair, been all eaten off the corpse when recovered: this point, I think, has never yet been notified. Shelley, Trelawny says, was not good at reciting poetry (this, however, I have seen stated contrariwise in some other authority); nor yet Byron, whose voice was full and melodious, but he had an affected twang in reciting, probably acquired at Harrow. Trelawny possesses the velvet cap—blue, now much faded—which Byron wore for about the last three years of his life, he making little use of a hat. Byron's head is known to have been small, Shelley's still more so. Byron's went up sloping to the apex. The shape of Shelley's could not be discerned owing to the thick growth of his hair. Byron's last words to Trelawny as they parted after landing in Greece were, "Now, Trelawny, it depends on what you do whether I put you into the next canto of 'Childe Harold' or into the next of 'Don Juan.'" A capital anecdotic touch this: it appears, but not identical in terms, in Trelawny's book. Byron projected, after leaving Greece, going to Naples, and there writing a fifth canto of 'Harold.' As to 'Don Juan,' he had no fixed plan, but would have continued it indefinitely—"as long as Murray pays 1,000*l.* a canto," he said to Trelawny. He enjoined Trelawny, in the event of his death, to have him buried in a desert islet near Maina—"don't treat me as you did Shelley"; and showed him the islet in the course of the voyage, saying it was the one he had had in view in 'The Corsair.' However, Trelawny did not find an opportunity of complying with this request. Byron had no religion at all, though a goodish deal of superstition; had *not* (as has been said) any superstition as to ill luck on Fridays. Shelley had no superstition of any kind whatever. . . . Byron was in a marked and extreme degree indifferent to ruins. He said on one occasion of an introduction proposed by Trelawny, that he wished to know no men under thirty nor women beyond it. Was to some extent jealous of Shelley's genius; had been startled at the evidence of dramatic power in 'The Cenci.' Trelawny says positively that 'Epipsychidion' was printed in Italy, in a version of Italian poetry written by Shelley himself for Emilia Viviani to read. I think he says that he personally saw it; scarcely gather whether or not he implies that this Italian-printed book contained the English poem along with the Italian, but I suppose he does imply this; at any rate, he is very decided as to the Italian version. This is an entirely new point in the history of Shelley's poems. . . . . Shelley never walked out with his wife while Trelawny knew them: he was out almost all day, and would sleep under a tree or the like when he felt inclined. Dreamed much. He retained the habit of lying down before the hearth (recorded by Hogg), and often sat on the floor as readily as on a chair. Had no longer the habit (which Hogg speaks of) of propelling pellets of bread, nor that of launching paper boats, though he did this once at Trelawny's request. He would gaze a great deal at falling autumn leaves, or leaves drifting on a stream. Fear was positively unknown to Shelley (This Trelawny has said to me more than once.) The "Madam, I never saw Fear," was just a phrase in Nelson's mouth, but would have been strictly true of Shelley. . . .

March 13. I went to Trelawny's for the purpose more particularly of meeting Mrs. Hogg (Mrs. Williams). She entered readily and kindly into talk with me on any Shelleyan subject I started, though she did not continue of her own accord to dilate on such matters. Has never revisited Italy since 1822, the year of Shelley's and her husband's death. Shelley, she says, could not be called handsome or beautiful, though the character of his face was so remarkable for ideality and expression; his voice decidedly disagreeable. She was cognizant of his suffering from spasms, but not in any very frequent or alarming degree. Has heard him read passages from 'Prometheus Unbound' and from others of his poems; yet he did not make an ordinary practice of this. She related to me unsought the same anecdote which Trelawny has told me ere now—about Shelley's going out in a boat with her and her children, and suddenly asking her whether she and himself should forthwith try "the great unknown." She replied (as she tells me, for I think Trelawny gives greater detail), "Hadn't we better land the children first?" which was conceded. After this she did not again venture out on the water with Shelley. She thinks Shelley might have returned to England at some time or other had his life been prolonged; but he had no direct intention of doing so as long as she knew him. A portrait of Shelley which Mrs. Hogg possesses is, according to Trelawny, the one that Clint executed after a drawing done by Lieut. Williams. . . .

April 22 (1873). I called on Trelawny. . . . Shelley, when he was alone, or supposed himself so, would sometimes recite passages of his own poetry; would, especially when out in the country, recite poems then in course of composition, so as to try on his own ear the effect of the metre and diction; was extremely fastidious as to diction, thinking that there would be always some best word or phrase of all discoverable for any particular passage, and that the fashioning of the verses ought not to be given up until this was attained. Trelawny again told me (what he has said more than once) that Shelley cared nothing about children; once, in Trelawny's presence, Shelley stepped over his own child

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Percy, near the threshold of the house, without observing that it *was* Percy till the nurse told him. On that occasion Trelawny made a jocular remark about "a wise man who knows his own children," when Shelley rejoined, "A *wise* man wouldn't have any." Trelawny also reiterates a denial (so far as his own observation and belief extend) of the statement—made by Medwin, if I recollect aright—that Shelley was short-sighted. He confesses to having a considerable sneaking kindness for Louis Napoleon, to which the Italian war of liberation powerfully conduces; he thinks, however, that he wanted resolution. Knew something of him in England. Trelawny showed me a book of Reminiscences by Villemessant recently published. Here some mention is made of Trelawny, as he was known in Paris at one period of his life; and, among other instances of his extraordinary strength, it is stated that he would take three "noisettes," each between one several pair of fingers, and would then close his fingers together and shatter the nuts. Trelawny tells me this is true. He spoke of the fine form (which he has often mentioned) of Shelley's legs, and how "finished" his hands and feet were. I asked whether a cast of the hand had ever been taken. No—nobody ever paid any attention of that sort to Shelley. Trelawny had tried hard to get Eastlake, then in Italy, to paint Shelley's portrait, but couldn't rouse his interest in the matter. Eastlake had evidently no sort of idea that Shelley would ever be regarded as illustrious.

SOME DAYS IN LONDON.

LONDON is so vast and so various; it opens out so unexpectedly in such a multiplicity of directions; it has so many nerve-centers, arteries, and muscular activities, that one might as well attempt to see Europe in a month as London in a week. And if it be impossible—as it surely is—to see London in anything like a week, it is as certainly impossible to say anything adequate about it in a single letter here. I can only touch with my pen—as I did with my eyes—a few points among the many.

Of course I spent a morning at the British Museum; but a long morning barely suffices even to walk through that world of wonders. I was fortunate however in my guidance, and through that in my introduction to many of the celebrities, human and otherwise, of this immense treasure-house; and probably did as well with the few hours at my disposal as any one could. Mr. Reginald Stuart Poole, in his cabinet of the coins of all nations and all ages; Mr. C. F. Keary, his assistant, well known in America by his excellent archæological studies republished by the Scribners; Mr. Newton, the learned custodian of the priceless collection of gems; and Mr. Fagan, presiding over the print-room, where they think nothing of showing one such a marvel as Albrecht Durer's own portfolio of off-hand sketches with pen and pencil—these are among my more immediate personal recollections. The great central reading-room, with its radiating avenues of desks, and its lynx-eyed superintendent mounted commandingly in the center; the countless shelves or stacks for books in the newly-constructed book-rooms; the fine bindings and rare contents of the Grenville Library; the endless vistas of slabs, monuments, bas-reliefs, inscriptions, etc., etc., in the Egyptian and Assyrian apartments; and the collections in every department of natural history; together with other departments and collections which I did not so much as see the outside of—combine all to make up a mass of curiosities, trophies, and treasures, which it staggers one's mind merely to think of.

The natural history collections seemed to me out of place in what has come to be essentially a literary and historical museum; and it was rather a relief, even to a stranger, to learn that they are presently to be transferred to Kensington. The South Kensington Museum is another marvel, second only to the British Museum in extent, lapping over upon it at one or two points—as under the head of gems, for example—and infinitely rich in all conceivable examples and illustrations of the fine arts, particularly architecture, sculpture, terra-cottas, needle-work, and metal-work. The very building, though at present but a beginning, is a masterpiece of fitness and beauty for its purpose; and when completed and filled, as it is certain to be some day, it will be one of the wonders of the world. A day spent now simply in wandering through its elegant halls, crowded as they are with mosaics, marbles, paintings, jewels, casts, and frescoes, affords a succession of rare delights to the cultivated sense. The room containing the John Forster collection of MSS., including most of the original manuscripts of Dickens's works, will not be overlooked.

In the course of a morning's visit to the Kew Gardens, I visited Miss North's collection of botanical paintings, newly housed in a gallery of her own construction and gift, to which allusion was made some time since by an English correspondent of these columns. The gallery, though small, is a very admirable structure, in the form and style of a Grecian temple; and its walls are completely covered by the panels on which Miss North's flower-pictures, many hundreds in number, are painted. These paintings have been done from natural objects in all parts of the world, and are a monument of patient and industrious devotion. Miss North, at the time of my visit, was on the eve of departure for South Africa, Madagascar, and remoter islands of the Pacific, for the further prosecution of her favorite work.

The "season" was just over as I reached London, and the smoke of the dying candles, as somebody expressively put it, was all that was left; but I had the pleasure notwithstanding of meeting a number of notable people at a quiet little afternoon reception at the West End. The immediate occasion was the presence of a young Scotch singer of fine gifts, who is likely to make a famous *début* next season perhaps, in London opera, and who made a twilight hour very pleasant by her powerful rendering of several Italian arias, with a mingling of Scotch songs as well. In the intervals of music came bits of conversation with Sir Theodore Martin, the author of the *Life of the Prince Consort;* Lady Martin, widely known as the once famous Helen Faucit; Miss North, above referred to; Miss Amelia B. Edwards, the novelist; Mr. Stuart Poole, of the British Museum; Mr. Tristram Ellis, whose *On a Raft Through the Desert* so agreeably introduced him to the public as both artist and author; and Mr. Luke Fildes, one of the last and most successful illustrators of Dickens. It was altogether a most pleasant company, and gave a very alluring insight to one corner of London society—not the most fashionable, to be sure—but by no means the least agreeable.

London, August 15, 1882. E. A.

—Longman & Co., of London, will issue in November next the first number of a new popular magazine. Each issue will consist of at least one hundred pages, and the price will be sixpence. The list of contributors includes many names well known on both sides of the Atlantic. The title of the new venture is *Longman's Magazine.*

World Biographies.

John Stuart Blackie. By the resignation of John Stuart Blackie, who for thirty years has held the professorship of Greek in Edinburgh University, the Scotch capital loses its most picturesque human figure since Walter Scott limped and Christopher North stalked along its streets. To most people, the resignation came like a surprise. Professor Blackie's name was always associated with youth and buoyancy and spring-like freshness. But medical advice was against further incumbency, and Professor Blackie was the last man to undertake or continue any duty for which he found himself physically unfit. In the busy western metropolis of Scotland, John Stuart Blackie was born seventy-three years ago. His father was a bank agent, and seems, from all accounts, to have been a typical pawky Scot, endowed with native shrewdness, which stood both him and his son in good stead in after-years. Transferred from Glasgow to Aberdeen in 1812, the elder Blackie appears to have ended his days in this city. His son at a very early age was sent to a private school here, and when but twelve years old entered at Marischal College, where he attended until he reached his fifteenth year. From Aberdeen he was sent to Edinburgh, whose university for a short period numbered him amongst her scholars. Even at this early age he began to develop that singularly original character which has singled him out amongst his fellows. Returning to Aberdeen, he entered Divinity Hall—then under the guidance of two eminent men, Dr. Mearns and Principal Brown—with a view to qualify for the ministry. He made a thorough study of the Greek Scriptures, and this study seems to have had a rather remarkable effect upon him. He refused to be bound by the Confession of Faith as prepared by the Westminster divines and accepted as the infallible guide of the church. Such heresy could be far less tolerated in those days than in these; and so the church, as a means towards a livelihood, had to be given up. Blackie's religion then, as now, to use his own words, was one "glowing furnace, hot with moral emotion," rather than the result of a "theology bristling with stereotyped dogmas and scholastic formulas."

This point settled, a change of scene was deemed desirable. His father sent him to Germany, where in Berlin, Göttingen, and Jena, he continued his studies. He was then at the very impressionable age of twenty, and to this may be attributed his strong and unalterable affection for Germany and everything German. He was fortunate in making the acquaintance of Eduard Gerhard and Chevalier Bunsen. Both, as instructors and fellow-searchers for knowledge, soon gained a great and valuable influence over the young Scotchman. The trio studied and journeyed in company. In Italy they gave themselves over to the acquirement of the language, and devotion to the beautiful. Young Blackie soon found "his head full of pictures, statues, churches, and other beautiful objects," and had the "plan of a large work in manuscript on

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æsthetical philosophy." He thus came back to Scotland in 1832, less inclined for a ministerial vocation than ever. Casting about for some more genial occupation, he fixed upon the law. So thoroughly did he master the intricacies of his profession that two years later he passed the Edinburgh bar as a full-fledged advocate. Success seemed to satiate. He lost all taste for the lore of Blackstone, and drifted into literature. He was a constant and welcome contributor to the *Foreign Quarterly* and *Westminster* reviews and the now defunct *Tait's Magazine*, in addition to several philological and scientific publications. German philosophy and literature were frequent topics with which he dealt; and in these, like his great countryman Carlyle, he did much to enlighten the world as to Teutonic scholarship and research.

In 1841 Blackie was presented by the crown with the Professorship of Humanity in Marischal College, Aberdeen. No sooner was he seated in this secure saddle than he gave the rein to his hobby-horses. Advanced educational ideas had been simmering through his brain for years; and he now threw himself into the educational reform agitation with characteristic vigor, and for eighteen years lectured and issued addresses and pamphlets without end, in support of his theories. His zeal was amply rewarded by certain radical changes which were made in 1859, but he is far from satisfied; and now a Royal Commission, to inquire into the whole university system of Scotland, is forthcoming, mainly through his efforts.

Promoted in 1852 to the Greek chair in Edinburgh University, Professor Blackie adopted a course which seems native to your colleges, but which is quite an innovation on this side of the Atlantic. An enthusiastic Grecian, maintaining that Greek is not of the dead languages so long as Greece exists, he made a pilgrimage to Athens, and studied the modern tongue. In this way he was able to impart a life and an interest to his class which were unique, and which were looked upon by some of his conservative colleagues with horror. But he had independence to sustain his originality. Notwithstanding his popularity outside, Professor Blackie was seen at his best in his class-room. His students adored him; and in turn he knew every one as his own familiar friend. He maintained a personality amongst them which was beautiful in itself, and failed not to be of the most beneficial consequence. His mode of teaching was attractive. His appearance for his daily duties was the signal for enthusiastic cheering from many hundreds of lusty young throats. Beaming, enjoying his popularity, the professor, after bowing his acknowledgments, would ask a new-comer, or one in whom the dunce was observable, in a short Greek sentence, what he thought of the weather. From this conversational introduction he would gradually move on until an extract from some Greek writer fell under notice. The rapt attention of the students would follow the eloquent exposition of the teacher as he gave a new meaning to, and discovered new beauties in, sentences which they had hitherto passed as commonplace. Anon he would light on a line of his favorite Homer; or even a word would raise a train of thoughts and associations which carried the lecturer into the realms of romantic imagination. Professor Blackie's care of his students did not end in the class-room. During the winter session, they breakfasted with him in batches every Saturday morning at his residence in Hill Street, only a few doors from the house long occupied by Sir Walter Scott. As one who knows him well put it years ago:

Viewed from a commissariat point of view, it must be no slight drain upon a man's resources to purvey a morning meal for alphabetical batches of about three hundred lads. Eight is generally the breakfast hour, and the hungry company arrive with exemplary punctuality. The Professor welcomes all with a few kind words, and after grace in Greek recommends his guests as a rule of their lives to read, as he does, a chapter of the Septuagint every morning on rising. It is a leading maxim of his too, that, Greek being a living and not a dead language, his people should learn to speak it; and at these repasts, consequently, the rule is that every one present shall express his ideas or wants, as far as possible, in the speech of Xenophon. All the guests are somewhat sheepish or shy; but the Professor, aided by the tact of Mrs. Blackie, will occasionally elicit a shrewd remark.

Professor Blackie has been a voluminous writer. His enthusiasm for German literature led him, even on his first visit to Rhineland, to many translations of ballads and *Burschenlieder*. The wild freedom of the German student-songs seems to have for him an overmastering fascination. To this day, when sauntering down the Princes Street of Edinburgh, or wandering amongst the Scottish hills, he may be heard humming one of those favorites of his early days, a "lilt" of Burns or a chorus of Æschylus. But more serious work attracted him. In 1834 he published his first book, a translation of Goethe's *Faust*, of which a new edition appeared a year ago. Blackie published nothing else of permanent character until 1852, when a volume of Greek translations appeared. In 1857 came *Lays of Ancient Greece;* in the following year, *A Treatise on Beauty;* in 1860, *Lyrical Poems in English and Latin;* in 1866, *A Translation of the Iliad, with Notes and Dissertations;* in 1869, a volume of student-songs entitled *Musa Burschicosa;* in 1870, in proof of his sympathy with the Fatherland in her struggle with France, a volume of *War Songs of the Germans;* in 1871, *Four Phases of Morals;* in 1872, *Lays of the Highlands and Islands;* in 1873, his little book, which had such an enormous circulation, *Self-Culture;* in 1874, *Horæ Hellenicæ;* in 1876, *Songs of Religion and Life;* in 1881, the new edition of *Faust* already mentioned; and in 1882, *Altavona*. Of these, *Self-Culture* is, perhaps, the most remarkable. Originally intended exclusively for his own students, the *brochure* became famous with surprising suddenness. America vied with Britain in raising the circulation; and translations were made into every European language. Of none of his brain-children is the author so proud as of *Self-Culture*. He tells with justifiable pleasure how letters continue to reach him from all parts of the world acknowledging benefit from the little work. *Altavona*, the last-published book, is made up of a series of dialogues with a thin story running through, the chief speakers being a German professor, an Edinburgh lawyer, and a Highland lassie. The subject is mainly the Scotch land question, upon which, as is well known, Professor Blackie holds very radical views.

As a lecturer, Professor Blackie is no less celebrated than in other walks of life. To the thoughtless, his public appearances seem mere buffoonery; to the thoughtful, he supplies in his boisterously humorous way food for many days' serious meditation. He speaks off-hand, without notes, but not without careful preparation. When he first took to the platform, he was devoted to his "paper." But experience soon led him to abandon manuscript. When he was a younger man than he is today, Professor Blackie was no mean controversialist. On more than one occasion, he took up arms publicly against the moral philosophy of John Stuart Mill, and crossed swords with Grote for his estimate of the Greek Sophists. In the Reform Bill agitation of 1867 he took an active part; and so peculiar was his point of view that he got ranked as a Conservative—a side of politics to which he is even now, although most erroneously, said to be attached. He had an open disputation in 1867 with Ernest Jones, the well-known Radical, who set up the institutions of the United States as a model upon which the Constitution of Great Britain should be rebuilt. Blackie, as is a common custom with him still, elaborated his views on the subject and published them in pamphlet form, dealing *seriatim* with the arguments of his opponent. Of Blackie as a poet, there is not need to speak. Some of his songs will be deathless as those of Burns. His verse is all remarkable for the pathos, tenderness, the religion, the joyousness, which breathes through it. His version of German student-songs is the accepted amongst Scotch students.

But, perhaps, the object with which Blackie's name will henceforth be identified is the establishment of a Gaelic chair in Edinburgh University. For years he lectured, wrote letters, dictated appeals to Scotchmen all over the world, for aid to carry out his scheme. He resolved to raise £12,000 as an endowment fund, and he has succeeded. No incumbent of the new chair has yet been appointed; but in the coming session there is no doubt the new lectures will be in full force. As a mark of appreciation of this great labor of love, it is proposed to prepare a permanent testimonial. A meeting was held in Inverness this week at which the work was discussed, and, after several propositions had fallen through, it was finally decided that the testimonial should take the shape of establishing several Blackie Gaelic bursaries. So enthusiastic was the meeting that about £2,000 was subscribed before it broke up. Mr. Fraser Macintosh, M.P., was appointed treasurer; he will, doubtless, be glad to acknowledge receipt of subscriptions from the Scotchmen of America.

Personally, Professor Blackie is about middle hight, lithely built, with finely chiseled features, closely shaven. A wealth of silver locks hangs almost to his shoulders. When not in full Highland costume, he is generally dressed in a dark frock-coat, a cavalier hat, or a Scotch plaid worn in true Highland fashion. JAY.

Aberdeen, Aug. 18, 1882.

Col. Chester's Papers.

We learn from the *Academy*, of August 5, that the MS. collections of the late Col. J. L. Chester, have been placed in the hands of the Norway King of Arms (Mr. G. E. Cockayne), their ultimate disposal being as yet undetermined. They have been divided into nine series, of which the *Academy* gives the following particulars:

1. The splendid collection of extracts from Parish Registers from nearly all the counties in England, consisting of eighty-seven folio vol-

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umes, each containing about 400 pages. Of these volumes, seventy are full and carefully indexed, the *index nominum* to each being a work of immense labour. Middlesex and London together take up twenty-seven volumes; Oxfordshire, with the city of Oxford, eight. These extracts contain the entries relating to all the families of note in the parishes dealt with; but they were made, it is believed, with the special view of illustrating such families as emigrated to America. It was in America that Col. Chester always hoped that they would eventually find their home.

2. A complete series of all the Matriculations at the University of Oxford, from the commencement in 1567 down to 1869. These fill seven enormous folios. The first volume, which covers the period from 1567 to 1580, when the information was very scant, has a separate Index: in the six remaining volumes the names are arranged in strict alphabetical order. The entries number about 95,000 in all. They show for the most part, not only the college and the age and birth-place of the person who matriculated, but also the name and description of his father.

3. A complete list of Entrances at Gray's Inn from 1581 to 1781, arranged chronologically, showing in most instances the name and description of the father of the student. The names of barristers are given from 1657 to 1865. The whole forms one thick quarto.

4. Five folio volumes of Marriage Licenses, carefully indexed, from the following offices:—The Bishop of London's office (1521–1528); the Dean and Chapter of Westminster's office (1559–1699); the Faculty office of the Archbishop of Canterbury (1543–1869); Vicar-General's office of the Archbishop of Canterbury (1660–1679).

5. Abstracts of Wills and Administrations, with an Index to names of testators only. Ten volumes in all.

6. Five volumes of Pedigrees, of which two are entitled "Chaos," two are taken from Candler's Suffolk Collection, and one relates to Westminster Abbey.

7. Nine volumes, unindexed, of Pedigrees and miscellaneous matters. One volume is devoted to each of the eight following families: Adams, Chester, Hutchinson, Rogers, Taylor, Washington, Wentworth, and Whitmore.

8. Tabular Pedigrees, printed and in MS., arranged in boxes under the first letter of the principal pedigree.

9. Four enormous volumes, full of miscellaneous collections as to the family of Rogers.

The first four series of papers are offered for sale — indeed, we believe that portions of some of them have been already sold. For the eighty-seven volumes of Parish Registers, in one lot, the sum of £3,000 is asked, being less than £35 a volume; for the seven volumes of Oxford Matriculations, £1,500, Col. Chester having himself valued the six last volumes at £300 each; for the Gray's Inn Entrances, £100; for the five volumes of Marriage Licenses, £500.

With regard to the last five series of papers, we understand that Col. Chester's executor does not propose to part with them — at least at the present time.

CURRENT FICTION.

Doctor Ben. An Episode in the Life of a Fortunate Unfortunate. [James R. Osgood & Co. $1.00.]

Flip and Found at Blazing Star. By Bret Harte. [Houghton, Mifflin & Co. $1.00.]

Antinous. A Romance of Ancient Rome. By George Taylor. From the German. by Mary J. Safford. [W. S. Gottsberger. 75 cents.]

A Russian Princess. By Emmanuel Gonzalès. Translated from the French by George D. Cox. [T. B. Peterson & Bros. 75 cents.]

The growing interest in the treatment of the insane has already made itself felt in fiction, so quickly does the novel of the day reflect all the varying phases of current thought. The author of *Doctor Ben* has seized upon his theme with vigor, and has in some respects succeeded in making it into a romantic story, with the cardinal fault, however, that the treatment of the psychological motive is purely objective. But the incidents are well managed, the interplay of characters is often ingenious, and the style crisp and attractive; so that, in spite of numerous irrelevant digressions and over-tendency to detailed narrative, there is much to hold the attention of the reader. The story opens in Canada, where Ben Hollins, son of a wealthy mill-owner, meets, on the eve of his wedding-day, with an accident which deprives him of reason. It is soon made plain that Thomas Macrae, the young lawyer, is in love with Betty Hartley, Ben's betrothed, and the plot turns upon his efforts to rid himself of Ben and win the affections of the other; an insane asylum in "the States," concerning whose occupants we are treated to prolonged dissertations, figuring largely in the tale, with anything but artistic results. In fact, *Doctor Ben* has rather more pathology than pathos, and even the pathology does not seem to be that of a specialist.

These two stories of Mr. Harte's, which were first published we believe in an English journal, are easily described as being in the author's usual vein. They are little more than off-hand sketches, and have few, very few, of the touches which gave Mr. Harte's earlier essays in fiction deserved popularity. No one understands better than Mr. Harte how to obtain large effects with the least possible expenditure of artistic effort, or to give his characters a momentary interest by exaggerating one or two imaginary traits or idiosyncrasies. It would be absurd to accept the shadowy figures in these stories as real, and, there being an entire lack of anything like dramatic intensity or humor or pathos, it is difficult to find in them much to commend. The people talk in the peculiar dialect which is heard nowhere outside of Mr. Harte's pages, they display all the dashing freedom of action we are wont to associate with Mr. Harte's heroes and heroines, and they are set off against a background of mountain scenery which is impressive only because of its vagueness. In both "Flip" and "Found at Blazing Star," the typical handsome young adventurer, and the beautiful but unconventional young woman, play leading parts. Except that Mr. Lance Harriott is of a somewhat more daring disposition than Mr. Cassius Beard, there is very little difference between them; and Miss Porter is differentiated from Miss Fairley only in the direction of less license in the use of frontier English: it is true, however, that the freckles of the latter are slightly more *prononcé* than those which add to the fascinations of the dashing equestrienne of Red Chief. There are, moreover, in each of the stories, scenes so crude and offensive as to be in melancholy contrast with the author's previous treatment of similar incidents. The difference between Mr. Harte at his worst and Mr. Harte at his best is very great — as we hope to make clear on another occasion.

Antinous is the product of a versatile imagination cultivated by a careful study of the past; and the interpretations of historical characters, if not always consistent, are at least lifelike and skillfully individualized. The author has succeeded in putting a great deal of local coloring into his work, and has shown throughout the painstaking fidelity characteristic of his race and time. So far as the Emperor and his youthful companion are concerned, the personal portraiture is vivid, the insight clear, and the contrasting traits well brought out. The author conceives of Hadrian as an unquiet spirit "tortured by restless ambition, goaded by the consciousness of failure, . . . whose intelligence was stronger than his will, who knew everything, but could accomplish little, who was too cultivated to have a harmonious nature and be happy, and at last, exhausted and wearied by a thousand excesses of mind and body, fell into deep melancholy and desired only one thing — death." And as for the moral, "How a healthy nature was ruined by companionship with a diseased one — is the history of Antinous and his Cæsar."

A Russian Princess is a fairly good story of the melodramatic sort. It deals with the fortunes of a young soldier who deserts his post to save the life of the haughty and beautiful Princess Veratchka, wins her love, excites the jealousy of a superior officer, is involved in an unfortunate duel, degraded to the ranks, and finally exiled to Siberia. The Princess remains faithful through all, and the book ends, as such books should end, happily.

Outlines of Ancient History, from the Earliest Times to the Fall of the Western Roman Empire. By P. V. N. Myers, A.M. [Harper & Brothers. $1.75.]

Mr. Myers has prepared these *Outlines*, he tells us, with the object not only of avoiding the dry and uninteresting summaries which too often do duty as historical manuals, but also to maintain something like the proper historical perspective concerning the pre-Hellenic civilizations. Furthermore, Mr. Myers has followed the new and better method of writing history that relegates wars, dynastic changes, and mere surface happenings to the background, while giving the people, with their growing arts, science, and religion, the first place. As a result, we have a work which not only conforms with the teachings of modern scholars in these respects, but which will be decidedly more attractive to the student than the majority of books of its class. Take, for instance, the section devoted to Egypt. Three pages are given to the natural features of the country, the Nile, etc.; then follow ten pages on dynasties and chronology, with table and summary; after which, eighteen pages are devoted to social organization, religion, monuments, and arts and sciences of the Egyptians. Thus, instead of burdening his memory with an involved and disputed chronology, the young reader is taken directly to the heart of the subject, and finds his imagination at once awakened and gratified. This method is, in the main, followed throughout, greater proportionate space being, of course, given to the history of Greece and the Roman Empire. One singular feature in Mr. Myers's book — or, rather, lack of feature — is his studied indifference to Christianity and to the portions of Old Testament history dealing with miraculous events. Moses is spoken of as a great natural leader; and Pharaoh and his host, in pursuing the Israelites, "were caught by the returning tides, which, by a sudden change in the wind, came back in their strength." Christ is disposed of in four lines; and very little is said of Christianity — nothing, except by inference, of the conversion of the Roman Empire. Singularly enough, neither the name of Christianity nor that of its Founder appears in the index. It is possible that the author, drawing largely, as he does, from Gibbon, has preferred to ignore rather than to stigmatize. But that so vast an histori-

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cal influence as Christianity should have been overlooked, is little less than marvelous; yet Mr. Myers gives three pages to Zoroastrianism.

Beauty in the Household. By Mrs. T. W. Dewing. [Harper & Bros. $1.00.]

When Mrs. Dewing was Miss Oakey, she wrote a little book on *Beauty in Dress*, which met with no little favor. In *Beauty in the Household*, she follows much the same principles of color, etc., expanding their application to meet the wider field of domestic decoration. What she says is in the main distinguished by the same unaffected good sense shown in the earlier work; and, with regard to the need of individuality in the standard of beauty, and in the chapters on color and form, the author has appealed effectively to the permanent laws of art. But, in practical details, Mrs. Dewing makes the mistake that a great many others have made in insisting too urgently on luxurious surroundings. Expensive hangings, carpets, and frescoes are not within the reach of everyone. We cannot all of us have stained-glass panels in our kitchen-doors, or tapestry in our halls and drawing-rooms. What is wanted is some competent authority who will teach people who are limited in purse that honesty is the fundamental basis of all true art, and show clearly the beauty of simplicity. The great chromo era in domestic life in this country is happily fast waning. But it cannot everywhere be supplanted by dadoes and bric-à-brac. Mrs. Dewing, while not aggressively "æsthetic," pins her faith too firmly to the dado.

The Great Epics of Mediæval Germany. An Outline of their Contents and History. By George Theodore Dippold. [Roberts Brothers. $1.50.]

Prof. Dippold's book does not aim at anything more than an outline, a sketch "in which the main features of the subject are faithfully reflected." Thus regarded, it is a useful work, covering ground which no other popular manual covers; presenting a clear, comprehensive, and readable summary, with abundant quotation, with hints as to comparative study, and with enough information concerning manuscripts, texts and translations to indicate a broader field of research. The style is a little heavy and sometimes pedantic, but the fascination of the theme is enough to overcome the defects of a much less well-defined gift for story-telling than Prof. Dippold possesses. He begins of course with the Nibelungen Lied, after a brief and not wholly satisfactory introduction, in which the development of popular poetry is touched upon. Chapters follow on Nibelung epics and sagas in the North, and the Lay of Siegfried; the relations between the Northern and the German Nibelung traditions, and the influence of history on the saga; mythical elements, authorship, etc. The epics of Gudrun, Parzival, Tristan and Isold, and Iwein, are treated in a similar way, with less attention to detail. The translations, if not particularly artistic, are smooth and retain much of the spirit and rude music of the originals. While little attempt is made at criticism, the opinions of the best authorities are freely cited, so that the general reader has at hand an effective review of the whole subject as studied by specialists.

—Of a collection of old plays, now in course of publication by Mr. A. H. Bullen, of Margate, England, the *Academy* says that it "bids fair to prove the most valuable contribution to the study of Elizabethan dramatic literature that has appeared for very many years." The second volume, to appear in November, will be made up entirely of dramas from hitherto unprinted manuscripts.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

487. **Emerson's titles.** (See 479.) I regard the title Etienne de la Boèce as a slight variation of the name of Etienne de la Boëtie, chiefly disitnguished by the enthusiastic friendship entertained for him by Montaigne. It is as if the lines were addressed "To a bosom friend," the name being merely selected as carrying an allusion to intimate friendship. Alphonso of Castile is undoubtedly the tenth of this name, surnamed "the Wise," to whom is attributed the remark that, if he had been consulted as to the creation of the world, he would have proposed something better than this one. S.

Boston, Mass.

488. **Swedish Text-Books.** Where can I get a good Swedish grammar and dictionary? The latest editions are preferable. A. C. L.

New Britain, Conn.

We can recommend May's *Practical Grammar of the Swedish Language*, with reading and writing exercises ($2.25); and *A Swedish-English Dictionary*, by V. E. Oman ($3.25). They may be had of Prof. R. B. Anderson, Asgard, Madison, Wisconsin.

489. **Manon Lescaut.** (See 485.) The book "really exists"—no doubt of that. There exists also a rendering—a rather diffuse, but otherwise a good one—into English, by D. C. Moylan, of London, England, accompanied by a life of the author of this remarkable work, Antoine François Prévost d'Exiles (born in Artois, 1697, died in the forest of Chantilly, 1763), the manner of whose death was fully as remarkable as the work in question. This translation [published in 1841, with illustrations by Tony Johannot] was reprinted by Dwight Ruggles, 82 Washington Street, Boston, 1845. (144 pp.) It contains twenty-two rough wood-cut illustrations.

Washington, D.C. W. L. S.

490. **Quotations Wanted.**

(*a*) Who is the author of the quotation, "We call friendship the love of the Dark Ages"? As notable authority, we have the Hoyt & Ward *Cyclopedia*, which credits the sentence (p. 174) to Mme. de Staël; and M. M. Ballou, in his *Thoughts about Women* (p. 243), and in his *Treasury of Thought* (p. 188), credits the quotation to Mme. de Salm, the latter being evidently a misprint.

New York. M. J. S.

Mme. de Staël was the author.

(*b*) Who wrote these lines, and where are they to be found?

Never to see her nor hear her,
To speak her name aloud never,
Yet hold her ever the dearer
And love her forever.

I saw it somewhere years ago, and lately, in reading Sully-Prudhomme, remembered it as an exact translation of his poem called "Soupir."

Ne jamais la voir ni l'entendre
Ne jamais tout haut la nommer,
Mais fidèle toujours l'attendre,
Toujours l'aimer.

But I recollect another stanza, beginning

To see from day to day clearer
She blights both hope and endeavor,

which has no counterpart in the French. I am anxious to know whether it was published as a translation or an original. H.

Redwood City, Cal.

491. **Quotation Found.**

The lines "The way before us lies," etc. (486 *a*), are from Wordsworth's Ecclesiastical Sonnets.

Philadelphia, Pa. M. L.

NEWS AND NOTES.

—Houghton, Mifflin & Co. have in preparation, for issue during the autumn, Longfellow's poem, *Michael Angelo: A Tragedy*, and an *édition de luxe* of *Evangeline*, with illustrations by F. O. C. Darley; two volumes in the "American Men of Letters Series"—*Ripley*, by Mr. Frothingham, and *Cooper*, by Prof. Lounsbury; a "Riverside" *Shakespeare*, in three octavo volumes, edited by Richard Grant White; another volume of Björnson's stories, translated by Prof. Anderson; *Oddities in Southern Life and Character*, edited by Henry Watterson; a new book by Bret Harte, *Flip*, and *Found at Blazing Star; A Book of Fables*, chosen and phrased by Horace E. Scudder, who has also written a new *Bodley Book* for the delight of young readers; *The Nature and Form of the American Government Founded in the Christian Religion*, by Chief Justice Shea; *Notes on Men and their Books*, selected from the unpublished lectures of the late James T. Fields; *Monte Rosa: The Epic of an Alp*, a descriptive and philosophical poem, by Starr H. Nichols; Longfellow and Emerson Calendars for 1883; and no less than five volumes in the series of "Lives of American Statesmen." This house will also publish a new "Riverside" edition of Hawthorne's complete works, with bibliographical notes by G. P. Lathrop, of which two hundred and fifty copies will be printed on *papier de vergé de Holland;* a new edition of the complete works of Edwin P. Whipple, in six volumes; and a new and complete edition of the works of Robert Browning, in seven volumes.

—Charles Scribner's Sons have just issued *The Life of Gen. George H. Thomas*, by Thomas B. Van Horne, U.S.A.; *Saltillo Boys*, by W. O. Stoddard; *The Boy's Percy*, edited by Sidney Lanier; *The Cryptogram*, being Part II of Jules Verne's *The Giant Raft;* also new editions of *A Floating City* and *Hector Servadac*, by the same author. In preparation are a *History of the Christian Church*, by Philip Schaff, D.D.; *My Portfolio: A Collection of Essays*, by Austin Phelps, D.D.; *The Beginnings of History according to the Bible and the Traditions of Oriental Peoples, from the Creation of Man to the Deluge*, by François Lenormant; *Logic and Life*, with other sermons, by Rev. H. S. Holland, with an Introduction by President Noah Porter; *Criteria of Diverse Kinds of Truth as Opposed to Agnosticism*, by James McCosh, D.D.; *Science and Sentiment, Essays Chiefly Philosophical*, by Noah Porter; *Love for Souls*, by Rev. William Scribner; *Land of the Arabian Nights*, being travels through Egypt, Arabia, Persia to Bagdad, by William Perry Fogg; *Edward the Third*, by Rev. W. Warburton, M.A.; and a new edition of the works of the late George P. Marsh.

—Scribner & Welford, in their "Artist Biographies," have just issued *Overbeck*, by J. Beamington Atkinson; *Correggio* will be the next in series to appear. Among their children's books are Hans Christian Andersen's *Fairy Tales*, illustrated in colors; and *The Flowers of Shake-*

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speare, depicted by Viola, with thirty-one chromo lithographed plates in colors, and with appropriate extracts from Shakespeare. Two new additions to Bohn's Library are *Plutarch's Morals*, translated by C. W. King; and *Cecilia*, by Francis Burney. *The Plays and Poems of Charles Dickens* have been collected by Richard Herne Shepherd into two handsome volumes; a limited number have been obtained for this country by Scribner & Welford. The third edition of the *Handbook of Heraldry* is now ready; it contains instructions for tracing pedigrees, deciphering ancient MSS., and rules for the appointments of liveries. In the shilling edition comes F. C. Burnand's *Happy Thoughts*.

— Among the announcements of forthcoming works by J. W. Bouton are the *Complete Works of Meissonnier*, 320 reproductions from the original paintings, in photogravure, to be issued in 16 monthly parts. Makart's *Five Senses*, reproduced in photogravure. Winckelman's *History of Ancient Art* (Dr. Lodge's translation), illustrated with portrait and proof impressions of 75 fine engravings in outline, 100 numbered copies only. A descriptive and historical *Catalogue of the Works of Don Diego Velasques de Silva and Bartoleme Esteban Murillo*, illustrated with etchings, by Charles B. Curtis, A.M. *Catalogue of the Masterpieces of Modern Art* throughout the World, by F. G. Dumas. *Cradle-land of Arts and Creeds;* or, No thing New Under the Sun, by Charles J. Stone, Barrister-at-law. *Liber Amoris;* or, The New Pygmalion, by William Hazlitt, reprinted from the rare suppressed edition of 1823. *Bible Myths*, and their Parallels in other Religions. And *Medical Economy in the Middle Ages*. A contribution to the History of European Morals from the Time of the Roman Empire to the close of the Fourteenth Century.

— G. P. Putnam's Sons have just issued *Six Months in Persia*, by Edward Stack, in two volumes, with seven maps; *The Wreck of the "Red Bird,"* by George Cary Eggleston; and *Easy Star Lessons*, by R. A. Proctor. This firm have in preparation *Reminiscences of Court and Diplomatic Life, 1841–1870*, by Lady Blomfield; *Merv: A Journey from the Caspian Sea to Independent Turkestan, and Five Months Residence in Tekke Territory*, by E. O'Donovan; *Sketches of Military Life* (in Italy), by Edmondo de Amicis; and *Chapters on Evolution*, by Andrew Wilson. In the "Series of English Philosophers," the next volume will be *Shaftsbury and Hutcheson*, and in the "New Plutarch Series" will be *Marie Antoinette*, by Sarah Tytler.

— E. P. Dutton & Co. have for the holiday trade a new book by Louise Clarkson, author of *Indian Summer*, entitled *Heartsease and Happy Days;* and a juvenile, *Fiyaway Fairies and Baby Blossom*, by the same author; *Bells Across the Snow*, by F. R. Havergal, illustrated; and three books for boys and girls — *May to Christmas at Thorne Hall*, by Mrs. Sandford; *Old Testament Stories*, by Mrs. Weston; and *Little People of Asia*, by Mrs. Miller. The book best adapted to charm young and old, however, is *Wee Babies*, by Amy E. Blanchard, with original designs by Ida Waugh. The illustrations are exceptionally fine, the figures being brimful of life and grace, while the coloring is exquisitely done.

— A. C. Armstrong & Son, New York, announce *Gesta Christi; or, A History of Human Progress*, by Charles L. Brace; *Revivals: How and When?* by Rev. W. W. Newell, D.D.; an illustrated edition of the *Folk and Fairy Tales* of Asbjörnsen, the charming Norwegian fabulist; *Cinderella*, a new and popular version in rhyme, by Lieut.-Col. Seccombe, with twelve full-page illustrations in colors; *James Braithwaite, the Supercargo*, a new story by the late W. H. G. Kingston; and two illustrated holiday books — *Birthday Flowers*, by W. J. Gordon, with sixty-four full-page illustrations in color, and *Niagara and Other Famous Cataracts of the World*, by Geo. W. Holley.

— D. Appleton & Co. have in press *Heart of Steel*, a new novel by "Christian Reid" (Miss Fisher); *Boys in the Mountains*, by W. H. Rideing; *Ragnarok: The Age of Fire and Gravel*, by Ignatius Donnelly; *Hours with Art and Artists*, by G. W. Sheldon; a *Bryant Birthday Book;* a new and enlarged edition of Dana's *Household Book of Poetry; The Young People of Shakespeare's Dramas*, by Amelia E. Barr; *The Great Backboned Family*, a sequel to *Life and Her Children*, by Arabella B. Buckley; and *The Home Needle* and *Home Occupations*, two new volumes in the series of Home Books.

— We learn from a circular issued by the trustees that the Hughes Public Library, of Rugby, Tenn. — founded two years ago by the publishers of Boston, New York, and Philadelphia, who contributed over five thousand volumes to the enterprise — requires the sum of $600 for its new building, which is to be opened October 5. The sum being so small, and the object so worthy, it is hoped that the amount may be obtained before the date mentioned. Subscriptions may be sent to Mr. Dana Estes, Boston; to Mr. Alexander Hill, of Robert Clarke & Co., Cincinnati; or to the treasurer, Mr. C. H. Wilson, Rugby, Morgan Co., Tenn.

— R. Worthington has in press several new volumes in the Household Library, most of them relating to farming. Among the prettiest of the new juveniles is *Around the House*, Rhymes for Children by Edward Willet, with sixty-two illustrations by Charles Kindrick, and *Picturesque Journeys in America*, by Rev. E. T. Bromfield, a book full of pictures of prominent places, well calculated to give information as well as entertainment. Mr. Worthington also has the usual line of *Chatterboxes*, all striving to outdo their predecessors of former years in stories and pictures.

— Henry Holt & Co. announce *Robin*, a novel by Louisa Parr, author of *Nero Carthew; Graphic Algebra: or, Geometrical Interpretations of the Theory of Equations of One Unknown Quantity*, by Profs. A. W. Phillips and W. Beebe, of Yale College; *Etude Progressive de la Langue Française*, by Sigmon Sterne and Baptisti Meras; *German by Practice* (Whitney-Klemm New German Lyrics), by Prof. L. R. Klemm and Prof. W. D. Whitney, of Yale College; and *Les Premiers Pas dans l'Etude de Français par la Méthode Naturelle*, by C. Moutounier.

— *The American Bookseller* says that the publishers of Catholic books have issued a joint circular-letter to the archbishops, bishops, and clergy of the Roman Church, and to the heads of religious institutions in the United States, announcing a general reduction in the price of books, and regretting the great decline of interest in denominational literature. Notwithstanding the largely increased number of Roman Catholics, it is said that the quantity of books now annually sold is not more than half that of twenty years ago.

— A. D. F. Randolph & Co. have ready, in their "Pulpit Commentary," *Deuteronomy;* also *From Day to Day; or, Helpful Words for Christian Life* — daily readings for a year, by Robert MacDonald, D.D. Their holiday book this year is to be *Gulliver: A Christmas Legend of the North-Land*, by Josephine Pollard, with illustrations by Walter Satterlee, and promises to be both novel and attractive.

— Porter & Coates, Philadelphia, have just received from Mr. Edward A. Freeman, the English historian, the revised proofs of the last chapter of *Lectures to American Audiences*, embracing "The English People in its Three Homes" and "The Practical Bearings of European History." The work is now on press, and will be ready about the first of October.

— Head-Master Suplée has just finished a *Hand-Book of the Constitution*, which will soon be published by Eldredge & Brother, of Philadelphia. Mr. Suplée will now give his attention to the preparation of the *Biography and Poems* of Richard Realf, a task begun and abandoned by six different persons, but which will, without doubt, be completed this time.

— The Johns Hopkins University *Circulars* present each month a large amount of valuable information in the shape of abstracts of the more important papers read before the various University societies, synopses of scientific journals, etc. The August issue has a *résumé* of recent work at the Chesapeake Zoölogical Laboratory.

— Cassell, Petter, Galpin & Co. have nearly ready *The Early Days of Christianity*, by Canon Farrar, and *The Harmony of the Bible*, by Samuel Kinns, Ph.D. The *Constitutional History and Political Development of the United States*, by Simon Sterne, just published by this house, is meeting with great success.

— John Wiley & Sons announce *A History of the Precious Metals*, from the Earliest Times to the Present, by A. Delmar; *Electric Illumination*, by James Dredge; *West Point Military System of Gymnastics and System of Swimming;* and *Kinematics; or Practical Mechanism*, by Prof. C. W. MacCord.

— The first number of the united *Californian and Overland Monthly* contains a critical study of Emerson's philosophy, by Prof. E. R. Sill; poems by Miss Phelps and Carlotta Perry; "Sketches of Early California," by James O'Meara; and a history of "The Vigilantes of Montana."

— Mr. Henry James, Jr., has written for *The Century Magazine* a sketch called "The Point of View" — a series of eight letters concerning America, its people, society, manners, politics, railways, etc., chiefly in contrast with the same features of European life.

— A translation of Prof. Wilhelm Müller's *Political History of Modern Times, 1816–75* — one of the most important historical works that have recently issued from the press in Germany — will be published by Harper & Brothers in the course of a few weeks.

— Prof. W. C. Wilkinson has in press with Charles Scribner's Sons a commemorative poem on Daniel Webster, with copious historical notes by the author.

— The second volume of the *History of Woman Suffrage* has appeared. The work will be completed in a third volume.

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Foreign.

—We learn from the *Academy* that the Rev. J. R. Boyle, of Hull, Eng., has in preparation an elaborate Swedenborg bibliography, to be entitled *Bibliotheca Novae Ecclesiae*. It is intended to comprise a description of every book and tract in connection with Swedenborg and the New Church published in England, the Continent, America, and the colonies. The whole number of titles is estimated at six thousand, and to each will be added a brief descriptive notice.

—Dr. Georg Brandes, the celebrated Danish author, will shortly return home from Berlin, where he has been residing for some years past. His fellow-countrymen have guaranteed him an income of 4,000 crowns for ten years, with the single stipulation that he shall deliver public lectures on literature at Copenhagen.

—Among forthcoming English novels are *Kept in the Dark*, by Anthony Trollope; *Foxglove Manor*, by Robert Buchanan; *All Sorts and Conditions of Men*, by Walter Besant and the late James Rice; as well as new works of fiction by George Meredith, Wilkie Collins, "Ouida," and F. W. Robinson.

—School libraries are greatly on the increase in France. In 1865, the number was only 4,833, and in 1874, 16,648; there are now 25,913. This does not include the teachers' libraries, which number 2,348, with an aggregate of 500,000 volumes.

—Among the MSS. of the late James Thomson, author of *The City of Dreadful Night*, are a long symbolical poem entitled *The Doom of a City*, and a number of critical essays, including articles on Blake, Heine, Shelley, and Leopardi.

—The *Academy* believes that Mr. Whittier and Dr. Holmes have made arrangements with Mr. F. H. Underwood for their biographies, "to avoid an unseemly competition after their death."

—An important work on Folk-Etymology, by the Rev. A. Smythe Palmer, will be published in London shortly. There is not at present, we believe, any book in English treating of the influence of popular speech upon language.

—The first four parts of an elaborate *History of Denmark and Norway*, during the second half of the 16th century, by Dr. Troels Lund, have appeared at Copenhagen.

—Mr. R. D. Blackmore's charming story, *Lorna Doone*, is about to appear in an *édition de luxe*, being the twentieth edition in a period of eighteen years.

—Herr Scherer's *Geschichte der Deutschen Literatur*, which is highly praised in Germany, is to be translated into English.

—The Bodleian Library is being newly classified, and work on the subject catalogue is progressing rapidly.

Necrology.

Pusey. In England, September 15th, Edward Bouverie Pusey, D.D., eighty-two years, one of the most prominent of the leaders of the Tractarian Movement, and author of a large number of theological treatises and of several volumes of published sermons.

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BROWN'S GRAMMAR.*

It is a rare thing for a school-book to hold its place through the progress and competition of half a century. Probably the only ones now in use that can boast of this honor are Webster's Spelling-Book (1783), Adams's Arithmetic (1801), Colburn's Mental Arithmetic (1821), and Brown's Institutes of Grammar (1823). These books were pioneers in their several lines, and each has done, in its own sphere, a most important educational work.

Goold Brown (b. Providence, 1791; d. Lynn, 1857). notwithstanding he was partially an invalid and a life-long sufferer from spinal disease, was yet a prodigious worker, a fine scholar, and a keen though peculiar critic. His *Institutes* went through edition after edition and many revisions, and became one of the most widely used grammars in the country. His *Grammar of English Grammars* (1851) is a vast storehouse of material, good, bad, and indifferent, bearing upon the general subject of Grammar, and has proved a mine of wealth to teachers and book-makers for the last quarter of a century. In spite of its size (1,070 pp.) and cost, it ran through four editions in ten years, and is still in considerable demand. The chief merits of these books were their fullness, thoroughness, simplicity of method, and a certain precision of definition (however faulty). Their chief demerits were a few strongly-put errors, a captious and arrogant criticism, and a great amount of unimportant matter. Few text-books have ever had more influence in shaping the general current of instruction upon a given subject; and, for thirty years up to the new departure in "language-teaching" of the past ten years, a very large portion of our best grammars has been closely traceable back to Goold Brown. That still another revision of the *Institutes* is called for is proof not only of the merits of the book itself, but of the fact that the old system of teaching grammar still holds out in spite of its modern detractors.

For the new revision is Brown's *Institutes*, after all — the same general outlines, the same definitions, rules, examples, appendices, etc. To one brought up on Brown, as the present writer was, every page still looks familiar; and the book comes back, as our childhood friends do, simply molded and mellowed by time and maturity. Mainly the revision has been well done; much of the irrelevant matter, with all the captious criticism, has been swept out; many of the old "remarks" have been condensed, greatly to their advantage; the typography has been improved; and the modernized methods of analogous construction and composition have been very skillfully and successfully interwoven with the text. Still there is room for improvement. Many of Brown's useless notes have been retained, as those about the *Tees*, *Double-u's*, and *Aitches* (p. 20); "eroteme," "ecphoneme," "guillemets," and other of Brown's uncouth terms, still remain as of yore; some errors still occur, as the definitions of vowels and consonants (p. 21), and the remark that "in every word there are as many syllables as there are distinct sounds" (p. 25); articles and participles are still called distinct parts of speech, notwithstanding the general verdict of late authorities against them. It is almost a pity that many of the long and sounding definitions could not have been put into more modern brevity; as, "A noun is the name of any person, place, or thing, that can be known or mentioned," into "A noun is a name." Perhaps the most faulty part of the book is its old-time presentation of letters and sounds. Pronunciation is one of the most every-day and practical things, and ought to be presented much more fully and exactly, and at least up with teachings of our two great dictionaries, if not with the niceties of Whitney and Bell. Still, most of our text-books are equally behind on this matter, and few teachers give it much attention; and, perhaps, we are too critical.

The *First Lines of English Grammar*, first issued about 1855, comes to us under the same excellent revision. In their new and greatly improved forms, these very excellent and successful text-books are doubtless destined to a still further lease of popularity.

* The Institutes of English Grammar. By Goold Brown. A new and revised edition, with Exercises in Analysis, Parsing, and Construction. By Henry Kiddle, A.M. William Wood & Co. 50c.

GENERAL GEORGE H. THOMAS.*

Chaplain Van Horne has already written a *History of the Army of the Cumberland*. It would be hard, without reading that work, to see how it could greatly differ from this *Life of General Thomas*, which is quite as much a history of an army as it is the biography of a man. This will be the one point of our criticism of the work: that it is too historic and not enough personal. There is a steel portrait of General Thomas for a frontispiece — a man of about fifty, square and thickset, with wavy hair, a compact gray beard and moustache, a mouth indicative of immense determination and firmness, and a general expression of seriousness and soberness, as of a man conscious of stern duty before him and bent on doing it. This certainly was General Thomas as history knows him, and for a steel portrait this is good; but there is no adequate portrait of him in the pages that follow. Whereas a written life of a man should be an unengraved portrait of him, standing against the background of his times and his deeds, it is true, but standing forth in a bold relief. Chaplain Van Horne's statue of his hero is left imbedded in the marble. The reader has himself to hew and pare away to get at it. There is a large amount of documentary material, which would belong with a history of the Army of the Cumberland, but does not belong with this story of the life of its commander. By the abridgment of all this had the narrative been compressed into half the space, it might have been made twice as graphic and definite, and even more interesting.

The early history of General Thomas was like the history of so many other officers who distinguished themselves in the late Civil War. By birth he was a Virginian. He graduated at West Point in 1840, 12th in a class of 42. He was assigned to the artillery, and served in that arm in the Florida and Mexican Wars. In 1855 he was appointed Junior Major of the Second Cavalry, one of the four new regiments which Mr. Jefferson Davis had added to the regular army when he was Secretary of War, with a quiet eye, it has been supposed, to the wants of the Southern States in the event of secession. Of this regiment Albert Sidney Johnston was Colonel, Robert E. Lee Lieutenant-Colonel, and W. J. Hardee Senior Major, all of whom joined the Confederate army when the war broke out. Young Thomas stood by the flag and his country, was quickly put to work at important duty, rose rapidly to the grade of general, and ended his military career with

* The Life of Major-General George H. Thomas. By Thomas B. Van Horne, U.S.A. With Portrait and Maps. Charles Scribner's Sons. $3.00.

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winning very high honors. Chaplain Van Horne's narrative makes it appear that the Government was a little afraid of him at first, because he was a Virginian; and that some of his associates were jealous of him, because of his abilities; and that on these accounts he never had a fair opportunity to show what he could do, and never received just promotion to places of the highest responsibility. But the Chaplain writes too much as an advocate and with too much special pleading; and whatever may be the facts in the case, his book is not altogether of advantage to the posthumous fame of his subject. Its defense of Thomas under the fire of criticism is not always conclusive, and its admissions are sometimes damaging. That Thomas was a large-hearted, high-spirited, magnanimous officer, nobody can question who follows this record; but that he was sensitive to the point of "touchiness," and sometimes insubordinate, nobody can deny. We think there is evidence, too, that he was — perhaps not over-cautious, but certainly over-slow. No thoroughly good soldier will refuse a service ordered by his superiors because he thinks it either unwise or officially degrading. But General Thomas did that. He knew the virtue of self-renunciation, and practiced it, nobly, sometimes; but he was also thin-skinned and self-willed, which a soldier has no right to be.

The finer phases of General Thomas's character, private and professional, are illuminated by such little incidents as these: When he was a boy, having at one time nothing to do, he resolved to do something, and so made daily visits to a saddler's shop, until, by close attention, he had learned to make a good saddle with his own hands. "In the same way he learned to make boots and furniture." Once on a voyage from Charleston to New York, in command of troops, he took the responsibility of shutting the drunken captain of the ship up in his stateroom and turning over the command to the first officer. This was in a violent storm off Cape Hatteras. In one of his Indian battles in Florida he was shot by an arrow, which penetrated his chin and fastened itself firmly in his breast. He drew the arrow out with his own hand. When, at Stone River, on the eve of a great battle, General Rosecrans had called his general officers into council, General Thomas fell asleep on his seat, gave his opinion when he was wakened, and then went off to sleep again. At Nashville, on the morning of the 15th of December, 1864, as he rode through the city on the way to the field where one of the decisive battles of the war was progressing, he suddenly halted and beckoned a local quartermaster to his side.

The general asked: "Have I drawn all my allowance of coal for this month?" Receiving a negative answer, he then said: "Will you please send fourteen bushels of coal to Mr. Harris, my neighbor? I was out of coal and borrowed this number of bushels from him the other day." The promise having been given, he expressed his thanks and rode on.

A brave man was General Thomas, a learned man in the science of war, a skillful man in the practice of it, a silent man, a man of weight who never hasted but seldom wasted, a man of masculine powers but of feminine feelings, a man who would suffer rather than complain, but who felt keenly what he deemed to be injustice and indignity, a man whose patriotism under a peculiar strain never faltered, and a man who might and probably would have done more had he had the opportunity. As it was he headed a great army, the Army of the Cumberland; he faced the Tennessee front of the War and held it in check; and he fought wisely, bravely, and well at Perryville, Stone River, Chickamauga, Chattanooga, Franklin, and Nashville, his momentous victory at Nashville breaking up Hood's army, and giving a shattering blow to the western end of the Confederate line. Thomas is one of those figures whose military stature grew the longer that he served, and continues now to grow the more closely he is studied. We can forget a few lines of weakness in a general effect of strength and grandeur which nothing can disguise.

Chaplain Van Horne's work is well written in the main, and makes a large volume of 500 pages. Besides the steel portrait there are eight maps of as many battles, the topography in which it is easier to trace than the distinction of the troops engaged. There is also an index; and some statistical matter — rosters, etc. — is inserted in an appendix.

PROFESSOR PHELPS'S PORTFOLIO.*

As has before been said in these columns, a successful author's first book is made with his brains; his second is too apt to be made from his pigeon-holes. It is a pigeon-hole book which we now have before us; though, in saying that, we do not mean to say that brains have had no part in its production. But Dr. Phelps, in the retirement of his closing years at Andover, is setting his literary house in order, and this collection of fugitive articles from the newspapers is one result. There are thirty-one of the articles. They were originally printed in the *Congregationalist*, *Independent*, *Christian Union*, and *Sunday School Times*. As here collected into a volume, they are called "chapters." But the word "chapters" is more pertinent to a consecutive work. These "chapters" have little more connection than a handful of chips thrown into a basket. The first three give a biographical sketch of the author's father, "a pastor of the last generation." The next two discuss "the Rights of Believers in Ancient Creeds." An essay on "the Biblical Doctrine of Retribution" stands with a rather grim significance next before two essays on the "Puritan" and "Christian Theory of Amusements." An inquiry as to whether Card-Playing is a "Christian amusement" follows, and then a similar inquiry as to the rightful place of Sunday cars in a Christian civilization. Such topics as Woman Suffrage, the Length of Sermons, the Calvinistic Theory of Preaching, the Theology of the *Marble Faun*, the Debt of the Nation to England, and the proper pulpit treatment of Spiritualism, are next in order; after which comes a consideration of some questions of missionary and denominational polity. Interesting reminiscences of Albert Barnes and Dr. Bushnell ensue, and seven religious and devotional papers close the volume.

Dr. Phelps's father, to go back to the beginning of the book, died in 1880 in his 91st year. He was of Massachusetts birth, and proud of his descent from the German "Guelphs," and of carrying in his veins "the blood of eight generations of Christian ministers and deacons." In his own life he kept up the succession. He lived on Hampshire County rocks and whortleberries till he was nineteen, went through his second-hand Virgil by night, "lying flat on the kitchen-floor, before the huge old-fashioned fireplace, while his brothers and sisters were hatcheling flax around him," "went to college in a homespun suit from the fleece of the sheep he had washed and sheared," and graduated at Union in 1814. His first ministry was in Connecticut. He developed gifts which place him in the same peculiar rank with Dr. Lyman Beecher, Dr. Finney, and Dr. Kirke. His preaching made the churches quake. He was a match for all the godless and unbelieving. He was great in revivals, and labored long and successfully under that method in Central and Western New York. He was an uncompromising but judicious abolitionist in a time when it cost something to be that; and one of the best illustrations of his character is furnished by a story related of him in connection with a runaway slave whom he once employed as a laborer. The slave's master was on his track with a leash of dogs, and the United States marshal for that district was one of Mr. Phelps's parishioners. The pastor's mind was soon made up:

He resolved that John should have fair play. He asked him if he wanted to go back to Maryland. John thought not. . . . "He'd take his chance with the hounds." As the market stood in those days, he was worth taking alive, if the hounds could be kept off from the jugular vein. He was a stout "six-footer," in the prime of manhood; a bright mulatto, with white brains, sound in wind and limb; his teeth would bear counting on the auction-block, and he was a trained mechanic withal: in return for some teaching which I gave him, he had taught me how to shingle a barn. The master's title, too, was beyond a doubt: his broad back was branded very legibly. My father told him he hoped nobody would have to die; but he added some advice, in tones too low for me to hear, but with a compression of the mouth which was well understood in the discipline of the family. He then told John to take

* My Portfolio. A Collection of Essays. By Austin Phelps, D.D. Charles Scribner's Sons. $1.50.

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to a certain piece of woods and wait there, while he himself went to the hotel to reconnoitre. John crept around the barn of the hotel to a little cabin, where the "pickaninnies" were rolling in the dirt, and was soon ranging the woods. A few hours after, the pastor returned, with lips more sternly compressed than ever, and proceeded to make up a basket of food for John. He brought it to me, and told me to go with it and find him. My father's eye silently answered mine when I observed that the knife was not the mate of the fork, that it was too large to be covered in the basket, that, in short, it was the largest carver in the house — the one with which John had not long before slaughtered a pig. It was as nearly a fac-simile of a bowie-knife as the credit of the parsonage ought to bear. I found John. His eye, too, alighted first on the familiar knife. The grim smile of his savage ancestors gleamed around his white teeth. He played with the food, but treasured the knife in his bosom. Said he, as I took his hand at parting, "Tell your fader that he is a Christian and a gemman, ebery inch of him." . . . My father's prayer with us that night was unusually solemn. He remembered *both* the slave and the slave-hunter. . . . *His* Christianity was of that sort. . . . Blessed be the inconsistencies of good men!

We will only add that dog and hunter did not find John, and that the knife was not used.

Towards the close of his life, Dr. Phelps's father became interested in Spiritualism, which "made a pandemonium of his home for some seven months, and then departed as suddenly as it came." The phenomena "were an almost literal repetition of some of the records left by Cotton Mather," and were supported by unimpeachable evidence. It is the memory of this episode, perhaps, which prompts, or at least gives point to, the author's subsequent discussions of the duty of Christian pulpits toward Spiritualism. Spiritualism he manifestly "believes in," but regards it as a delusion and snare; and calls upon the pulpit to meet it manfully, as it would anything else which it holds to be an evil. On the subject of amusements, Dr. Phelps strains out card-playing, but swallows the bowling-alley and the billiard-table, in which discrimination we fail to see his consistency. To Sunday cars and woman suffrage he is opposed, and gives his reasons; but his argument against the latter seems to us weak and inconsequent. To place woman and the negro on the same basis as respects the ballot is at least a mistake of policy, if it be not a blunder in logic. Long sermons the Andover professor of course defends, notwithstanding the aphorism of old Dr. Emmons — "no conversions after the half-hour;" Calvinistic preachers and preaching are likewise eulogized; and a substratum of Calvinistic theology is ingeniously excavated from beneath the surface of Hawthorne's *Marble Faun*. As between the present comparative importance of Home and Foreign missions, Dr. Phelps rather leans toward the former, in which we think he is right; and Presbyterians and Congregationalists are so nearly alike under his glass that he wants to see them coalesce.

In a volume of ecclesiastical, theological, and religious essays by a retired Andover professor of sacred rhetoric, one would naturally look for the utmost dignity of style and purity of expression, but we find some flies in this pot of ointment. There is a tone here and there — a drop of the voice almost into colloquialism, at least into phrases of the street, which we do not exactly relish in pages of this kind, and which we do not think the best models. "Breeded" for *bred* (p. 94) is probably a slip of the pen. Why not say *greater* part rather than "major part" on p. 219? "Hanker" is Addisonian, it is true, but it is not elegant; nor is "there 's the rub" (p. 118) a fine expression, even though it be Shakespearian. "Whoop of heresy" is an illustration of what seems to us another occasional fault in these writings, as writings; namely, their extravagance — an overloading in epithet. There is a marked instance of this on p. 94, in the following passage:

> We put the most delicate blossom of civilization into the hands of a herd of ignorance and brutishness. We uplifted men to the ultimate height of republican freedom, whose donkeys knew nearly as much of its responsibilites as they did. . . . We threw open halls of legislation, which the finished culture of the land had graced, to men who not only could neither read nor write, but whose guffaws in derision of parliamentary order, as they sat with feet higher than their heads, betrayed scarcely more of intelligence than the bray of an ass.

This is all true, doubtless, but it is rather sophomorically said. If Dr. Phelps had found that paragraph in a sermon handed him for criticism, he would probably have stricken it out. These papers are not sermons, it is true, but we look for a sermon style from a sermon master. We are surprised, too, at such a lavish use of italics by such a writer. It is a weak style which requires italicising.

On the other hand, Dr. Phelps often says a thing most admirably, as for example: "The Puritans were anthracite on fire." "Are there any mothers who are not Madonnas?" And "there is a period of transition from youth to manhood, in which Authority must take Reason into partnership." Than this latter sentence, a whole volume could not be more expressive.

A NORWEGIAN DRAMA.*

According to a competent English critic Ibsen's *Brand* is the greatest drama written since Shakespeare. It is unquestionably one of the most remarkable literary works that Scandinavia has produced. The appearance of this, the ninth, large edition at Copenhagen is indicative of its growing popularity, and doubtless American readers will be interested to know something of its chief qualities.

Brand, which takes its name from its hero, is eminently a drama of one character; for, while the subordinate personages are interesting and skillfully drawn, they are used only as foils for the central figure, who, in turn, serves as the embodiment of a certain principle which, in spite of all the fatal consequences, and with an almost superhuman consistency, he is made to carry out fully and logically to the end. Of the five scenes, the first is perhaps the most picturesque of the whole work. Brand is crossing the mountains in company with a peasant and the latter's half-grown son. He has been called, in his capacity of priest, to the bedside of the peasant's dying daughter. A heavy fog covers the mountain, and converts noonday into twilight. The way lies along steep precipices and across hollow, treacherous snowbanks. The peasant, alarmed, entreats Brand to return. In the dialogue which ensues Brand's character is portrayed in a manner which succeeding scenes only serve to intensify, not to augment. The revelation is so abrupt and so complete, that interest is at once excited. To Brand's mind an inexorable duty urges him forward — if life is not ventured, nothing is ventured. He hurls after the retreating peasant a storm of upbraiding, and pushes on. Left alone, he indulges in a soliloquy, in which he develops more at length his doctrine of *Intet eller alt* ("nothing or all"). Then the scene changes; the sun breaks through the fog, and Brand descries at a distance a gay young couple approaching. It is Einar, a young artist, and Agnes, his betrothed. They are bubbling over with youthful spirits and a sense of their own happiness. Their charming dialogue is interrupted by Brand, who cries out just in time to save them from a horrible plunge down a precipice, whose brink they have heedlessly approached. Einar recognizes in Brand an old schoolmate, and they enter into a conversation, after which they part in mutual disgust, for Einar's god of pleasure is as repugnant to Brand as Brand's cold puritanical view of life is to Einar. Brand is followed further in his journey to the point where he meets Gerd, a wild, fantastic child of nature, perhaps the most interesting, and certainly the most puzzling, character in the drama. The introduction of Gerd is doubtless partly for the effect of contrast. Her wild, careless spirit; her deep sympathy with all the manifestations of the physical world about her; and her mental aberration, the outward sign of her alienation from the good and true — are all in marked opposition to Brand's seriousness, self-control, and rigid moral discipline.

The next act opens by the fjord, where Brand and Einar meet again, amid a throng of half-famished peasants. Their conduct is here as much at variance as were their words in the former scene. Our sympathy is rather with Einar's generous, indiscriminate giving, than with Brand's cool, philosophical, and almost bigoted, view of the suffering about him. But all this is changed when Brand, at a message from a dying man on the other side of the fjord, leaps into a boat and attempts to cross the water, now

* Brand. A Dramatic Poem. By Henrik Ibsen. Copenhagen: Gyldendalske Boghandel.

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raging in a storm. No one responds to his appeal for help until Agnes, having tried in vain to persuade Einar to venture with Brand, steps into the boat herself, and the two push off in the face of the terrified spectators. There follows a scene between Brand and his mother, which is full of interest, as is also the scene between Agnes and Einar where she renounces him for Brand.

The third act exhibits Brand in a new light. Agnes is his wife, and he loves her and their child as only a strong, self-controlled man can love. But the idyl cannot last. Trials come thick upon him. He sinks the son in the priest, and refuses to administer the sacrament to his dying mother, since she will not renounce all her wealth; then child and wife are sacrificed to his inexorable devotion to duty. The last act gives us the picture of a solitary man yearning for the sympathy and help which the worldly natures about him cannot give. He exhorts the people to renounce the world and lead a life of faith.

Carried away by his eloquence, the multitude lift him on their shoulders and start off across the mountains in a triumphant procession, with no less a purpose than the conquest of the world. But, with the fickleness which characterizes the public, as soon as they become weary, there is a reaction, and, urged on by a few leaders, they turn upon Brand and stone him, and then return to their homes, leaving their chief, of a few hours before, bleeding and forsaken upon the mountain. The scene which follows is mystical in the extreme. The spirit of Agnes appears to Brand, and promises him forgetfulness of all his past troubles, and peace and happiness, on condition that he disavows his doctrine of "nothing or all." True to the last he refuses. He still has one disciple, the poor half-witted Gerd, who follows him in the belief that he is the Christ. A sweeping avalanche buries both of them upon the mountain-side.

The impression left upon the reader is a gloomy one, so vivid is the exposition of the follies and wickedness of men. But the sublime character of Brand is inspiring. Not that he is perfect. He lacks judgment, patience, charity, but he possesses virtues which are admirable for their very rarity. His morality partakes of the nature of his native land — rugged, stern, and majestic, but deprived for a greater portion of the year of warmth and sunshine. He is just to a fault, but no mercy seasons his justice. His character is ideal rather than real. He is less a human being than the impersonation of a principle. A drama, in the strict sense of the word, the work is not, although many of the scenes are highly dramatic; the long philosophical discussions occasionally introduced impede the action and suspend the interest. It was probably never intended for the stage. But, as a work of art, *Brand* justly deserves a high place in the world's literature. It is to be hoped that it may one day be made known to readers of English in its entirety.

A SKETCH OF UNITARIAN HISTORY.*

A TRUSTWORTHY sketch of American Unitarianism, tracing its origin, methods, and results, and written from a Unitarian point of view, has long been a desideratum. More nearly than any book we have yet seen, this modest volume before us seems to meet the need. The author, Rev. Joseph Henry Allen, is a Unitarian by birth and training, and has known more or less intimately the successive leaders in this movement. To the opportunities thus afforded him he has brought an inquiring, earnest spirit, and a patient, plodding mind. Genius he has not in any sense of the word; but of genius Unitarianism feels no lack, and for the historian's task other and less shining qualities are needed. These lectures were given from the chair of Ecclesiastical History at Harvard University, and have, therefore, despite the author's disclaimer, a quasi-denominational authority behind them. The occasion, the subject, and the author, all enlist our interest in the work.

English Unitarianism, to which the origin of the American movement must be traced, counts among its earlier adherents three illustrious names — Milton, Newton, and Locke. These thinkers were all Arians, but their connection with modern liberalism lies in their appeal from dogmatic authority to reason. In the same spirit, the English Unitarians of a later day, like Lardner, met the attack of deism by resting their faith on a rational basis. Their acceptance of the Scriptures as inspired was unquestioning, but we can hardly believe with Mr. Allen that the Bible was the *only* ground on which they anticipated a divine judgment upon evil.

American Unitarianism belongs to the present century. Its history may be divided into three periods, the beginnings of which may be marked by the years 1815, 1836, and 1860. The first period, that of Growth, covers the controversies with other denominations, and is associated with the name of Channing; the second era, that of Criticism, was one of internal struggle, and is represented by Theodore Parker; the third age, the time of Construction, marks the development of the denomination as an organized power, and owes most perhaps to Dr. Bellows and Dr. Hedge, its leaders, one on the practical, the other on the speculative side. Through these three stages the course of the liberal movement is traced, and the relations of each phase to earlier beliefs and to contemporary changes in state and society are indicated. Of the noteworthy names in the annals of Unitarianism, each is singled out by some descriptive phrase, while personal reminiscences of its successive leaders give warmth and color to the narrative.

The two closing chapters discuss the relation of Unitarianism to modern thought and life. The old "enthusiasm of humanity" is degenerating into a weak humanitarianism on the one hand and a cheerless pessimism on the other. A deep conviction must be stirred, instead of shallow sentiment. To this work the Gospel of Liberalism must address itself, and that gospel is summed up in one word, not *Culture*, the motto of half a century ago, nor *Salvation*, deeper, profounder, but still too personal, but a watchword "at once lowlier and nobler" — *Service*.

Of the general tone of the book we can speak with praise. Aside from a natural tendency to hero-worship and a proneness to superlatives in speaking of the lights of liberal scholarship and eloquence, Mr. Allen's judgments are candid and sober. Alike to his own circle of religionists and to the larger number of thoughtful men beyond these lines, the book will be welcome and instructive.

* Our Liberal Movement in Theology. By Joseph Henry Allen. Roberts Brothers. $1.25.

ONE OF MISS BRADDON'S.*

WE do not often, from choice, read one of Miss Braddon's novels. Indeed, they issue so fast from her hand — drop, in fact, like ink-drops from an overcharged pen — that it is hard for the most diligent reviewer to keep up with them. Look at the average reviewer's table, and, likely as not, you will find a pile of late Braddons awaiting attention. They accumulate like freight at Jersey City when there is a strike among the railroad hands. And a surfeit of Miss Braddon's novels is something fearful to contemplate. The one before us, No. 249 of the Franklin Square Library, is dated May 12, 1882, and we should not dare to say how many Miss Braddon has written and published in the four or five months that have elapsed since that time. Perhaps this is old, so very old that the author may have forgotten its title. But it is new to us, and, fresh from the reading of it, we will attempt a few words of description.

Mount Royal is a delightful old manor somewhere in the West of England, in Cornwall or Devon or Somerset, in a region full of historical and literary tradition, — one which Miss Braddon sets before her readers with a loving hand, and with really a good deal of skill. Of the ancient castle which once marked the spot, scarcely a stone now remained, but "the house in which Mrs. Tregonell lived was as old as the reign of James the First, and had all the rich and quaint beauty of that delightful period in

* Mount Royal. A Novel. By Miss M. E. Braddon. Harper & Brothers: Franklin Square Library. 15c.

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architecture." Mrs. Tregonell was a widow, with one son, Leonard, a boor and sometimes a brute; and with an orphaned niece Christabel Courtenay, who is almost always, an angel. When Leonard goes off on his travels around the world, Mrs. Tregonell is left with Christabel and with Miss Jessie Bridgeman, a young woman who has been imported from London as a sort of companion housekeeper, and who has grown into a very companionable and confidential sort of friend.

To Mount Royal thus inhabited comes in course of time Mr. Angus Hamleigh, to whose father, a widower, Mrs. Tregonell had been engaged in marriage in her early days. The marriage had been prevented by Mr. Hamleigh's untimely death. For the sake of old times, Mrs. Tregonell has now invited Angus to make her a visit, and the quick result of the visit is that Angus and Christabel fall in love. Now Mrs. Tregonell had intended Christabel for her son Leonandard, the situation at Mount Royal is accordingly greatly disturbed. Leonard's return to find his expected affianced to another does not mend matters; and, when Christabel is persuaded to break off her engagement with Angus because of a discreditable connection which she hears of his having had a little while before with an actress, the misery of the story rises to its highest pitch.

Its sensational improbabilities, however, continue to increase. Christabel, in a moment of extraordinary and inconceivable weakness, suffers herself to consent to marry Leonard, who, as her husband, grows a bigger boor and brute than ever. Afterwards inviting Hamleigh to Mount Royal, to test, as he says, his wife's fidelity, he contrives a duel with him, and Hamleigh falls, but the circumstances are such that his death passes for accidental. Christabel, however, detects the crime that has been perpetrated, and, though no thought of any wrong-doing with Hamleigh has ever entered her mind, she now resolves on a strange revenge upon his murderer. Inviting to Mount Royal one Baron De Cazelet, a famous shot, she leads him on in a desperate flirtation before her husband's eyes, and provokes her husband to challenge him, all in the hope that the husband will fall by the Baron's pistol, as poor Hamleigh fell by her husband's. This atrocious plot barely escapes accomplishment, Christabel being awakened just in time from her hideous dream by a visit to the grave of her early lover in the churchyard at Minster, where he had always wished to be buried.

"Angus!" murmured Christabel, piteously, "Angus, can you hear me? — do you know? Oh, my God! is there memory or understanding in the world where he has gone, or is it all a dead blank? Help me, my God! I have lost all the old sweet illusions of faith — I have left off praying, hoping, believing — I have only thought of my dead — thought of death and of him till all the living world grew unreal to me — and God and Heaven were only like old half-forgotten dreams. Angus!" For a long time she lay motionless, her cold hands clasping the cold stone, her lips pressed upon the soft dewy turf, her face buried in primrose leaves; then slowly, and with an effort, she raised herself upon her knees, and knelt with her arms encircling the cross, that sacred emblem which had once meant so much for her; but which, since that long blank interval last winter, seemed to have lost all meaning. One great overwhelming grief had made her a Pagan, thirsting for revenge, vindictive, crafty, stealthy as an American Indian on the trail of his deadly foe, subtle as Greek or Oriental to plan and to achieve a horrible retribution. She looked at the inscription on the cross, legible in the moonlight, deeply cut in large Gothic letters upon the gray stone, filled in with dark crimson.

"Vengeance is mine: I will repay, saith the Lord."

Who had put that inscription upon the cross? It was not there when the monument was first put up. Christabel remembered going with Jessie to see the grave in that dim half-blank time before she went to Switzerland. Then there was nothing but a name and a date. And now, in awful distinctness, there appeared those terrible words — God's own promise of retribution — the claim of the Almighty to be the sole avenger of human wrongs.

. . . . . .

"Must he lie in his grave, unavenged until the Day of Judgment?" she asked herself. "God's vengeance is slow."

. . . . . .

"I have been mad!" she said to herself; "I have been living in a ghastly dream; but God has awakened me, God's word has cured me." God's word had come to her at the crisis of her life. A month ago, while her scheme of vengeance seemed still far from fulfilment, that awful sentence would hardly have struck so deeply. It was on the very verge of the abyss that those familiar words caught her; just when the natural faltering of her womanhood, upon the eve of a terrible crime, made her most sensitive to a sublime impression.

The story ends peacefully, but its progress is painful. It has power and interest, the best part thereof residing in the description of scenery, the vivid painting of moors and cliffs, of land and sea. The best-drawn character in the book is Jessie Bridgeman, a woman one would like to know. Taken as a whole, *Mount Royal* is one of Miss Braddon's fair averages, but not her best.

LANDOR.

PROFESSOR COLVIN'S sketch of Walter Savage Landor in the series of "English Men of Letters" is now quickly followed by a pretty little volume of *Selections*[1] from his writings, edited by the same hand, and that in its turn by a newly and beautifully bound impression of his famous *Imaginary Conversations*;[2] a progress of publication indicative probably of a little rise in the public interest — or curiosity at least — towards this distorted but distinguished Englishman and author. A real want is certainly filled by the volume of *Selections*. Landor's works complete are comprised under about twenty distinct titles, and in their most compact form make, we believe, not less than seven or eight volumes; a mass, considering its kind and quality, which is very much more than most people care for. Professor Colvin is admirably fitted for the task of selecting therefrom such portions as best display Landor's peculiar powers, and give the reader a just notion of his place in literature. These well-chosen specimens are moreover arranged and classified under certain heads in the index in such a way as to increase the value of the volume, which also has a preface by the editor containing much sound and acute criticism of Landor's literary method and aim. Few persons even among the cultivated classes have more than a slight knowledge of Landor; some have nothing more than a distant respect for his name; and it is surely well that they and the reading world in general should be brought into acquaintance with one who was certainly master of English prose. To quote from the Preface:

He imitates no model, but when he aims at effects of pomp he can be as majestic as any of the great seventeenth-century masters of eloquence, from Hooker to Milton himself, without their tendency to involution of thought and entanglement of clauses; and when he aims at effects of simplicity he can be as plain as the great eighteenth-century masters of easy prose, as Addison or Goldsmith, without their tendency to negligence and triviality. There is besides about everything he utters an air of authority and breeding, there is a lofty tone at once peremptory and urbane, which is wholly personal.

The thoughts of Landor suffer less than those of almost any other man from being detached from their context. In Section I, under the subdivisions of Dramatic and Narrative writing are placed portions of the *Imaginary Conversations*, the main and most valuable part of Landor's literary work, together with some of the shorter of his poems and the more striking and beautiful episodes of the longer ones. Section II contains matter reflective and discursive arranged under different topical headings; the third Section is personal and autobiographical, among the selected pieces of prose and verse being some of those written in Landor's advanced age. "Even the student already well acquainted with Landor" — to quote the words of Prof. Colvin — "may be glad to possess in such a shape a selection of his most characteristic things," while for another and much larger class of readers the work of selection here made is simply invaluable. As the book belongs to Macmillan's "Golden Treasury Series," it is needless to say that it is presented in a neat and attractive shape.

Those who wish to go more deeply into Landor's work could hardly have his *Imaginary Conversations* in a more convenient, tasteful, and economical form than now embodies them in Roberts Brothers' new edition. The volumes are easy to the hand, the type is large and distinct, and the "Oxford" binding — claret-colored cloth and labels on the back in simple black and white — is extremely neat. The first volume has a heliotype of Landor at the age of seventy-four, which, however good, has somewhat the aspect of an English mastiff or bulldog.

[1] Selections from Landor. Edited by Sidney Colvin. (Golden Treasury Series.) Macmillan & Co. $1.25.

[2] Imaginary Conversations. By Walter Savage Landor. Popular Edition. 5 vols. Roberts Brothers. $5.00.

— Lord Spencer is the owner of a unique copy of Caxton's Englished *Four Sons of Aymon*, and a copy is to be made of it at the British Museum for publication in the series of "English Charlemagne Romances," which the early English Text Society is issuing.

— Cassell, Petter, Galpin & Co. have published Canon Farrar's new work, *The Early Days of Christianity*, in two volumes, uniform with his lives of Christ and of St. Paul.

— George MacDonald has a new volume of essays ready, on subjects chiefly literary, the whole bearing the rather singular title of *Orts*.

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The Literary World.

BOSTON, OCTOBER 7, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Who reads
Incessantly, and to his reading brings not
A spirit and judgment equal or superior,
(And what he brings what need he elsewhere seek?)
Uncertain and unsettled still remains,
Deep versed in books and shallow in himself,
Crude or intoxicate, collecting toys
And trifles for choice matters, worth a sponge,
As children gathering pebbles on the shore.

MILTON: *Paradise Regained.* Book IV.

*** The plan of Mr. Wilkinson's poem on Webster, soon to appear from the press of Chas. Scribner's Sons, is peculiar. It is conceived as an ode, but as an ode it is very long; whether too long, depends on the execution. Is it one poem, and not a patchwork of several poems? Can it be read at a sitting without reaction of fatigue, or loss of interest? These, however, are questions for the future. Mr. Wilkinson's device is to remove himself one degree from identification with the poem, by representing an ideal poet as speaking. This ideal poet begins with bold simplicity, challenging for Webster a high fame, and appealing to the public conceived of as embodied in the American republic or state. The State rejoins with peremptory severity, bidding the challenging poet "rehearse" his claim on Webster's behalf. The poet proceeds to do so, addressing the State throughout. What Mr. Wilkinson himself does is to introduce this ideal poet and tell what he says or sings, and what is replied to him. The idea seems to be to recognize in this way a hostile sentiment toward Webster as somewhat prevalent. The following stanzas compose the first section or movement of the poem. The writer has sought, evidently, in these opening lines, to be severely Doric, alike in simplicity, and in density of expression. Here will, perhaps, be recognized a fitness between the subject and the treatment:

Ye see him truly, now:
Their hour and power is past
Who fain had shamed that brow:
It wears its crown at last.

Hail him, his countrymen!
First of your foremost few,
Given back to you again
Yet greater than ye knew.

Greater — for, good and great;
Not false, as they forswore!
He, who to save the State
The State to please forbore.

Well may the State be saved —
Saved at such cost of blame,
While still her mood he braved —
Accord him, late, his fame!

*** Amid the revival of our Civil War literature comes the announcement of a book promising genuine interest, in the story of the experiences of an individual soldier who went through the war, from Big Bethel to Appomattox, rising by natural and well-earned promotion to the rank of major. It is called *Bullet and Shell: A Picture of War as the Soldier Saw It.* The author is Mr. Geo. F. Williams, formerly of the 5th and 106th Regts. N. Y. Vols., and war correspondent with the Army of the Potomac, Army of the Shenandoah, and Army of the Cumberland. He is now in a responsible position on the editorial staff of the N. Y. *Herald.* The book is said to have all the brightness and graphic force which the war correspondents so quickly exhibited, and to show a detailed familiarity with scenes of march, camp, battle, hospital, and prison, which will vividly recall the past to many a now sober-minded and peaceful citizen, while at the same time giving a singularly clear general view of the war — its approach, continuance, and ending. The book is to be illustrated with a multitude of spirited engravings of the sketches by Edwin Forbes, whose brilliant series of etchings — *Life-Studies of the Great Army* — gained him the applause of both soldiers and artists, and a membership in the French Etching Club. The publishers are Fords, Howard & Hulbert, New York.

*** We were pleased to have a call a few days since from Mr. Harlow P. Bancroft, of the well-known San Francisco publishing house, and a nephew of H. H. Bancroft, Esq., the author of *The Native Races of the Pacific States.* The five volumes of that work are now complete, and the first of the three volumes of the second series, *The History of Central America,* is on the eve of publication. Histories of Mexico, of the North Mexican States, of New Mexico and Arizona, of California, Nevada, and Utah, of the Northwest Coast, of Washington, Oregon, Idaho, and Montana, of British Columbia, and of Alaska, are to follow, — in all some thirty-five or forty volumes. Mr. H. H. Bancroft's private library now consists of about 35,000 volumes, all carefully indexed; and a dozen or more private secretaries are engaged all the time upon the details of this great literary enterprise, which has hardly a parallel in extent or plan in modern or any other times.

*** The November *Century* last year was the finest number ever issued, and it is intended to make the coming one even better. The frontispiece will be a portrait of Henry James, Jr., and W. D. Howells will furnish a sketch of his contemporary. There will be a paper on "Victor Hugo," by Alphonse Daudet; "Is Our Jury System a Failure?" by Albert Stickney; a "History of Life in the Thirteen Colonies," by Edward Eggleston; and the opening chapters of Mary Hallock Foote's new serial, "The Led-Horse Claim." The Rev. Washington Gladden will give the beginning of the "Christian League in Connecticut," which is to offer many new and practical ideas on Christian work; and Frank Stockton has a laughable story, and there are many other attractions.

*** The new novel, "For the Major," which begins in the next number of *Harper's Magazine,* will be illustrated throughout by Alfred Fredericks. Artistically it is the best story its author has yet written. Though artistic, it is not cold, and shows the same deep insight into the human heart which has characterized her earlier work. Remarkably happy is the description of the womanly character of the major's wife and his daughter, with whom the love affairs are connected. The scene is laid in a little North Carolina village in the mountains, and the plot, though complicated enough to answer the varied purposes of a magazine serial, develops no such startling events as marked the later part of "Anne."

*** Thirty years ago the Longmans brought out an edition of Addison's *Sir Roger de Coverley,* taken from the *Spectator;* notes were supplied by W. H. Wills, and many of the illustrations were superbly engraved by Thompson. The volume altogether was a fine specimen of the book-making of the time, and copies soon became scarce and costly. A new edition is now announced, and D. Appleton & Co. will bring it out in America with 125 illustrations on wood and an etched frontispiece. The binding will be handsome and appropriate, and the price reasonable.

To Whittier.

ON READING "AN AUTOGRAPH."

If thou, O friend, canst say *thy* name is traced
On sands by waves o'errun, or frosted pane,
Then why should any seek far heights to gain?
What human name but must be swift effaced?

'Tis true, not all the favored sons of Fame
Can hope to wear her guerdon through the years;
But thy beloved name is writ with tears
Through all our nation's life, through doubt, through blame;

Through hope, despair; through blood of sacrifice,
Deep-graven where no sands from any shore,
Nor frosts of time, can touch, forevermore —
Beloved bard, upon our *heart* it lies!

MRS. J. OLIVER SMITH.

Johnstown, N.Y.

THE DISCARDED POEMS OF EMERSON.

THOSE who desire to possess Emerson's complete poetical works should make haste to purchase copies of the early editions. It may not as yet be known to many persons how numerous are the productions rejected by the poet in making up his edition of 1876, which, we are given to understand, he designed to be the final one. In carefully collating the various editions, one is struck with the admirable judgment exercised by him in the selection and rejection of poems. But his admirers will certainly be dismayed at not finding in the ultimate edition a pretty large number of his strongest and most beautiful verses, many of them already aphoristic in the language.

The second part of *Merlin,* now omitted, contains these wonderful lines:

"Subtle rhymes, with ruin rife,
Murmur in the house of life,
Sung by the Sisters as they spin;
In perfect time and measure they
Build and unbuild our echoing clay,
As the two twilights of the day
Fold us music — drunken in."

The sublimated diction and synthetic clairvoyance of Emerson's verses are the despair of poets. Who else could thus put eternity into a nut-shell? Who else could reflect the whole universe in a mirror no larger than the pit of the eye? Who else could formulate the theorem of life in seven lines, fathomless in connotation, and rich in poetical imagery? And how full of cheer the thought is! We are in mighty hands, then, it seems. We are like children at play with our toys in the house of life. Our guardians and parents are smilingly and secretly watching us from the outside. They are in the eternal light, but we are between the two twilights, lulled by the sweet Prospero-music of nature magically floating in the air about us.

The foregoing poetical quotation reminds us of a passage in another (now rejected) poem called "The House."*

"There is no architect
Can build as the Muse can;
. . . . . .
She lays her beams in music,
In music every one,
To the cadence of the whirling world
Which dances round the sun."

The poem "Spiritual Laws" begins thus:

"The living Heaven thy prayers respect,
House at once and architect,
Quarrying man's rejected hours,
Builds therewith eternal towers."

* All the passages quoted in this article are from discarded poems.

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In these lines we have a noble pantheism. Emerson says that the God to which men pray is the conscious self-acting Universe, which toils and builds while men sleep, as well as when they wake. As a companion stanza to the above, take this from the (undiscarded) poem "The Sphinx;" the passage contains the profoundest expression of pure Kantian idealism ever made in poetry; the Sphinx of life says to the questioner:

"So take thy quest through nature,
It through thousand natures ply;
Ask on, thou clothed eternity;
Time is the false reply."

"It," in the second line, stands for "quest." All the philosophers are summed up in this little stanza — the Maya of the Buddhists; the Berkelyan Idealism, and the Fichtean Egoism, as well as the Spencerian Agnosticism. It is because that eternity, the soul, is clothed, or swathed with nature that it can not understand the Noumenon, or objective real.

In "May-Day" appear two companion poems which should have been printed under one heading as Part I and Part II of the same production, so as to make clear their connection. In "The Test" the muse (which here stands for the Genius of Life) says:

"I hung my verses in the wind,
Time and tide their faults may find.
All were winnowed through and through,
Five lines lasted sound and true."

The muse further asks:

"Have you eyes to find the five
Which five hundred did survive?"

The answer is given in "Solution" by naming and characterizing these great writers or poets — Homer, Dante, Shakspere, Swedenborg, and Goethe:

"So bloom the unfading petals five
And verses that all verse outlive."

Other famous passages omitted are such as these:

"Freedom's secret wilt thou know?—
Counsel not with flesh and blood;
Loiter not for cloak or food;
Right thou feelest, rush to do."
— *Freedom.*

"Go where he will, the wise man is at home,
His hearth the earth, his hall the azure dome;
Where his clear spirit leads him, there's his road,
By God's own light illumined and foreshowed"
— *Woodnotes.*

"Though love repine, and reason chafe,
There came a voice without reply,—
'Tis man's perdition to be safe
When for the truth he ought to die."
— *Sacrifice.*

An omitted section of "Woodnotes" contains this exquisite bit of description:

"He heard, when in the grove at intervals,
With sudden roar the aged pine-tree falls,—
One crash, the death-hymn of the perfect tree,
Declares the close of its green century.
Low lies the plant to whose creation went
Sweet influence from every element;
Whose living towers the years conspired to build,
Whose giddy top the morning loved to gild."

One is at a loss to divine any possible reason for the omission of such a perfect and finished gem as "Compensation:"

"The wings of Time are black and white,
Pied with morning and with night," etc.

But, as the poem occurs in the prose writings, the omission is, after all, only an expression of the poet's judgment, and not an actual loss to those who possess his complete works. The same is true of the poems "Politics" and "Character."

It would be unjust to deprive Emerson's admirers of several other omitted passages. They are accordingly here given in careful transcript: they may be cut out and pasted on the fly-leaves of Houghton, Mifflin & Co.'s last edition; although most readers will of course prefer to buy the early volumes (as long as they can be obtained) in order to possess the many poems of which only slight, although the choicest, fragments are presented here:

In the Quatrain inscribed to S. H. occurs this fine couplet:

"July was in his sunny heart,
October in his liberal hand."

On the limitations of language we have this in "Merops:"

"Space grants beyond his fated road
No inch to the god of day,
And copious language still bestowed
One word, no more to say."

"Thine Eyes Still Shine" is the title of one those ethereal and violet-like poems on love, in the writing of which Emerson was equaled only by Landor:

"When the red-bird spread his sable wing,
And showed his side of flame;
When the rose-bud ripened to the rose,
In both I read thy name."

We can hardly regret the loss of the verses entitled "Tact," for their advice bears the impress of a sort of pertness and foppish cunning, which, keyed up one degree higher into worldly shrewdness, formed the dangerous tendency in the poet's own character, and which, if it had not been carefully stifled, might have made him less noble in manly independence than his great-souled friend, Thoreau. But one would have thought that the light and pleasant mysticism of the little *jeu d'esprit* on "Berrying" might have been considered worthy of preservation.

"Caught among the blackberry vines,
Feeding on the Ethiops sweet,
Pleasant fancies overtook me.
I said, 'What influence me preferred,
Elect, to dreams thus beautiful?'
The vines replied, 'And didst thou deem
No wisdom to our berries went?'"

The same ripe wisdom that led Mr. Emerson to reject his early poem "Good-Bye, Proud World!" guided him in the omission of the "Ode" inscribed to the Rev. W. H. Channing, now of London. Both productions seem to express a sort of haughty, Brahminical aloofness, and *noli me tangere*, unsympathetic spirit, of which there was, undoubtedly, a certain infusion in the poet's nature, but which the regnant sweetness and kindliness of his spirit sufficed to keep almost wholly out of sight.

The poems alluded to were written in the heyday of Transcendentalism, and represent the extravagance of a spirituality uncorrected by the sane and wholesome materiality which is present in all the dual rhymes of nature's infinite whole. In the "Ode," Emerson said that "Things are of the snake:"

"The horseman serves the horse,
The neatherd serves the neat,
The merchant serves the purse,
The eater serves the meat.

. . . . . .

Things are in the saddle
And ride mankind.

. . . . . .

Every one to his chosen work;—
Foolish hands may mix and mar;
Wise and sure the issues are."

Later he saw the mistake of isolating one's self from affairs, rather than mixing boldly with them for their betterment. As he says in his verses to J. W.:

"Life is too short to waste
In critic peep or cynic bark,
Quarrel or reprimand:
'Twill soon be dark;
Up! mind thine own aim, and
God speed the mark!"

W. SLOANE KENNEDY.

The Azores.

. . . Being a native of Fayal, I was very much interested in your review of the two books on the Azores [see p. 212–213]. And your regret that they contained no precise information of the ways and the cost of reaching the islands led me to think that perhaps a few particulars on the subject might be acceptable to you and to some of your readers.

We have a regular line of vessels running from New Bedford to the Azores, and also from Boston. The "Veronica," commanded by Capt. Azvedo, is the largest and most comfortable of the packets sailing from this port; and the "Sarah," commanded by Capt. Hale, is the best one on the Boston line. The cost is $100.00, first cabin, for the round trip, providing you return in the same vessel; if not, it is $60.00 each way. The "Veronica" has been known to make the passage from New Bedford to Fayal in nine days. The return trip is always longer and more tedious, owing to the trade-winds and the ocean currents; thirty days being not an unusual passage.

These packets are specially fitted for passengers, and many avail themselves of the opportunity of visiting these delightful Islands, and they are also becoming quite popular as health resorts. About two years ago, a steamer was added to the line; but, not proving a profitable investment, it was withdrawn, and the "Veronica" takes its place. The Azoreans emigrate in large numbers to America, settling mostly in the seaport towns; they number nearly two thousand in New Bedford. In Boston their numbers are larger, and some of the better educated among them have formed a literary club, and publish a paper in Portuguese called *A Civilisação.*

In these days of linguistic studies, I have often wondered that the Portuguese language is not studied with the Spanish and Italian. For business purposes, it is becoming as important as the Spanish. It is much pleasanter in some of its sounds. M. F. S.

New Bedford, Mass.

The Man of Letters.

Him, who his title draws from love of Letters,
Justly we praise. There is no higher station
Than such may reach, if true to his vocation
To learn, to think, to teach. None are his betters,
Though they may boast great kings 'mong their begetters;
For more than king is he. The domination
Of ignorance he breaks; the elevation
Of man he seeks; and rends his mental fetters.
In the fierce turmoil of the world no actor,
Save by the potency of thought or song,
'Gainst which no error long can make resistance,
He proves himself his fellows' benefactor,
Setting up right in place of ancient wrong,
And through his own grows happier their existence.

W. L. SHORMAKER.

EDITORIAL CORRESPONDENCE.

V.

From London to Paris.

BRIGHTON, Dieppe, and Rouen were my stepping-stones across the stormy English Channel into France, and so to Paris. Brighton I took on the way to New Haven, the port of embarkation by this route on the English side. It was a lovely summer afternoon as our train trundled out of the London Bridge Station of the London and South Coast Railway; and the extortion of the cabman, who charged me one and sixpence for what was legally but a shilling's use of himself and his vehicle, was speedily forgotten in the successive glimpses of charming landscape through which we spun along at the rate of forty miles an hour. And when we reached Brighton it was to find London still — a slice of it, as it were, cut off and set down on the edge of the sea.

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Most visitors to Brighton for the first time would probably be surprised to see so city-like looking a town. As the train emerges from the long tunnel through the Downs which lie across the line of approach on the north, a broad expanse of compactly built stone blocks of dwellings with slated roofs meets the eye. Immensity and density of population are the first impressions. But this aspect fades out a little as one leaves the station and walks down the long descending street which leads to the esplanade upon the sea front. Little by little, Brighton loses its metropolitan look as the blue waters of the Channel come into view; and by the time the shore is fairly reached, its character as a great watering-place is firmly established. Still there is little in or about Brighton to remind one of Long Branch or Newport. The detached villa, with spacious grounds around, is conspicuous by absence. Instead are long streets, closely built up with houses in blocks, crowding together as if to get as near to the sea and to each other as possible. Their front toward the water is imposing, forming one side of a broad avenue stretching along the shore for a distance of three miles. The water-side of this avenue affords a spacious walk for pedestrians, and for Bath chairs (on wheels) in which dowager-like females are pushed to and fro to take the air. Standing on this promenade, you lean over the rail and look down twenty, thirty, fifty feet, as the case may be, to the beach below, where, first, runs a carriage-road close in under the cliff. Beyond lie lines of bathing-houses, or quaint old boats drawn up high and dry. Further beyond are the moist sands at low tide, and a hundred children, with bare feet and clothes tucked up, dabbling in the rippling waves. To the left stretches out into the deep the long Chain Pier, and in the distance rise the white cliffs of Beachy Head. Bicyclists and tricyclists are riding to and fro. A few white sails of yachts lend vivid touches to the offing. Ruder but more picturesque fishing-boats are tossing lazily at anchor. Old salts in their tarpaulins are lolling about, nearly at the end of the occupations of the day. The land-current of fashionable turnouts rolls comfortably back and forth along the promenade. Bright jewels sparkle in the shop windows. A soft breath of southern wind fans the cheek, and over all lies the glimmer of the setting sun. Brighton is certainly brilliant and beautiful; but some of its charm is dimmed nowadays, for many of its lovers, by the flocks of people who come down from London by cheap trains to spend a day, or stay over Sunday.

The scene had changed by the time, early next morning, that our Channel steamer was nearing the port of Dieppe on the French side. The sunshine had given place to mist and rain, and the evening's breeze to a driving gale. Still all was suddenly peaceful when we had run over the bar into the funny little harbor of Dieppe, past the tall crucifixes which flanked the narrow entrance on either side, and found ourselves fairly within the protecting arms of France. Dieppe harbor is like a pocket, and must sometimes be hard to get into.

The train from Dieppe to Paris I left midway the distance at Rouen, to spend a few hours in that fine old city. A familiar-looking tram — as horse-cars are uniformly called in Europe — carried me from the station up into the heart of the town. The Rue de la Grosse Horloge was the first street to tempt my feet, with its picturesque old clock-tower arched into a gateway beneath, dating from the early part of the 16th century. Near by, the Cathedral of Notre Dame was easily found, with an intrusive *commissionaire* waiting to pounce upon the traveler in the square in front. I preferred to go in by myself, and to see what my own eyes would show me.

To me, the most interesting precinct in Rouen, and one not so easily found by the stranger as the Cathedral, is the Place de la Pucelle, with its fountain marking the traditional spot where poor Joan of Arc was burned in 1431. Stand on this spot, fresh from such a picture of this immortal heroine of the Middle Ages as Mr. J. R. Green has drawn in his *History of the English People*, and the past does indeed rise up before one. Hard by is the most remarkable and interesting Hotel de Bourgtheroulde, with a court which few visitors find but none should miss. The concierge shows you the half-obliterated historical bas-reliefs on the stone walls, and points out in the floor the grated entrance to the dungeon where the martyr above spoken of is said to have been imprisoned previous to her execution.

The ride by rail by way of Rouen from Dieppe to Paris is through a country every sight of which must be a delight to an untraveled American. It is not a long ride, but it is a very rich one, through quiet pastoral scenes — meadows, forests, villages of stone and thatched-roof cottages, each with its tiny Norman church; a land fully as fertile as England, and in some portions more striking and pleasing to the eye. The slow train, which allowed it all to be taken in and digested at the time, was rather an advantage than otherwise. How can one wish — no matter what his hurry to get at the heart of France in Paris — to rush by such a monument as the Chateau de Gaillard near Gaillon, which Richard of the Lion Heart built and made his favorite residence; or the peaceful old Chateau Rosny on the meadows of the Seine, where many a notable name has left an association? As the line approaches Paris it passes Poissy, the birthplace of St. Louis, and Asnières, which figured in the German war, and traverses the forests of St. Germain, with a view of the famous palace on the right.

It was lamplight as we rolled into the great station on the Rue d'Amsterdam, and emptied ourselves into the throng already filling the Boulevard Hausmann. First escorting my American traveling acquaintances of the day to their hotel, I made my way along the Rue Lafayette to my own more quiet quarters in the Rue Montholon. An hour later, with the obliging son-in-law of the *maître d'hôtel* for a companion, I was sauntering along the Boulevard des Italiens, a Parisian of the Parisians. Perhaps the stranger's introduction to Paris should not be at an evening hour, for he will hardly at any other time see the gay city at a higher pitch of bewildering splendor. In New York, in Boston, at evening, the great shops shut down their curtains, and the world goes home. In Paris, at evening, the shops light up, and all the world comes out to look in at the windows. Everybody is in the streets; the cafés are full, the sidewalks are crowded, eating and drinking go on at the little tables which dispute for a place with the passers-by, and the night is turned into a second day.

E. A.

CURRENT FICTION.

Vice Versâ; or a Lesson to Fathers. By F. Anstey. [D. Appleton & Co. $1.50.]

Captain Mansana, and Other Stories. By Björnstjerne Björnson. Tr. by R. B. Anderson. [Houghton, Mifflin & Co. $1.00.]

Look Before You Leap. By Mrs. Alexander. [Henry Holt & Co. $1.00.]

The fatal defect of *Vice Versâ* is that its superstructure of life-like possibility rests upon a foundation of the wildest extravagance; and that removing this latter, as sober reason must, the whole fabric topples over into ruin. It is an English story of school-life, fitted to interest boys, but aimed to edify their fathers; teaching to the latter the importance of sympathetic relations with their sons while passing through the school age. The father in this case is Mr. Paul Bultitude, a colonial produce merchant, with an office in Mincing Lane, London. The son is Master Dick, pupil at Dr. Grimstone's, Crichton House, Rodwell Regis. Dick is at home for a holiday. Mr. Paul has little feeling for Master Dick, and when the latter is complaining of some of his hardships, and begging for some very proper privileges, the former upbraids him for his ingratitude and unreasonableness, exclaiming in a fit of impatience and ill-humor: "Old as I am, and much as you envy me, I only wish at this very moment I could be a boy again, like you. Going back to school wouldn't make me unhappy, I can tell you." Unluckily at the moment of uttering this sympathetic and consoling sentiment Mr. Bultitude holds in his hand a wishing-stone, a mysterious Eastern talisman, and he happens to be holding it in just the secret way to make his wish take effect. Judge of his amazement when he finds himself slowly turning into an exact duplicate of his son. Dick, in a hilarious mood, then seizes the wishing-stone and transforms himself into his father; and thus having changed places, Mr. Paul is packed off to Dr. Grimstone's and Master Dick assumes the reins in Mincing Lane. From this point on, all proceeds naturally enough, and the rest of the book is occupied with Mr. Paul Bultitude's unhappy experiences at Crichton House. He knows who he is himself, but finds it impossible to convince others of the fact, and his fortunes at the hands of Dr. Grimstone and his fellow-pupils are ludicrously trying. But this manner of putting himself in his son's place proves instructive, and when Mr. Bultitude finally escapes from his singular imprisonment it is as a wiser man and a kinder parent. Apart from its monstrous incredibility — sheer imaginativeness in the vital part — the story is ingenious and clever, and will amuse the boys, while it ought to do good to some fathers. We commend it also to the attention of mothers who have to play the part of mediators.

The "other stories" which go with "Captain Mansana" to make up the new volume of translations of Björnstjerne Björnson's works are only two, "The Railroad and the Churchyard" and "Dust." Both of them are Norwegian tales, in the author's earlier and familiar manner. The first deals with the rivalry and jealousy between two village magnates, and the peace through misfortune which finally settles down upon them and their households and the community which had become involved in their contention. The second is a curious psychological study of the differences of parental temper as manifested in

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the treatment of a couple of boys—the father absent-minded, stern, hard-hearted and hard-handed, the mother dreamy, speculative, tender, but unpractical—until both are awakened by a sudden and dreadful danger in which their children are plunged, and from which they are barely rescued. This story is Björnson's latest, having appeared in Norway for the first time only this year. It is as melancholy as the sighing of the wind among the pines in November. In "Captain Mansana," the most considerable and by far the most powerful story of the three, Mr. Björnson takes an Italian subject, from real life, the love-history of "a man whose presence of mind, courage, love of honor, whose physical strength and energy, dexterity and shrewdness, rouse to the highest pitch our expectations as to his future possibilities, but at the same time fill us with solicitude." The central scene in this singularly simple but intensely dramatic narrative is Mansana's conquest of the affections of the Princess Theresa Leaney under the advantage of a terrible runaway accident, in which the lover's strength and prowess completely vanquish the lady's heart.

He started to his feet, flinging the reins over the dashboard. A loud shriek behind him! He leaped forward; still another piercing shriek; but he was already on the back of the right horse, grasping the other by the bit. The one on which he was sitting sprang into the air while still running, whereby it was thrown down by the other horse. It was nevertheless carried along for some distance by the outer thill until this broke beneath the burden, and was then still dragged onward until the neck-yoke also gave way. Mansana's grasp of the bit saved him, and, together with the weight of the disabled horse, brought the race to an end. But the fallen horse felt the carriage upon it and kicked out wildly; the one standing reared; the carriage pole snapped, one piece struck Mansana on the side, yet he did not relax his hold, and was now in front of, or rather under, the standing horse, with a cruel grip in its nostrils, until it became as meek as a captured trembling lamb. He was up himself in a moment; the prostrate horse, which had made several dangerous attempts to rise, was helped, and now, thickly covered with dust, tattered and torn, bleeding, hatless, Mansana ventured for the first time to look up and about him. Theresa was standing at the open carriage door. She must have been about to jump out, and have been cast back by one of the terrible shocks they had experienced, and have started to her feet again,—or something to that effect; she herself knew not how it had happened. But what she now did fully comprehend was that *he* stood there safe, holding the shivering horses by the bits. Out of the carriage and toward him she sprang; and he turned to receive her with wide-open arms. . . .

Mansana's is a wild and tumultuous nature, and after this his heart is touched for a moment through sympathy, by a young girl, Amanda Brandini. But Theresa follows him, recovers him to loyalty, and the story leaves them happily married in Hungary.

We suspect that in her new novel, *Look Before You Leap*, Mrs. Alexander has again made use of her popularity, as she has done before now, by sandwiching one of her earlier and slighter works between two of the later and more important ones. The hero of the story, Capt. Neville, elopes with a pretty governess whom he takes to be an heiress. In the first transports of his disappointment he treats her with an unwarrantable cruelty, whereon she quits him, and for a year he is made to pay the penalty of his fit of ill-temper by separation from the woman he loves and by complete ignorance as to her fate. In the end all is happily arranged, the impecunious and reunited pair are furnished with an income, and the true heiress with a truer admirer. Such is the frail texture of the plot, whose carrying-out is equally slight, and suggestive of an unpracticed and immature hand.

A Practical Arithmetic. By G. A. Wentworth, Professor of Mathematics in Phillips Exeter Academy, and Rev. Thomas Hill, D.D., LL.D., ex-President of Harvard College. [Ginn, Heath & Co. $1.10.]

This is an admirable text-book. The method is natural, the arrangement excellent, and the material of the best. The authors state as their guiding principle that "the shortest and surest road to a knowledge of arithmetic is by solving problems, not by memorizing rules or by demonstrating propositions"—the process first, the reason for the process afterwards. Hence there are many problems, most of which are original and prepared with the object of conveying accurate and valuable information, to which access is had by an index. But the arrangement of this book calls for special comment. Decimal fractions are placed at the beginning. This is an innovation that we wonder has not been made before, for a little experience shows that a pupil learns notation on both sides of the decimal point as well as on one side. The authors, being convinced that "the metric system in a few years will be in common use," have given considerable space to it, while the old system of measures is made to follow the chapter on fractions. Finally, logarithms are introduced, and their application clearly presented. The book is designed for pupils having some elementary knowledge of arithmetic, although, once fairly launched, an intelligent child of twelve or over should be able to master it with little difficulty. We commend the volume to the attention of thoughtful teachers.

Zoölogical Sketches. A Contribution to the Out-Door Study of Natural History. By Felix L. Oswald. [J. B. Lippincott & Co. $2.00.]

Dr. Oswald has here made a book that is both entertaining and instructive. His knowledge of animals is comprehensive and accurate; his observation has been widespread; and his anecdotes are in the main given at first hand. The author, to be sure, has his customary thwack at "monks' legends, witchcraft-and-miracle traditions, and astrological vagaries;" he speaks oddly in this connection of a renaissance of "naturalism;" and he firmly believes that "the progress of natural science tends to supersede fiction by making it superfluous—even for romantic purposes." But all this is said in the preface. In the book proper, personal views are not so vigorously set forth. Perhaps the best of the sketches is that of "animal renegades," in which the outlaws and pariahs of the brute creation are very effectively pictured. Not less attractive in its way is the chapter on "our four-handed relatives, the monkeys." Dr. Oswald's own pets are chiefly described, in particular "Buddha," a young Siamese bonnet-macaque, whose intelligence was something remarkable. Once this knowing animal overhauled a large medicine-chest in search of a little vial of tamarind-jelly which he had seen in his master's hand.

He remembered the shape of the bottle, for he rejected all the longer and square ones, and, after piling the round ones on the floor, began to hold them up against the light, and subdivided them according to the fluid or pulverous condition of the contents. Having thus reduced the number of doubtful receptacles to something like a dozen and a half, he proceeded to scrutinize these more closely, and finely selected four, which he managed to uncork by means of his teeth. Number three proved to be the bonanza bottle.

The *Zoölogical Sketches* form a handsome volume, agreeably illustrated. Young readers will hardly fail to be delighted with them.

French Syntax, on the Basis of Edouard Mätzner. By James A. Harrison, Professor of Modern Languages in Washington and Lee University. [Philadelphia: John E. Potter & Co. $2.50.]

We do not agree with Prof. Harrison in his endorsement of Prof. Whitney's view that the natural or Ollendorfian method is not the best for obtaining a practical knowledge of a modern language. Many Americans, who speak French fluently and read it with ease, never trouble themselves about grammatical rules, for they have learned the construction of the language by following good models. But the scientific study of language has its place as a mental discipline, and Prof. Harrison has provided, for those who desire to pursue such a course, a manual that is so complete as to be substantially exhaustive; and, as the material is largely drawn from the best authorities, and well put together, it is also accurate and intelligible. Free use has been made of Mätzner's *Grammatik* and Ploetz's *Syntax und Formenlehre*, while, for his prosody, the author has depended mainly upon F. de Grammont. He has added a syllabus of forms and a historical section, with appendices on punctuation, use of the preposition, tables of verbs, etc., the whole affording an excellent apparatus for critical study. Greater space might with advantage, we think, have been given to the use of the subjunctive, and there are other features of the book whose value is questionable; but, taken for all in all, it is a desirable volume for advanced students who desire a trustworthy guide to the niceties of construction in the French language.

Constitutional History and Political Development of the United States. By Simon Sterne, of the New York Bar. [Cassell, Petter, Galpin & Co. $1.25.]

Mr. Sterne proffers a sketch of the Constitution as it stands in text, accompanied by a history of the political controversies which have resulted in the formation of amendments to that instrument, and a view of the actual situation of political parties and questions. He intends informing the student of political history as to the general "institutional condition of the United States." His work accordingly opens with an informal and readable account of the Federal Constitution; then delineates what has been the development under it; of the Legislative, the Executive, and the Judicial power; next recounts the past constitutional history of the nation; then states the "current questions" which he thinks tend to produce constitutional changes; and, lastly, summarizes the constitutional law of the States. Mr. Sterne's epitome of the Constitution, and his accounts of past development and of growth as shown in history, are commendable as well adapted to instruct the inquiring student; they may we think, be accepted as correct, and as harmonizing fairly with the general and settled opinions of our times. Old discussions are eliminated; results only are presented, and these are well described. But, when he reaches the history of recent years and the questions of th

present day, the value of what he writes is weakened by the infusion of personal opinion. He is frank; his preface avows his belief that "the methods of legislation are wofully defective, primitive, and corrupt; the existing system of representation is faulty, inharmonious, and unphilosophical, the tariff legislation a mass of injustice and incongruities; . . . the civil service goes by favor, not by merit, and political parties divide upon all possible questions except those of principle;" and he thus gives the reader fair reason to expect that, in his discussions of these and kindred subjects, the one-sided urgency of the reformer will be mingled with the impartial instructions of the essayist. And such is the character of much of those portions which relate to the lifetime of this generation.

Blackstone's Commentaries: For the Use of the Student at Law and the General Reader; obsolete and unimportant matter being eliminated. By Marshall D. Ewell, LL.D., Professor in Union College of Law, Chicago. [Soule & Bugbee. $2.50.]

Prof. Ewell has admirably performed a somewhat difficult and uninviting task. Blackstone's Commentaries, always famous as an exposition of the fundamental principles of the English law, have peculiar value to Americans as an exhibit of English law as it existed close upon the time when our forefathers broke their allegiance to it. No one book gives so good a view of the legal system upon which, as a foundation, American jurisprudence has been reared, as do the Commentaries. Prof. Ewell's abridgment seems exceedingly careful and thorough, and the typographic arrangement distinguishes between the more important and the less valuable portions in a very novel and effective manner. One may get either the marrow of the work, in extent nearly half the length of the original, or (skipping fine type) may content himself with a rapid survey of general principles; and may then return, and, by looking only at full-faced phrases and catchwords, review the whole in perhaps an hour. The whole typographic execution is excellent.

Andrew Jackson as a Public Man: What he was, what chances he had, and what he did with them. By William Graham Sumner, Professor of Political and Social Science in Yale College. [Houghton, Mifflin & Co. $1.25.]

The phraseology of the title-page of Prof. Sumner's life of Jackson seems somewhat clumsy, but it serves to emphasize what is evidently the general purpose of this series of "American Statesmen;" viz., to delineate official and public life, unembarrassed by details of personal biography. The series, as a whole, will epitomize the course of political thought and development in the national history; will reproduce the substance of the great discussions, contests and changes intermediate the Revolution and the Civil War. Accordingly this volume allots one short chapter of twenty-five pages to the "first forty-five years of Jackson's life," and disposes of the eight years and more between Jackson's retirement from the Presidency and his death, in a page and a half. Those who remember Parton's entertaining Life in three volumes will understand how varied a personal narrative it was which the scope of this work does not embrace. The chief divisions are four chapters devoted to Jackson's public life and labors before he became President; a chapter on the "Internal History of First Administration," and four chapters on its chief public questions, Nullification, the Bank, etc.; four chapters on his reëlection and the leading questions of his second term; and, lastly, an account of his closing political triumph in the election of Van Buren. The treatment is lucid and impartial, and the author's industry and research have gathered ample historical details for all wants of readers at the present day.

Advantage has been taken of a third edition of Butcher and Lang's prose translation of *The Odyssey of Homer* to add a few notes, and to make some changes in the text, suggested by more thorough examination of the original. For example, in the first edition, at Book V, about line 245, Ulysses is represented as changing his raft into a ship. The editors have become convinced that this is a mistake, and they accordingly restore the raft. There is no safer scholarship to follow than that which acknowledges errors when it makes them, and corrects them. [Macmillan & Co. $1.50.]

Dr. Lyman Abbott's *Life of Christ* has reached a second edition. After a pretty careful examination of similar works, we are inclined to the opinion that this is the best for popular reading. It is not so large, or so ambitious, or so striking, or so ornate, or so elegant, or so minute, or so philosophical, or so poetical, as some others; but it has a good infusion of all the elements requisite to a useful work on the subject, and it is thoroughly interesting. We do not know where, within a compass of 530 pages, a more scholarly, accurate, thoughtful, rational, devout, and graphic portrayal is to be found of the person, character, service, and times of our Lord. [Harper & Brothers. $1.75.]

The third volume is out of Dr. Philip Schaff's *Popular Commentary on the New Testament.* It contains the Epistles of St. Paul, text (in English), and notes. Dr. Schaff himself writes on Romans and Galatians; Professor Riddle of Hartford, Conn., on Romans, Ephesians, and Colossians; Dr. Brown of Aberdeen on Corinthians; Dr. Lumby of St. Catherine's, Cambridge, England, on Philippians and Philemon; Dr. Dods of Glasgow on Thessalonians; Dr. Plumptre of King's College, London, on Timothy, and Dr. Dykes of London on Titus. A good but not large map of Asia Minor prefaces the volume, and there are several full-page engravings on wood. [Chas. Scribner's Sons. $5.00.]

Putnam's serial catalogue of select new books, *The Best Reading*, which lost its father, Mr. Frederic B. Perkins, a year or two ago, by removal to San Francisco, has been adopted by Mr. Lynds E. Jones, who certainly has shown himself able to take care of it by his compilation of that masterly work, *The American Catalogue.* Mr. Jones's first product at his new task makes a book of a few over a hundred pages, giving titles and prices of what are supposed to be the good, better, and best books, American and English, in all departments except the strictly technical and professional, published from 1876 to 1881, and now in print. The plan of classification and characterization is substantially that followed by Mr. Perkins, and the volume slips in companionably by the side of the former and bulkier issue of 1871. Librarians will find it of constant convenience for reference. [Putnam. $1.00.]

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

Mr. H. H. Furness on the Barton Collection. — The managers of the Boston Public Library have had various departments of the library examined by experts, with a view to finding the "weak spots" and preparing to strengthen them. The "Barton Collection" was entrusted to Mr. H. H. Furness, than whom no more competent critic and adviser could have been found, and his report is printed in the recently issued "Annual Report" of the Library. It contains so much information that will be interesting and serviceable, not only to those who have opportunities of consulting the Collection, but to every student of Shakespeare, that we believe the readers of the *World* will thank us for reproducing it here:

In compliance with your request, I have examined, with all the thoroughness at my command, the admirable catalogue of "Shakespeare" and "Shakespeariana" in the Public Library.

Among the departments composing a Shakespearian library first in importance stand the Quartos.

These Quartos, as you know, are separate plays, many of them published during Shakespeare's lifetime, and are thus familiarly termed to distinguish them from the collected edition of all his plays, issued after his death, in folio. They were printed by enterprising, or, as we Americans would say, "smart" publishers, who wished to reap the profit arising from a demand to have in print a play highly popular on the stage. As Shakespeare, like many another poet of his time, was a regular salaried playwright to a theatre, his work, when done, belonged to the theatre, and, like the honorable man that he was, he never thought he had a right to any other profit from his toil than that which he received from the theatre; his plays were written to be seen and heard, not to be read, and, after they were performed, belonged to the theatre, not to him. But this honesty on his part, "indifference to his own genius" it has been termed by those who forget the circumstances under which he wrote, could not prevent an unscrupulous printer from obtaining a copy of a popular play either by taking it down in shorthand during a performance, or by bribing poverty-stricken actors to recite their rôles in private, or by getting access to the prompter's MS. It is not hard to see that copies thus "stolen and surreptitious," as they were stigmatized by Shakespeare's fellow-actors, must come very near to giving us the performance as heard by Shakespeare's audience under Shakespeare's own supervision. The workmanship of these Quartos, originally sold at a sixpence each, is of the poorest; they are printed, as a general rule, with battered type, on cheap paper, which was by no means calculated long to withstand the Puritanic storm which set in shortly after Shakespeare's death. Hence their excessive scarceness nowadays, and the high prices which in modern times have been paid for them. Mere scarceness, however, is a fictitious value, — a value for which one may be pardoned for indulging a feeling somewhat akin to contempt. It is, therefore, not for their scarceness that these Quartos are now so eagerly sought after, but for the aid which on every page they give us in studying the text of Shakespeare. Some of the best editors of Shakespeare assert that the Quartos are our highest authority, — higher even than the folio, which Shakespeare's personal friends assure us was printed directly from his MS.

A complete set of these Quartos is contained in no library, public or private, in the world, and never will be; but, other things being equal, it is clear that that library which contains the most will be the best. Here in America the Boston Library, with its twenty-two copies, stands easily the first. There are, I believe, but two other public libraries in this country, which own any copies at all, viz., the Lenox, in New York, with sixteen, and the University of Virginia, with seven. In a pecuniary point of view, it is scarcely too much to say that these twenty-two diminutive volumes in the Boston Library are worth more

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than a quarter of all the rest of the Shakespearian collection put together, including the folios.

Volumes so indispensable to the student, as these Quartos, have not remained inaccessible to the public. They have been reprinted, with more or less exactness; notably, under the supervision of Mr. Halliwell, by Mr. E. W. Ashbee, who, for the purpose of lithography, painfully and laboriously traced every letter on every page. For study, under almost all circumstances, these lithographic fac-similes are equivalent to the originals. At any rate, they are the nearest approach that can now be had. It is to be regretted that the Boston Library does not possess a complete set of them. Of the forty-seven volumes lithographed by Mr. Ashbee, the Boston Library owns but eight.

There were many separate plays of Shakespeare published in quarto during the seventeenth century other than the twenty-two above referred to, but the year 1623 divides the greater from the less, in value; in that year appeared the folio, which being printed, as was asserted, from Shakespeare's own MS., no quarto after that date, with, perhaps, one exception, viz., *Othello*, 1630, can claim any authority independent of the folio. Where these later quartos are not mere reprints of the earlier, they are known as the "Players' Quartos," and were often mere adaptations of Shakespeare's plays by Dryden, Tate, and others. In this department, which has its value, the Barton Collection is unusually complete.

Seven years after Shakespeare's death his personal friends and fellow-actors, Heminge and Condell, issued, in 1623, the first collected edition of his plays, the *editio princeps*, and the coveted possession of all libraries, public and private. But little sympathy can be felt with those who estimate the value of a volume by its size, or by its margin, or by some typographical defect. It is sufficient to be assured, as with the folio in the Barton Collection, that every leaf is genuine, and as clean as a well-used existence of two hundred and sixty years can leave it. It would be difficult to name a volume second to this about whose typographical qualities a greater difference of opinion exists. On one point, however, all critics are agreed, and that is, that the folio is absolutely necessary to a study of Shakespeare. Abuse it as we will, we are dependent on it as our sole authority for seventeen of the plays, for which there are no quartos to aid us. The Boston Library possesses an admirable copy of the first folio, and of its subsequent impressions in 1632, 1664, and 1685.

Of the modern editions of the Collected Plays, beginning with Rowe, in 1709, the list is tolerably complete; it is more complete in recent than in older editions. Among the more noticeable omissions are the following: Pope's Second Edition, in which both text and notes were modified by Theobald's Criticisms in his "Shakespeare Restored;" Hanmer's edition in octavo, in which his variations from the received text are indicated; a complete set of the Variorum editions (especially that of 1798, often termed "Steevens's Own"), no two of which are exactly alike. Although you have a recent issue, in a single volume, of Bowdler's edition, you do not own the original edition, in four volumes, in 1807, nor the fuller text, in ten volumes, in 1818; it is an expurgated "Family edition," and sufficiently notorious to have created the term, "Bowdlerized."

As an offset to these omissions you are rich in the possession of such scarce copies as the first American edition, published in Philadelphia at the close of the last century, and the first Boston edition, published at the beginning of this; and, best and rarest of all, three volumes of Sir Walter Scott's edition, supposed to be the only three volumes of that edition in existence.

The remainder of the English portion, viz., the Spurious Plays, the Selections, etc., is excellent, and throughout the "Shakespeariana," with its illustrations, portraits, medals, etc., the Shakespearian book-hunter recognizes treasures, intrinsically worthless perhaps, but which are excessively prized for their rarity,—such books as Malone's Second Appendix, whereof the substance was afterward incorporated in his edition; Dr. John Hall's "Select Observations," etc., wherein is recorded the ailments and cures of innumerable Jacks and Joans throughout the shire, but never a word of the fatal illness of the author's own father-in-law — Shakespeare; Holt's Remarks on "The Tempest;" Finnegan's "Notes," etc., etc. Among the medals you would be rich indeed if you could count two different cents struck in Pennsylvania in the year 1770 or thereabouts, for one is undated, each bearing the head of Shakespeare and his name as the legend.

Unquestionably in this department alone of "Shakespeariana" an opportunity is afforded for study such as is held out by no other public institution in America. Perhaps its most valuable portion, certainly the portion most difficult to replace, although it is not one which costs the collector the most money, is the number of articles from reviews, ephemeral literature, and even from the daily press; to collect these requires constant vigilance and promptitude. It is not so much from the editions of Shakespeare, however sumptuous or costly, but from these waifs and strays over the length and breadth of the land, that an estimate may be formed of the deep and ever-active interest taken by the whole world in Shakespeare. An English scholar has lately collected into a quarto volume of three hundred and sixty pages the allusions to Shakespeare to be found in the literature of the first hundred years after the poet's death. The allusions here, in America, during only one year, at the present time, would fill such a volume, and it would be to the Boston Library that the collector would have to repair for his material.

There are only three public libraries in England, which, in their Shakespearian departments, are superior to that in Boston,— the British Museum, the Bodleian, and Trinity College, Cambridge.

Here, in the United States, the Boston Public Library is easily the first; its wealth of Quartos will long keep it so, but in all other departments it will fall behind unless it be kept up on the same liberal, comprehensive plan pursued by its chief contributor, Mr. Barton.

Pardon me if I urge upon you the propriety of completing your set of Ashbee's fac-similes, and especially of procuring the originals whenever any opportunity offers. With so fine a start as the Boston Public Library now has, no chance should be lost of maintaining the lead.

NEWS AND NOTES.

— We are glad to notice that A. Williams & Co. of this city have in press *A Study of Maria Edgeworth*, by Mrs. Joseph P. Oliver, to be illustrated with a portrait and several engravings. It will present Miss Edgeworth's inner life as well as her literary career, and deal with her writings in a sympathetically critical spirit. The work will be ready this month. The same publishers announce a new edition of the *Poems of Alonzo Lewis*, revised and enlarged; a collection of *Poems*, by Annie L. Angier; a fifth edition of the humorous *Rollo's Tour to Cambridge;* a pamphlet by Robert S. Minot on *Railway Travel in Europe and America*, with some tables of statistics; *A Modern Housebuilder's Companion and Guide;* a new American story by Miss McLean, entitled *Tow-Head; Troublesome Children*, by Rev. Wm. Wilberforce Newton; *An Estimate of Emerson*, by his friend and neighbor, Mr. Alcott; and an important historical work on *The Ancient Landmarks of Plymouth*, by Hon. W. T. Davis, the President of the Pilgrim Society.

— Charles Scribner's Sons announce *The Irish Question*, by Prof. David Bennett King, of Lafayette College. Prof. King, who has become a recognized authority on Irish matters, spent the last two summers in Ireland, in the study of the Irish question in all its detail, and his book is an impartial and scholarly discussion of this momentous subject. *Bibliotheca Theologica*, by Rev. John F. Hurst, D.D., is a book of reference for all whose studies are connected with theological literature; *Cupid, M.D.*, by Augustus M. Swift, is a novel whose interest centers about the person of Eliot Blake, a victim to the use of opium; and the story is told by a series of clever letters. *The Moravian Missions*, by A. C. Thompson, D.D., and *In the Desert*, by Dr. Henry M. Field, an account of a journey just completed in deserts about Mt. Sinai, complete the list.

— Mr. Thomas Whittaker is making birthday books a special feature of his fall trade — Tennyson, Shakespeare, Dickens, and Thomas à Kempis; and the same publisher will issue the *New Sunday-school Teacher's Bible Dictionary*, edited by Dr. John F. Kitto; *Science Without God*, translated by Rosa Corder from the French of the celebrated Notre Dame preacher, Père Didon; new editions of *The Types of Genesis*, and *The Restitution of All Things*, both by Andrew Jukes; and *Edens of Italy*, a fine descriptive quarto, upon which has been expended a wealth of artistic and literary skill. This volume will contain about one hundred and ten illustrations, with full indexes, maps, etc. Also, a handsome cheap edition of *The New Cyclopædia of Illustrative Anecdote*, at $2.00; *Evangel: Sermons for Parochial Missions*, by Rev. Joseph Cross, D.D., whose *Knight-Banneret* appears in a second edition; and three new juveniles by American authors— *A Domestic Heroine*, by Mrs. William J. Hays, who wrote *The Princess Idleways; Miss Dewberry's Scholars*, by Margaret E. Sangster; and *Getting to be Women*, by "George Klingle."

— Harper & Brothers announce *Knocking Round the Rockies*, by Ernest Ingersoll; *Building the Nation*, by Charles Carleton Coffin; *A History of Wood-Engraving*, by G. E. Woodbury; *The Friendships of Mary Russell Mitford as Recorded in Letters from her Literary Correspondents*, edited by Rev. A. G. L'Estrange; *New Games for Parlor and Lawn*, by George B. Bartlett; *A Transplanted Rose: A Story of New York Society; Mildred's Bargain*, by Lucy C. Lillie; *The Talking Leaves: An Indian Story*, by W. O. Stoddard. The *Monthly* for November contains the opening chapters of a new serial by Constance Fenimore Woolson; a long illustrated poem by W. D. Howells entitled "Pordinone;" "Her Tom," a poem by Will Carleton; an article by Junius Henri Browne on "The Problem of Living in New York;" and numerous other illustrated articles and short stories.

— Dodd, Mead & Co. will publish immediately a new novel by Rev. E. P. Roe, and a *Roe Birthday Book*, edited by Lyman Abbott, with illustrations and a portrait of Mr. Roe. "Kingdoms of Continental Europe" is the title of a series of histories on *Italy, Russia, Austria, Prussia, Turkey* and *Egypt*, the first four by the late John S. C. Abbott, and all carried down to date. The prettiest of the color-books issued by this firm is *Cradle Songs of Many Nations*, the music by R. L. Herman, and the illustrations by Walter Satterlee. The binding, which is of artistic design, with ribbon ties, "takes off," and discloses a substantial paper cover so strongly bound as to be fitted for piano use. The coloring and drawing of the pictures is skillfully done.

— J. B. Lippincott & Co. have in press for fall publication four new novels by the most popular authors on their list: Ouida and Mrs. Forrester, the titles of whose books have not yet been decided upon; The Duchess, who contributes *Portia; or, By Passions Rocked;* and Mrs. Wister, who, in her translation of *A Noble Name; or, The Donninghausens*, introduces the American reader to a new German novelist, Claire Von Glumer. The same house announce *A Cruise under Six*

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Flags, by Professor O. A. Ericsson, of Virginia; *Proper Pride*, a novel by a new English writer, who reserves his name, and *An Epitome of Modern European Literature*, being the second edition, enlarged, of Mrs. Henderson's *Dundervikshorg and other Tales*.

—Scribner & Welford have ready for the holiday trade a companion volume to their *Venice* of last year in the superbly illustrated volume on *Florence*—Its History, The Medici, Its Scholars, Architecture, Painting, Sculpture, etc., by Charles Yriarte; containing over five hundred photogravures. A unique volume, beautifully bound in wood, and bearing a peacock feather and a hand mirror on the cover, is *The History of Fashion in France; or The Dress of Women from the Gallo-Roman Period to the Present Time*, translated from the French of M. Challand by Mrs. Cashel Hoey and Mr. John Lillie.

—Macmillan & Co. announce *Spinoza*, by Rev. Dr. James Martineau; *Life of Handel*, by W. S. Rockstro; *Annie Keary*, a Memoir, by Eliza Keary; *Grimm's Fairy Tales*, translated by Lucy Crane, with pictures by Walter Crane; *The Horkey, a Provincial Ballad*, by Robert Bloomfield, told in colored pictures by George Cruikshank, with an address to young folks by F. C. Burnand; and *Rosa*, by Mrs. Molesworth. *Macmillan's Magazine* for September contains a sequel to the article entitled "The Little Pilgrim," which created some considerable notice in the May number.

—G. P. Putnam's Sons will shortly issue the first volume of Lady Bloomfield's *Reminiscences of Court and Diplomatic Life*. The writer deals in a bright and entertaining style with the early life of Victoria and Albert, and gives a pleasant picture of their home-life, as well as numerous anecdotes of celebrities and incidents of note. *The History of the Negro Race in America from 1619 to 1881* is a work of special interest, insomuch as it is the first complete annals of the race ever published. It is written by Geo. W. Williams, the first colored member of the Ohio Legislature.

—A. C. Armstrong & Son have nearly ready another book by the late W. H. G. Kingston, entitled *James Braithwaite, the Supercargo*. In juveniles this firm has two very attractive sets of books, *The Oak Leaf Library* and *The Silverland Library*. The latter contains twelve volumes, every page illustrated with original designs printed in colors. The first edition of Asbjornsen's *Folk and Fairy Tales* was entirely exhausted before it was out of the printer's hands. This, in a measure, verifies our prophecy of its author becoming "the Grimm of Norway."

—Henry Holt & Co. have among their forthcoming books *Early English Literature*, by Bernhard Ten Brink, translated by H. M. Kennedy, Professor of German in Brooklyn Polytechnic Institute; *Christ's Christianity*, being the precepts and doctrines recorded in the Gospels as taught by Jesus Christ, analyzed and arranged according to subjects by Albert H. Walker; *Renaissance in Italy*, Italian Literature, by John Addington Symonds; and *The Romantic School*, by Heinrich Heine, translated by S. L. Fleishman.

—D. Appleton & Co. have in preparation *Sir Roger de Coverley*, reprinted from *The Spectator*, and illustrated with one hundred and twenty-five wood-cuts, and a steel etching as a frontispiece. *Ragnarok*, by Ignatius Donnelly, shortly to be issued by this firm, introduces the theory that "drift deposits" are the result of the contact of the earth with a comet. *Atlantis*, by the same author, is said to be in its sixth edition. The tenth volume in the "Appletons' Home Books" is to be *Home Occupations*.

—Mr. Howells is said to have been so overrun with social attentions in London that he fled to Vevay, on the shores of Lake Geneva, in order to secure the seclusion necessary for his literary work. Vevay is a delightful town, not far from the historic Castle of Chillon, and already celebrated in Rousseau's *Nouvelle Heloise*.

—It is announced that the library of the late Hon. George P. Marsh has been sold to the Hon. F. Billings, of Woodstock, Vt., for presentation to the University of that State. The collection contains about 10,000 volumes, and is still in Rome. Mr. Billings is the owner of Mr. Marsh's birthplace in Woodstock.

—Fords, Howard & Hulbert will publish this month Volumes II and III in the "Our Continent Library;" *The House that Jill Built, after Jack's had Proved a Failure*—a book of Home Architecture, illustrated by the author, E. C. Gardner; and *Dust*, a novel of English society, by Julian Hawthorne.

—The long-expected *Life of Bryant*, by Parke Godwin, will probably be issued during the coming winter. The publishers, D. Appleton & Co., have already received part of the manuscript, and the book is being put into type as fast as possible. It will make two large octavo volumes.

—Leopold von Ranke has completed the manuscript for the third volume of his History of the World, which will be published in November. Notwithstanding his eighty-seven years, the venerable historian works steadily every day from 9 A.M. till 1 P.M., and from 8 P.M. till 1 A.M.

—Mr. James R. Osgood and Mr. T. B. Aldrich are both at home again after a pleasant summer abroad. So also is Mr. N. J. Bartlett, the well-known antiquarian bookseller on Cornhill, Boston, with we do not know how many treasures gathered in the book-stalls of London.

—Mr. John Habberton has about finished a life of *George Washington* for Henry Holt & Co.'s series of "The Lives of American Worthies." He has recently assumed charge of the literary department of the New York *Hour*.

—In coöperation with Mr. E. A. Abbey, George H. Boughton, the English artist, has prepared a series of articles for *Harper's Magazine* on Holland. The first installment will appear in January.

—Fowler & Wells have ready *How to Keep a Store*, by Samuel H. Terry; and *How to be Weather-Wise*, a new view of the weather system, by J. P. Noyes.

—The September and October numbers of *The Century* are already in a second edition.

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FARRAR'S EARLY DAYS OF CHRISTIANITY.*

THE preface to these two commanding volumes discloses the single purpose which has guided Canon Farrar thus far in his Biblical studies, and which connects this third of his more important works with his previous writings in sacred biography. In his *Life of Christ*, which in many respects is without an equal, he presented the results of his studies in the four Gospels. In his *Life of St. Paul* he followed on to arrange in a consecutive historical narrative the materials stored up in the Acts of the Apostles and the Pauline Epistles. In the present historical sketch of *The Early Days of Christianity* we have a similar employment of the facts and conclusions respecting the early church to be derived from the seven so-called catholic epistles, the Epistle to the Hebrews, and the Revelation of St. John. The three works together thus cover the entire New Testament, and their distinctively exegetical character, their close adherence to the scriptural lines, give them almost the effect, if not wholly the form, of a commentary. This quality is perhaps most marked in this the latest work of the three, just issued, which has at the same time less of picturesque and dramatic delineation than either of the others. But this is to be expected from the difference of subject; and if the subject and method give the author less advantage of opportunity as an eloquent writer, they afford a freer field for the exercise of his marked abilities as a critical expositor. In fact we are almost ready to say that in the present work his versatility has an entirely new demonstration; it is largely a new Canon Farrar who appears in the authorship of *The Early Days of Christianity*.

The title of the work needs to be taken with a little limitation. Not but that it is accurate enough, but by the "early days of Christianity" we are perhaps accustomed to signify the Christianity of the days immediately following the Apostles, the Church of the second century as well as of the first. Whereas this work stops with St. John and the Revelation, and is distinctively and solely a review of the apostolic age. It does not pass over into the second century at all. We hope the legitimate inference is that a work on the sub-apostolic church is what Canon Farrar will next take in hand. Certainly by accumulated learning, by drift of taste, and by literary momentum he is preëminently fitted to continue his labors in this direction. He has but just passed his 50th year. At the rate of his past productiveness a long list of works is yet to come from his pen.

This review of the *Early Days of Christianity* is divided into five books and thirty-seven chapters. Speaking in general terms the subjects of these five books may be said to be the condition of the world at the middle of the first century; St. Peter and his writings; Alexandrian Christianity, Apollos, and the Epistle to the Hebrews; St. James, and Judaic Christianity; and the Life and Works of St. John. Under these general headings the topics receiving the largest treatment are the rise of Antichrist, identified by the author with Nero and Cæsarism; the two Epistles of St. Peter; the Epistle to the Hebrews, which is ascribed to Apollos, with whom most scholars are now inclined to rest its authorship; the complicated question of who were meant and what is implied by the expression "the brethren of our Lord"; the apparent conflict of doctrine between St. Paul and St. James touching faith and works; and the Apocalypse, or book of the Revelation. This last subject is handled thoroughly and exhaustively in two long chapters divided into many sections, the treatment amounting almost to a paraphrase with critical explanations. On the Epistle to the Hebrews the author is similarly full, and in fact all the catholic epistles are carefully examined as respects their style, scope, purpose, and relation to their age. "The brethren of our Lord" Dr. Farrar is inclined to believe to have been his brethren literally, born of Joseph and Mary after the birth of Christ; for he holds no sentimental views as to the saintliness of celibacy or the Perpetual Virginity of the mother of our Lord. The graphic portraitures of St Peter, St. James, and St. John, interspersed with these more closely critical studies, give variety and life to the work. In an appendix are gathered fourteen short essays on subordinate points of interest to Biblical scholars, such as the "Asserted Primacy of St. Peter," the "Identity of John the Presbyter with John the Apostle," "'Salem' and Jerusalem." There are no illustrations. The style, as we have intimated, is more severe than that of his previous works, and the volumes have greater attractions for the student than the reader. They are full of information, however, which cannot fail of interesting religious minds, and the scholar's work is evident on every page.

* The Early Days of Christianity. By F. W. Farrar. Two volumes. Cassell, Petter, Galpin & Co.; E. P. Dutton & Co. $5.00.

ELLIS'S LIFE OF CHAPIN.*

THIS is a charming book on a rare theme, and its physiognomy, even to the sunflowers on the fore cover, is creditable and in excellent taste. Dr. Ellis is in thorough sympathy with his subject, and shows good will and charity in his handling of vexed matters of theology and the general Universalist problem. Into this mental atmosphere of optimism and sunshine the sunny, mellow nature of the great preacher would naturally lead his biographer; and it is only just to say that Dr. Ellis does no violence to that sort of guidance. The literary faults of his book run very much to the form rather than the substance, and a temptation to an over-fond eulogy. There is occasionally more than a tendency to essay and fine writing, so that the portico to some of Dr. Chapin's virtues just a little diverts attention to itself; and Dr. Ellis every now and then, from his evidently varied reading, wanders from his subject. These criticisms are only a caveat to the outspoken praise of Dr. Ellis's book as a valuable and permanent contribution to current literature and the fame of perhaps the greatest man in his own communion, and a man not small in contrast with the best in any. There are twenty-two chapters, beginning with his ancestry and ending with his library, and five illustrations, two of which are portraits.

Dr. Chapin was a born orator; or, as his biographer puts it, he took to it "as a lark to his song or a duck to the water." Of sturdy Puritan stock from Western Massachusetts, whither Deacon Samuel Chapin moved from Dorchester in 1642 and founded a family which counts at least twenty-five Chapins who were ministers; the son of an eccentric and amiable traveling portrait-painter, with an early education as transitory and polyglot as his many homes; notably at Boston and Bennington he early showed aptness in declamation and acting, and gave promise of his future oratoric greatness. In May, 1836, at 20 years of age, young Chapin, "with a new suit of clothes on his back, a few dollars in his pocket, and a great hope leading him on," as many another young

* Life of Edwin H. Chapin, D.D. By Sumner Ellis, D.D. With portraits and illustrations. Boston: Universalist Publishing House. $1.50.

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American of his generation, traveled by stage-coach from Bennington to Troy, N.Y., to seek his fortune. It came to him swiftly, if not graciously; for in one short year he had studied law, stumped the State for Van Buren, and, after a severe struggle with the ancestral Calvinism, had fallen into a sort of religious melancholy. As a law student he is reported by his fellows "a cheerful, social young man, much given to declaiming choice selections from the classics and the dramatists"; and of his stump oratory it is said:

His speeches were as successful in their own line as his sermons were afterwards. Everybody patted him on the back and praised him for them. They were rough-and-tumble, but perfectly charming.

When he came out of the shadows of a troubled mind, he found himself in his father's home near Utica, and in that new city he met his destiny in the office of a Universalist newspaper, to which he speedily contributed essays and editorship at 22. It is said of his buoyant and blithesome nature at this period that "he read, sung, whistled, and made puns, all at the same time."

In March, 1838, he preached his first sermon in Spencer's school-house, Litchfield, near Utica, and in May following left for his first pastorate in Richmond. His other pastorates were in Charlestown, Boston, and New York. Of those pastorates, apart from their literary and human aspects, this journal has naturally little to say. But Dr. Chapin from the start belongs to our literature, especially on its philanthropic and reformatory sides. He came on the stage about the same time as the lyceum system, then thought by many to be such a panacea for our national destiny that one Josiah Holbrook, of Connecticut, actually founded a lyceum village at Berea, Ohio, where life was to be a perpetual debate, and where actually the angry wranglers at last ran away and left the place to more peaceable citizens. On the lyceum platforms he won great fame and no small money, while the influences of his passionate and healthy oratory flowed as strength and direction into the life of his generation. Here he has had no equal. Yet he gave only fourteen set lectures. His lecture on "Orders of Nobility," one of his earliest and best, he delivered some 337 times, and got from it a revenue of from fifteen to twenty thousand dollars. His lecture on "Building and Being" alone brought him in 1874-5 over $3,000.

Dr. Chapin's great work, however, was in the pulpit. The fame of his sermons can hardly die out, nor can he lose his place from among the very foremost of our pulpit orators. His denomination has been graced by at least two great preachers—himself and Thomas Starr King; and they were never rivals and always friends. King was classic and Chapin gothic; like some massive cathedral flowering out indeed into a thousand beauties, but with deep foundations and frame-work of living stones. Both had magnetism in oratory, but Chapin's (to change the metaphor) was a flame of fire. He will give out life and heat long after his ashes are cold. His was the passion of a war-king in the service of the Prince of Peace. His best passages were to those who remember them a storm of soul that gave new verdure and chasteness to the virtue of those who heard. Should the American pulpit rise into statelier fashions, his memory must still remain in honor. Yet his early education was fragmentary, and his time and life were incessantly drained by his ever busy career. Dr. Bellows tells us how he quelled a mob of drunken soldiers at a public banquet, and Mr. Beecher writes (p. 209):

I have now been for more than forty years a speaker and conversant with all speakers, and I have never met or heard a man who in his height and glow of eloquence surpassed or equalled him in many qualities. It was a trance to sit under him in his ripest and most inspired hours; it was a vision of beauty; the world seemed almost dark and cold for an hour afterward.

His speech at the Peace Convention at Frankfort, in 1857, though to many in an unknown tongue, gave him instantly an international fame which survives. He was never one of those preachers of whom Rowland Hill says "they choose dubious themes which they treat hesitatingly, as a donkey mumbles thistles." The magnanimous nature of his oratory is seen in a saying like this:

If I had but four breaths to draw I should wish to draw one of them in the air of home and sacred duty, one of them in the gorge of the White Mountains, one by the broad and foaming sea, and the other in old Faneuil Hall.

Dr. Ellis discusses Dr. Chapin's claim to be called a poet. He was a poet in all but the form, and he was too busy and too impatient to grasp that from the great altitudes of art. His life and his speech were poetical, but his verse was hardly poetry. It was sometimes mooted among his brethren whether Dr. Chapin preached Universalism. But, whatever that term may mean, it is easy to see that while his nature did not run to verbal exegesis or the iron frame-work of dogma, his whole existence, from the way he talked to his friends to the way he praised God from the pulpit, was an atmosphere of that love Godward and manward which Universalism inculcates. He put the positive, and left to others the perhaps necessary negative. Dr. Chapin was a rounded man—a Protestant in his love of humanity and truth; but there flowed through his soul a still older strain of mellowness and charity such as might befit the repose of ancient saints and apostles. Witty, tender, loving, strong, and a mighty preacher of the Word as he read it, there have been few men in this land who have done better work than he; and how much or little men read his published writings, his influence was and is a gracious atmosphere which makes the life of his generation sweeter and stronger for its work!

HENRY GRÉVILLE'S NEW NOVEL.*

IN *Sylvie's Betrothed* Mme. Gréville manages a very delicate situation with exquisite tact, and makes what might easily have been, in the hands of the naturalist, a grossly offensive story into a charming romance of innocent love and heroic self-devotion. Sylvie is one of Mme. Gréville's most attractive heroines. A beautiful, willful-minded creature, she fascinates from the first with her delightful candor and dainty obstinacy. It is not strange that Sylvie, left an orphan at an early age, should grow to love her godfather, Pierre Clermont, with something more than the affection due from ward to guardian. Nor is it surprising, perhaps, that M. Clermont should find the education of this fascinating girl an agreeable task. But they are on dangerous ground, as Sylvie is the first to discover when Jacques Debrancy asks for her hand. The scene in which Clermont tries to persuade his ward to accept the young suitor is admirably written. The former is moved, he knows not why; the latter cherishes her dream, loath to see it shattered. She yields at last, only to find, however, that her innocent passion cannot be overcome, and in despair she sends her young lover away. Meanwhile, Mme. Clermont, seeing herself isolated from her husband's love, is obliged to meet Jacques with sympathy and consolation. Their mutual pain brings them together, and neither is proof against the other's pity. Only the noble sense of duty in the woman holds bravely out:

He grasped her hands and drew her toward him, looking straight into the depths of her honest eyes. "You will be happy when I have married Sylvie, you say?" His voice which was at first harsh, changed into a tone of intense pity. "I shall never be happy," murmured Amélie, turning away and trying to release her hands. He retained them, and leaning over her, he said, in a whisper: "Suppose we go away somewhere?" The words came very rapidly. "We can go to some place where no one will find us, where we shall be so happy that we shall forget everything else, where we shall forget the past." "But there will always be the future," answered Amélie in a voice as low as his own. Jacques dropped her hand. "I am mad," he said. "I beg your pardon. Yes, there is a future. I should take everything from you, and should have nothing to offer in exchange. . . . Not to be able to spare you a tear, nor give you a joy. Not to be able to bear your sorrows, nor to take away one of your burthens! I had dreamed of something so different—so impossible—and yet the dream was fair!"

Amélie is also forced to confess that the dream is fair; but she bids him farewell without a murmur at her fate. "You must learn to live for others," she says. "We cannot live alone for ourselves; each of us has a chain of duties which surrounds us, and which restrains us when we wish to do wrong, by the fear of afflicting those who love us."

We shall not undertake to follow the characters through the remainder of the

* Sylvie's Betrothed. A Novel. By Henry Gréville. Translated by Mary Neal Sherwood. T. B. Peterson & Bros. 75 cents.

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story, or foreshadow the end which is made so inevitable. It is easy to complain of the monotony of the types chosen by Mme. Gréville to exemplify her art; but no one can question the grace and freshness of her method, the purity of her motives, or the piquancy of her style, which even a nebulous translation cannot wholly obscure. There is evidence of a firmer touch in *Sylvie's Betrothed* than in perhaps any other of the author's novels, and the absence of dramatic incident is largely compensated by a breadth of portraiture almost masculine in its grasp of contrasting personal traits.

M. DE BACOURT'S LETTERS.*

M. DE BACOURT, whose letters are here brought together by his niece, was a French diplomatist of repute, but is chiefly known as the biographer of Mirabeau and the guardian of the papers of Talleyrand, with whom he served in London in 1830. These papers M. de Bacourt consigned at his death to Messrs. Châtelain and Andral; and a passage from his will quoted in the volume before us imposes the express condition that they shall not be given to the world until 1888, "adding a term of twenty years to that of thirty fixed by the Prince de Talleyrand."

M. de Bacourt came to Washington as minister plenipotentiary in 1840, and the correspondence covers his residence in this country of a little more than twelve months. The letters do not afford much of interest to the general reader. They contain no picturesque sketches of men or manners, are written for the most part in judicial vein, and are critical rather than descriptive. It is plain from the first that the author regards his mission as an exile; and his first impressions of dislike to America and the Americans only increase with continued observation. "Me voici rentré dans ma prison, qui me paraît plus triste et plus horrible que jamais," he writes from Washington in December.

> I am perishing with cold notwithstanding the Franklin stoves and the buffalo skins with which I have hung my walls. A visit which I have just made to the Secretary of State, Mr. Webster, who is as pompous of speech and as English at heart as ever, has afforded me little consolation. I have also called on the President to renew the good wishes of the Prince de Joinville; but conversation with this worthy man, *d'un très petit esprit*, is dull and wearisome. Miss Tyler, his daughter, is more pretentious and ridiculous than ever now that dreams of greatness have entered her brain.

"These are English of the second or third rate," is his constant comment. "A perfect imitation of a gentleman," he remarks sardonically of Mr. Van Buren. He complains that the women dress in horrible taste — "the fashions of Paris twenty years ago;" and they soon become "fanées, fripées, finies." In New York a cabman borrows his umbrella while driving him about in the rain, and M. de Bacourt notes this as a specimen of democratic liberty. He finds a great dissimilarity among American cities. Boston he could like if it were not for the anti-French feeling which he discovers there; New York is an asylum for adventurers; Baltimore is as melancholy as a tomb.

> Washington is neither town, village nor country; it is a lumber-yard in a wilderness of desolation where life is intolerable.

Only in Philadelphia does M. de Bacourt find "material resources of all kinds, and a sort of society which seems to be agreeable." There was little to attract in official circles at the national capital in those days, if we may accept M. de Bacourt's experience. At an interview with several members of the Cabinet,

> Mr. Badger was smoking a cigar; Mr. Bell threw himself on a lounge and elevated his feet on the arms, thus presenting a fine view of the soles of his boots; while Mr. Crittenden, oppressed by the heat, removed his coat and drew from his pocket a roll of tobacco which he began to chew.

M. de Bacourt's picture of Webster is anything but pleasing. He complains of "the counterfeit dignity in which he habitually envelops his melancholy mediocrity," and relates at length a revolting scene at the President's table one night when the Secretary of State had indulged too freely in wine. But the animus of M. de Bacourt's criticisms may be best illustrated by his remark upon the effect produced when Adams introduced his famous petition for the dissolution of the Union:

> For my part I am enchanted with all this mischief which will injure Mr. Adams, the only man of whom I have politically to complain in this country, and who degrades still lower the democratic institutions that in America have filled me with disgust.

M. de Bacourt emphasizes Talleyrand's remark that society in America has no moral basis. "Here a rascal is simply an able man — provided he escapes justice." He notes also an extraordinary lack of the family spirit. As to politics,

> M. de Tocqueville's book bids fair to become soon something more than a romance. The newspapers re-echo the most scandalous electoral frauds; the two parties to the fight accuse one another with irrefutable proofs. Morals are on a level with politics; it is a curious spectacle to witness the gradual destruction of all those beautiful institutions which are to be imposed on us in Europe at the moment when they are declining here after a brief trial of three-score years.

But how little M. de Bacourt understood of our "beautiful institutions" is evinced by his treatment of President Tyler's veto of the tariff bill. He styles this legitimate exercise of executive power "a species of coup d'état," and inquires gravely: "Will civil war be the result?"

There are many amusing misprints in the book, of which "Execution Mansion" is perhaps the most suggestive.

* Souvenirs d'un Diplomate: Lettres Intimes sur l'Amérique. Par M. de Bacourt. Paris: C. Lévy. Boston: C. Schönhof. 3*f.* 50*c.*

— Bell & Co. publish immediately a little monograph on Arthur Hugh Clough, by Mr. Samuel Waddington.

THOMAS BUCHANAN READ.*

"His pictures are poems — his poems pictures." — *Hawthorne.*

THE complete poetical works of Thomas Buchanan Read were first published, in three volumes, in 1866. The present new edition is in one 12mo volume of 346 pages, with a red-line border, gilt edges, and a pretty binding of green cloth stamped with wild flowers in red and gilt. Besides the poems, about 200 in number, long and short, the volume contains Mr. Read's portrait and twelve other illustrations, all on wood, a "Prefatory Memoir," six pages of notes, and a table of contents. There is no index of first lines, or alphabetical guide to the poems. The portrait is not pleasing, since it shows Mr. Read in an "attitude." The memoir, the authorship of which is not stated, is excellent and interesting, and the substance of it is due to our readers in behalf of an American poet who is less known than he deserves to be, and whose life has points enough in it to commend it to remembrance.

Thomas Buchanan Read was born in Chester County, Pennsylvania, March 12, 1822, and died in New York City, May 11, 1872. His achievements were such as to justify the remark, from a human point of view, that fifty years were too short a life for him. He was one of the few examples of a combination of real poetic gifts with real artistic talents, and his place in history is not only with American poets but with American painters as well. He was not, however, a thoroughly American workman, either in spirit or in materials; for much of his life was spent in foreign lands, the subjects of both his pen and brush were largely foreign, and he was known to have pronounced Rome "the only city in the world for an artist or poet." At the same time he was thoroughly an American in feeling. With all the world before him, he declared that "no lovelier landscape meets the traveler's eye" than some of the Pennsylvania valleys; and the Susquehanna remained to him always the fairest of rivers.

Mr. Read's wanderings began at the age of fifteen, when the breaking up of his home by the death of his father threw him on his own resources. In 1839 he began work in Cincinnati as a portrait artist, under the patronage of Nicholas Longworth, and one of his first sitters was General Harrison, then a candidate for the Presidency. In 1841 he removed to Boston, where he had the advantage of Washington Allston's counsel and encouragement; and from his acquaintance with Longfellow, begun about this time, seems to have dated his first poetic impulse. His earliest verses appeared in the Boston *Courier*, and his first volume of poetry also in Boston in 1846. Before this time, however, he had removed to Philadelphia, where his sitters multiplied and where he published a second volume of verse in 1848. These two collections, with some later writings, were the foundation of the first English edition of his poems, which was brought out in London in 1852. It was this publication which drew from so eminent a critic as Coventry Patmore his flattering estimate of Read as "the most promising of the living transatlantic poets;" while the piece entitled "The Closing Scene" he spoke of as "unquestionably the best American poem we have." This poem

* The Poetical Works of T. Buchanan Read. New Revised Edition. Illustrated. J. B. Lippincott & Co. $4.00

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Mr. Patmore thought worthy of comparison with Gray's "Elegy" for reasons which the following stanzas may illustrate:

Alone from out the stubble piped the quail,
And croaked the crow through all the dreary gloom;
Alone the pheasant, drumming in the vale,
Made echo to the distant cottage loom.

. . . . . .

Amid all this, in this most cheerless air,
And where the woodbine shed upon the porch
Its crimson leaves, as if the Year stood there
Firing the floor with his inverted torch; —
Amid all this, the center of the scene,
The white-haired matron, with monotonous tread,
Plied the swift wheel, and, with her joyless mien,
Sat, like a Fate, and watched the flying thread.

Before this cordial English reception of his writings, Mr. Read had already made his way to London, and had rested for a season in the enjoyment of literary and art acquaintance. Thence he went to Italy to execute commissions for Philadelphia patrons. In 1853 another volume of poems appeared. From Italy he returned to Bordentown, New Jersey, and from Bordentown to Italy again, this time to Florence, where he met the Brownings, "Owen Meredith," Lever, George Sand, Mrs. Trollope, the Countess Guiccioli, and other famous people. At Florence, we are told "he had his studio in an old convent;" "Powers was his opposite neighbor, Browning a frequent visitor." Several of his best pictures were painted, and some of his most careful poetry was written, at this time; but his life at Florence was suddenly and terribly overshadowed by the death of his wife and daughter, of cholera. One of his longer poems, "The House by the Sea," was written as a solace after this great affliction. Another return to America was followed by a second marriage, and then he was off for Europe again, painting portraits of Tennyson and Leigh Hunt on his way through England, and again establishing his studio in Rome. He seems to have crossed and recrossed the Atlantic once more still before the outbreak of our Civil War roused all his patriotic instincts, and drew him homeward for the fourth or fifth time to stir the public pulse with such fervent lyrics as "Sheridan's Ride," to give readings and recitations for the benefit of the soldiers, and indeed to take actual service for a time as a volunteer, which he did on the staff of General Lew Wallace. One of Mr. Lincoln's favorite poems was Mr. Read's "The Oath," beginning:

Ye freemen, how long will ye stifle
The vengeance that justice inspires?

The refrain of the poem is the exclamation "Swear! oh swear!" Once when Mr. Murdoch, the tragedian, was giving readings in the Senate Chamber at Washington, Mr. Lincoln called for this piece, and on being informed that Mr. Murdoch had no copy of it with him, he replied in his quaint way: "Oh, that is easily remedied: I have *The Swear* in my pocket."

The composition, a little previous to this, of Mr. Read's well-known and favorite lyric, "Drifting," affords a curious instance of historical contradiction. Mr. John R. Tait, an intimate friend of the poet, and the author of a chapter of reminiscences of him, says that Mr. Read wrote this poem one winter night in his studio in Philadelphia, when a severe snow storm had kept him from getting home; that raking up the coals in the grate, he worked over it all night; that before morning he had completed it in its first draft; that he himself slept on the sofa while Mr. Read wrote; and that Mr. Read read him the poem in the morning. Mrs. Read, however, has publicly declared that "Drifting" was written one stormy Sunday in Brooklyn.

Mr. Read's closing years were spent in Rome, under the embarrassments and anxieties of failing health, but with open house, with brush still busy, and with pen at work. "He rose early and retired late, and would leave his bed in the middle of the night to give embodiment or expression to a vision or a thought. His writing materials were usually held on his knee, like a painter's sketch-book." He lived again to see his native land, but died two days after reaching New York, "in the arms of those who loved him best. 'Your kisses are very sweet to me,' were among his last words."

We think that Mr. Read's ideals, both as a poet and a painter, surpassed his performance, and we are inclined to think that his poetry was probably better than his pictures, though Mr. Tait is reported as being of the opinion that "with the requisite training and study he would have become 'a great painter.'" Of his poems, "'Passing the Icebergs' was praised enthusiastically by Thackeray, and Landor wrote to a brother poet [that] 'In Read's "Midnight" America steals a march upon us.'" We have the feeling that some part of the weight of these encomiums, as of others we have quoted above, was due to the personal affection which Mr. Read's magnetic qualities must have inspired in those who knew him. But his "Midnight" certainly has beauty, both of sentiment and form. We quote the first stanza:

The moon looks down on a world of snow,
And the midnight lamp is burning low,
And the fading embers mildly glow
In their bed of ashes, soft and deep;
All, all is still as the hour of death;
I only hear what the old clock saith,
And the mother and infant's easy breath,
That flows from the holy land of sleep.

Mr. Read's poems as here collected lead off with a series of lyrics on a great variety of subjects, lines to Wordsworth standing next to a description of "Passing the Icebergs" on one page, and an echo of the Marseillaise and a reminiscence of the statue of Ruth the Moabitess on another. A number of Alpine poems presently follow; then "Poems in Italy," "War Poems," and "Miscellaneous;" interspersed with which are the longer and more ambitious pieces, such as "Sylvia, or the Last Shepherd," which may be described as a pastoral symphony; "The New Pastoral," a Pennsylvania idyl, the most elaborate and considerable of Mr. Read's writings; "The House by the Sea;" and "The Wagoner of the Alleghanies," a patriotic tale of the days of the Revolution, its scene laid chiefly on the banks of the Schuylkill.

As a whole, the book is a fitting repository of the literary remains of an American poet which are entitled to preservation, for reference at least, in a convenient and comely form.

HOLIDAY BOOKS.

The Cambridge Book of Poetry and Song.

In the handsome volume bearing the above title we have a new and prepossessing candidate for public favor in the field of large collections of popular verse. The work falls in behind Bryant's, Coates's, Fields's and Whipple's, and the like, and while not so large to the eye, perhaps, as some of its associates, is a very worthy member of a very excellent company. The compiler is Miss Charlotte Fiske Bates, of Cambridge, Mass., whence, probably, the suggestion of the title. Miss Bates is herself a poet of genuine gifts, and she has proved her catholic and cultivated tastes in other selections. She can be trusted without doubt to make a wise, accurate, and choice collection of the best poetry in the English language. Such an anthology as this must reflect of course more or less of the individuality of its maker, and this book speaks well in the main for the eye, the ear, and the hand that have been concerned in its production. The only departure from good taste which we observe is in the dedication. A steel portrait of Mr. Longfellow — not the best — prefaces the volume. The selections number about 1,500, perhaps somewhat exceeding that figure, and represent between three hundred and four hundred poets, English and American, early and modern. Favorite poets and favorite pieces will all be found, of course, and there is a good sprinkling of the "newspaper poets" of today, not a little of whose verse is well worth preserving in the best companionship. In fact we think some of the verse which speaks most forcibly and tenderly to the common heart is to be found floating on the waves of the daily and weekly press, sure almost, unless caught at the moment, to disappear beyond recovery. We should say that Miss Bates had been alert and successful in rescuing much of this flotsam and jetsam of the literary seas. But enough of the masters are here to give solidity of character to the work. Byron, and the Brownings, Campbell, Coleridge, and Crabbe, Milton, Moore, and Pope, Shakespeare, Wordsworth, Tennyson, and Tupper, all appear. To say that we should have given more space to Keats and less to Tupper, more to Holmes and less to Holland, more to Spenser and less to Stoddard, more to Shelley and less to Saxe, more to Longfellow and less to Gilder, more to Emerson and less to Mr. and Mrs. James T. Fields is only to say that one compiler's preferences differ from another's. The generosity shown to living poets of the lower rank is at least noticeable, but perhaps desirable. The new, we must not forget, are crowding the old. Miss Bates gives fragments of many poems which are too long to be included in their entirety, and for this many users of the book will probably be gratified, but it is always a question, of course, how far a fragment is justice. Among the omissions we are surprised at that of Charles Tennyson Turner, whose sonnets are among the finest in modern English. The publisher has certainly made of *The Cambridge Book* a very handsome book. Paper, type, presswork, and especially binding are very satisfactory, the ornamental border gives true richness to the page, and the illustrations are really beautifully designed and executed. Taken as a whole it is certainly a very valuable and very attractive volume. [T. Y. Crowell. $5.00.]

The Lady of the Lake.

It seems rather a large enterprise, in the anticipation, to select Scott's *Lady of the Lake* for illustration into a holiday volume. A poem so long, so picturesque, so famous, so familiar, might well put the taste of designers and engravers to the highest test. But the feat has been accomplished, and handsomely accomplished, and a very richly beautiful book is the result. It is a narrow quarto, or broad octavo, as one may prefer to call it, of 244 heavy pages, largely printed, tastefully bound, with decorations in gilt, showing the utmost care of typographic art, and offering as its chief distinction a series of some one hundred and twenty wood engravings, including landscapes, figure groups, and ornamen-

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tal vignettes. The publishers remark in their introductory note how "the romantic poem in which the genius of Scott has united and harmonized the legends of Loch Katrine and the Trosachs has become the best hand-book to the Scottish lake-region;" and they further express the very reasonable belief "that the present illustrated edition will be a welcome souvenir to thousands of travellers who have visited that beautiful region." All of that, we should say, and, what is more, a delight to hundreds of thousands, if they could only see it, who have never visited the region named, and whose only impressions of it are to be derived from some such medium as this. The engravings are all from sketches made on the spot by Mr. A. V. S. Anthony, who personally visited nearly every scene described in the poem. These sketches obviously represent the scenery of today, but the accessories have been wrought out of historic materials with all possible fidelity. The general excellence of the woodcuts is quite as great as could be expected. The reader looks on grim and gloomy mountains, on tumbling brook and glassy lake, on meadows laden with the harvest, on mist-wreathed forests, on cloudy heavens, on glades and thickets, on castle and cottage, on lovers wandering in the woodlands, on chieftains sleeping by the fire, on lonely water-fowl flying to their island nests, on clustered accoutrements of the chase, on the flowers of the Scottish highlands. There is a curious anachronism in the picture facing p. 96, where a railway train is seen steaming along a river valley on a double-track road. Doubtless Mr. Anthony saw it when he made his sketch, but this mark of recent times would better have been omitted, would it not? But these slips of the pencil are very few — in fact we observe no other, and not a few of the engravings are of extreme delicacy and refinement. It adds a new zest to the pleasure with which one always reads this lovely poem to find it in such a chaste and elegant dress, and the manifest verisimilitude of the artist's work gives an air of honesty and truthfulness to the work which is highly satisfactory. [James R. Osgood & Co. $6.00.]

CHILDREN'S BOOKS.

Thirty years have passed (in imagination) since the wonderful Bodley family — Nathan, Philippa, Lucy, and the rest — did their "doings in town and country," had their famous times "telling stories," explored the Massachusetts coast from Boston to Newburyport "on wheels," trudged to New York "afoot," and treated themselves to views "abroad." And now Nathan and Philippa are each married, have children of their own, a new generation of Bodleys arises to call its parents blessed, and a new Bodley Book is the result — *The Bodley Grandchildren*. Mr. and Mrs. Nathan Bodley and Mr. and Mrs. Philip Van Wyck live in adjacent houses on Second Avenue in New York.

The wall had been pierced, and a broad doorway, called the Middle Doorway by the two families, gave a passage back and forth close by the outer hall doors. . . . This is Mrs. Nathan Bodley, who was Blandina Van Wyck, a New York lady of Dutch descent, and this is Mrs. Philip Van Wyck, who was Miss Philippa Bodley; . . . and these two children, finally, are Master Charles Bodley, named for his grandfather, and Miss Sarah Van Wyck, named for her two grandmothers; these children are exactly the same age. They were born on the same day of the same year, on either side of the middle door, and so, very naturally, they quarrel together and play together and go to school together, and are as nearly like twin brother and sister as it is possible for cousins to be.

This is the substance of Mr. Scudder's introduction to his new Bodley book, in which the new Bodleys with the old go to Holland to pick out the connection between Dutch and American history. The frame-work is the same lively and piquant narrative as of old, and the filling instructive fact with plenty of pictures. Evidently both author and publishers find the Bodleys too profitable a family to be allowed to die out, and a large section of the juvenile reading public will be glad that they show themselves bound to keep up the race. [Houghton, Mifflin & Co. $1.50.]

Mr. George Cary Eggleston has written a new story for boys, *The Wreck of the Red Bird*. He had intended, he tells us, to dedicate it to his son, Guilford Dudley Eggleston, who chose the title, discussed every incident in it with his father, and for whose pleasure every page of it was written. But alas! Guilford died, and the dedication of the book is to one of the dead boy's friends. The story is about three boys, who got wrecked on an island off the South Carolina coast, and spent a month thereon in true Robinson Crusoe style. They learn a good deal about beasts, birds, and fishes; rebuild their boat, under great disadvantages, suffer at the hands of savage black squatters, nearly starve two or three times over, eat a snake, get lost in the marshes, and in general run the whole scale of marvelous and — we may add — quite improbable adventures. On p. 129 the author has introduced into the actions of one of his characters a very coarse and vulgar gesture, and the artist has seized on it as the point of his accompanying illustration, which makes it very much worse. One such spot may spoil an otherwise good book. It is hard enough to keep boys from doing dirty things. Why should dirty things be embalmed in their reading? [G. P. Putnam's Sons. $1.25.]

The second part of Jules Verne's romance of the Amazon (*The Giant Raft*) bears the title of *The Cryptogram*, which is unfortunate, as that is also the title of a novel by the late James De Mille, published several years since by the Harpers. The interest of Verne's book, as of De Mille's, turns upon the deciphering of a cryptogramic document, on whose secret hangs a human life, and the narrative abounds in those romantic and exciting incidents which this highly imaginative Frenchman knows so well how to portray. The publishers have inserted a map of the Amazons for a frontispiece, an excellent plan in the case of a story having a geographical basis. [Charles Scribner's Sons. $1.50.]

The children owe another debt of gratitude to Mr. Horace E. Scudder for the excellent little *Book of Fables* which he has "chosen and phrased" for their entertainment and instruction. A book of fables may be the first real book that a child reads; and after "the several combinations in which a boy, a rat, and a cat can be placed" are fully mastered, the pupil may be introduced to Mr. Scudder's collection with confidence. The fables here given are sixty-five in number; they are written in simple language, although not in words of one syllable, and largely in conversational form; and they are provided with tasteful illustrations. [Houghton, Mifflin & Co. 50 cents.]

Saltillo Boys, by William O. Stoddard, has not the humorous freedom of *Dab Kinzer*, but it is in its way an equally gratifying story. Mr. Stoddard's boys are genuine, whole-souled fellows, not without their human faults and weaknesses, yet well-meaning, and amenable to all good influences; and they talk and act in harmony with the author's descriptions. *Saltillo Boys* takes us to an interior town, where a great May-queen election is going on, introduces us to Mr. Hayne's delightful school, reveals a number of queer adventures, and affords glimpses of Daniel Webster and General Scott. And, as the author puts it, "the country is full of just such merry, fun-loving, manly young fellows" as these. [Charles Scribner's Sons. $1.00.]

The Charles Dickens Birthday Book. Compiled and Edited by his Eldest Daughter. With Five Illustrations by his Youngest Daughter. Thomas Whittaker. $1.00.

The Jean Ingelow Birthday Book. Roberts Brothers. $1.00.

The Thomas à Kempis Birthday Book. Edited by W. E. Winks. Thomas Whittaker. $1.25.

The "birthday book" fancy is being a little overdone, unless, indeed, it is to become a business, and every author of note is to be chopped up into fine pieces and spread out on a hundred pages or so, two or three mouthfuls to a page, a little for every day in the year. Longfellow, Emerson, and Whittier, Shakespeare, and now Dickens, Jean Ingelow, and Thomas à Kempis, with E. P. Roe to come, and we do not know how many others ready or projected — this is the assortment from which the reader can make his selection. The plan of all these birthday books is the same; the only difference between them must consist in the quality and suitableness of materials and the beauty of their manufacture. Judging the three now before us in these respects we give the first place unhesitatingly to the Jean Ingelow and the last place to the Charles Dickens, the Thomas à Kempis holding a respectable middle rank between. Dickens does not serve up well in this mince-meat fashion, one or two morsels a day; hardly anything could be more pointless than some of the extracts which these pages contain. Thomas à Kempis, on the other hand, is just the sort of author for birthday book uses, though perhaps some persons would prefer to connect their birthday memoranda with less exclusively and profoundly religious sentiments. The Jean Ingelow book is a beauty. Its red lines, yellow edges, dainty engravings, rich cover, and beautiful typography combine with its choice contents and graceful proportions to make very nearly the perfect book of its kind. The Dickens, we should say, would prove a failure. Very much of it is meaningless because of the absence of the connection.

—The experiment which has been made by some of the branch free libraries in Manchester of opening evening reading-rooms for boys has been very successful. Works of fiction of a healthy tone are perused with avidity by the youthful readers. The cheap serial sensational literature is carefully excluded. Considerably more than a hundred boys may frequently be seen on Sunday evenings engaged in reading at some of these rooms. — *Athenæum*.

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The Literary World.

BOSTON, OCTOBER 21, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

The men of today are born to criticise; of Achilles they see only the heel. — MARIE VON EBNER-ESCHENBACH. Tr. by Mrs. Wister in *Aphorisms*.

EDITORIAL CORRESPONDENCE.

VI.

Five Days in Paris.

FIVE days in Paris are like a child's five cents in a toy-shop — they will not go very far. Still I "saw Paris," and was satisfied. I preferred to spend my next five days elsewhere. This is heresy, I know, in the mouth of an American especially; for do not all good Americans wish to go to Paris when they die? I do not care particularly to go there again while I live. Paris is a beautiful city, of course, and brilliant, and in some ways bewildering; but intellectually demoralizing, I should say; it seems to me I could never do any work there, but should be perpetually wandering about the boulevards, looking in at the shop-windows, wishing there were more money in my purse instead of busying myself in honest labor to put more into it, and sipping *vin ordinaire* at *déjeuners* or dinners at the cafés, with the morning's journal in my hand. Nobody in Paris appeared to have anything to do, except to have a good time. I saw few signs of business except what business would be incidental to a great center of pleasure. There was an entire absence, externally, at least, of the financial solidity which characterizes London and of the commercial activity which characterizes New York; in its place were to be seen architecture, landscape gardening, jewelry, and cafés. Where the Parisian gets his pocket-money through the day for pleasure purposes at night, I could not discover. Doubtless there are factories, warehouses, work-shops in or about Paris, but I did not see them.

I bade good-night to the reader, in my last letter, sauntering along the Boulevard des Italiens, with the son-in-law of the *maître d'hôtel* for guide. He was a pleasant fellow, fond of his pretty wife and chubby little boy, an architect, and handsome. Many men must be architects in Paris. I had fallen in with him, it proved, at the café in Rouen where I lunched at midday, but I did not recall him when, later in the evening, at the *table d'hôte* of the *Hotel de Brazil*, he came up and reminded me of the *collation pour deux francs* which I had ordered with some difficulty of Madame at Rouen. We were friends at once.

The particular sight which he took me to see that first evening was one of the arcades, or *passages* as they are called — the "Passage Jouffroy," this was, with its connections of other names. Imagine a broad and lofty passage-way cut through the middle of a great city block, from one street to another, on the ground floor, with branches ramifying this way and that, and the whole lined on both sides with miniature shops, about the size of an ordinary sleeping-room, all with open fronts, all filled with an infinite variety of beautiful wares — chiefly of the fancy sort, and all lighted up with a thousand gas-jets and flashing with a thousand reflections. Handsome women, beautifully dressed, preside in the arcades, and a steady stream of sight-seers, some of them beguiled now and then into purchasers, flows to and fro. Jewelry, carvings, pictures, photographs, perfumeries, bric-a-brac, toys, silver-ware, ivory work, toilet goods, cigars, pipes, neckwear, stationery, traveling equipments, confectionery, ribbons and laces, boots and shoes — from sturdy foot-gear for Alpine climbing to dainty high-heels for the ball-room, hats, canes, umbrellas, everything you can think of, and all of the brightest, prettiest, best — and, it may be added, costliest, contribute to the dazzling and distracting array. Happy the man who makes the tour of a Parisian *passage* with his pocket-book intact. If wife or sweetheart is not with him, he may, by buttoning up his coat and firmly setting his teeth, run the ordeal; but if any fair creature be hanging on his arm next to his heart he may not expect to escape without paying a good round tax on his social privileges.

The display of indecent photographs, in the arcades and shop-windows generally of Paris, I may add, is shocking. These are the windows before which stand the crowds. I was thankful that our ideas were somewhat more strict on this point in America, though none too strict as it is.

There cannot be anything in the world exactly like a Parisian boulevard on a summer's evening from eight to eleven. The Boulevards des Capucines, des Italiens, Poissonniere, Bonne Nouvelle, and St. Martin's piece each other out into a long and splendid thoroughfare running nearly east and west, from the Madeleine near the Place de la Concorde away to the Porte St. Martin, a distance perhaps of a mile or more; and here gathers the evening's crowd. The magnificent vista is a blaze of light, the shop-windows are all aglow, the cafés spill over upon the broad sidewalks with their tables, guests, and white-aproned waiters; between the rows of tables and the curb-stone saunter the parallel lines of promenaders to and fro, the peddler and mountebank are busy catering to the easy good-nature of the crowd, the side streets pour in their contribution to the throng, the *café chantant* occasionally sends a strain of music out upon the air — it is Vanity Fair indeed. This was the fascination of Paris to me — the boulevard at evening from eight till ten; and long after that I suppose the current swept on. At early hours the mornings after the happy Parisian might still be seen sitting at the little round table before the café, sipping his coffee, or cordial, or *eau sucré*, and looking for all the world as if he might have been sitting there all night.

I saw no signs of homes in Paris. The boulevard is home to the Parisian.

But I did not live in Paris on arcades and boulevards. Of course I went to Versailles, and to St. Cloud, and Sevres, and to the Bois de Boulogne, and Notre Dame, and the Louvre, and to the morgue (yes, I did go to the dreadful morgue, where the Seine gives up its dead), and to the Luxembourg, and the Hotel des Invalides, and through the narrow streets of the Latin Quartier, and along the quays of the Seine, and through the Palais Royal, and to the Hotel de Ville, and to the Place de la Bastile and the Place de l'Etoile, and the Champs Elysées, and the Gardens of the Tuileries. This is the outside of Paris, and I saw it all.

But one day I bade the kind *maître d'hôtel* to give me an itinerary for an afternoon's walk, and armed with his memorandum I set out by the Rue Lafayette for the Parc des Buttes Chaumont, in the northeastern part of the city. I stopped at a tobacconist's for a post-carte on which to send my daily message home. In Paris every tobacco-shop is a post-station; where you can buy cards or stamps and mail your letters. The woman was kind to the stranger. Who ever saw or heard of an impolite Parisian? She insisted on furnishing me with pen and ink, and a place at her counter to write my card. Her little boy played around me as I wrote. When I rose to go, I asked his name, and offered him a bit of money. But his mother refused the gratuity, with a little touch of pride I thought. It was the only refusal of the kind I met with. Further on, as I walked, I met two *gendarmes*. Partly to make sure I was in the right way, and partly for a moment's practice in my French, I stopped them. They touched their hats, listened to my question with profound attention, and gave me the desired information with effusive courtesy. Half or three quarters of an hour brought me to the Parc des Buttes Chaumont, a horn-shaped bit of picturesque ground, lying high, diversified with vale and lakelet, rock and forest, and rising at one point into an eminence whence there was a fine view of the city all around. A parcel of boys were playing in the summer-house here. I talked with them a moment. Two men in blue blouses sat on a bench near by, basking in the August sunshine. I asked them which of a dozen winding paths would take me to the Cemetery of Père la Chaise. They answered with much fervor of voice and gesticulation; but as I turned away one of them edged himself before me, and said politely: "Pourboire, Monsieur." I had inconsiderately forgotten the gratuity which is the price of every favor. The winding walk to which I was directed proved a pleasant one. Seats stood along its edges, and in one place, under the trees, rested a group of mothers, grandmothers, and children; the children playing in the gravel or with their toys, the women, in their white caps and aprons, busy with their needles. One mother held her beautiful baby in her lap, and gave evident tokens of pleasure at the admiration with which I petted him a moment in passing. An old man, stumbling along by on his cane, stopped and turned to make out the mystery of such an international episode.

Another hour, through and out of the Parc, along a succession of quaint and crooked streets, and down the long, commonplace, and dreary Boulevards de la Villette, de Belleville, and de Ménilmontant, brought me to the entrance to Père la Chaise. An uglier cemetery I never saw, but then Heloise and Abelard are buried there, and association may throw a halo over even the grotesque. French taste does not excel in mortuary architecture. The tomb-work in this cemetery is infantile; and the precinct is so crowded with the shrines of the dead that "standing-room only" might not inappropriately be notified at the gate. Yet the spot has its interest, and is an outlook. I was glad to get away from the more public paths, back upon the hill-top, in the recesses of the grounds, to sit down upon an old gray slab that covered all which somebody once held dear, and to be still with myself all alone. As I came away a dusty party of Cook's tourists was coming in, having left their great excursion van outside.

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My last day in Paris was a Sunday, a glaring, hot, arid Sunday; and a fête day, too, which either brought everybody to the Gardens of the Tuileries, or sent them out by thousands to Versailles to see the fountains play. I went in the morning to the American Church in the Rue Bayard, and felt at home; and then made my way slowly back through the gayly decorated and crowded gardens, and did not feel at home; except that the ticket seller accepted an American ten-cent piece for a half-franc as the price of my admission. Which I thought was very good of her, and meant that America was not so far away after all. The gardens were fenced about with extra barriers, and the scene within passes description. Tents, booths, play-houses, museums, whirligigs, merry-go-rounds, mountebanks, and shows of every imaginable description lined the avenues; flags and streamers floated in the sunshine and filled it with color; bands of music dinned the ear; and through it all sauntered the gay thousands with hands in pockets and eyes wide open, in good appetite for the pleasures of the day. Here marched a file of soldiers, detailed to guard duty. There bustled a couple of young gentlemen-ushers, in full evening dress, wearing the badges of their office and duty. It was a gay scene enough, and characteristic, and I was glad to see it for the instruction that was in it; but I was more glad to get out of the crowd and heat back into the deserted streets that led to my hotel; and I was more glad still when evening came, and the hour of ten found me in the station of the Chemin de Fer de Lyon, waiting for the night train which was to take me on to Geneva. The station was confusion concentrated. Suburban Paris was going home. The scramble for tickets at half a dozen windows was a sight to see. The hubbub and noise made it almost impossible to talk to my friend who had come to see me off and bid me good-bye. At last the gate opened to the platform, and I escaped from pandemonium into a restful corner of the second-class carriage marked Macon.

Enough of Paris for me. E. A.

WORKS OF WILLIAM GILMORE SIMMS.

BORN CHARLESTON, S C., APRIL 17, 1806.
DIED CHARLESTON, S.C., JUNE 11, 1870.

Poems.

1825. Monody on Gen. Charles Cotesworth Pinckney.
1827. Lyrical and Other Poems.
1827. Early Lays.
1829. The Vision of Cortes, Cain, and Other Poems.
1830. The Tricolor, or Three Days of Blood in Paris.
A celebration of the French Revolution of 1830.
1832 [3]. Atalantis, a Story of the Sea.
This highly imaginative poem was its author's introduction to the country at large, and especially to literary circles at the North. It is a narrative in blank verse, interspersed with lyrics. A new edition appeared in 1848.
1839. Southern Passages and Pictures.
Lyrical, sentimental, and descriptive poems.
1843. Donna Florida. [Donna Anna.]
A Don Juan tale with a Spanish heroine.
1845. Grouped Thoughts and Scattered Fancies.
Sonnets.
1846. Areytos, or Songs of the South.
2d ed. 1860.
1848. Lays of the Palmetto.
Ballads recounting the deeds of S. Carolina regiments in the Mexican War.
1848. The Eye and the Wing; Poems Chiefly Imaginative.
1849. The Cassique of Accabee, a Tale of Ashley River, with Other Pieces.
1850. The City of the Silent.
Delivered at the consecration of Magnolia Cemetery, Charleston, S C.
1853. Poems Dramatic, Legendary, and Contemplative.
Two volumes of selections from the foregoing works, with revisions and additions.
——. Norman Maurice, or the Man of the People.
A drama of modern life in blank verse, the scene laid in Philadelphia.
——. Michael Bonham, or the Fall of the Alamo.
A romantic drama founded on an event in Texan history.
——. Shakespeare's Timon of Athens. Edited for the Stage with numerous additions.
This was Mr. Forrest's acting play.
1867. War Poetry of the South.
An edited collection.

Romances.

1833. Martin Faber, the Story of a Criminal.
1834. Guy Rivers, a Tale of Georgia.
1835. The Yemassee, a Romance of Carolina.
An Indian story founded on a conspiracy against the whites in 1715.
{ 1835. The Partisan; Romance of the Revolution.
{ 1836. Mellichampe; Legend of the Santee.
{ 1851. Katharine Walton; or the Rebel of Dorchester.
The foregoing three delineate social life at Charleston during the Revolution, and bring in Marion, Sumter, Pickens, Moultrie, Hayne, and other historical characters.
{ 1838. Pelago, a Story of the Goth.
{ 1845. Count Julian.
This and the foregoing are connected, and relate to the Moors' invasion of Spain.
1838. Carl Werner.
1845–6. The Wigwam and the Cabin.
A collection of tales.
1838. Richard Hurdis, or the Avenger of Blood. A Tale of Alabama.
1840. Border Beagles, a Tale of Mississippi.
1841. The Scout. [Originally The Kinsman], or the Black Riders of the Congaree.
1842. Beauchampe, or the Kentucky Tragedy.
Founded on a noted crime in that State.
1842. Confession, or the Blind Heart.
1845. Castle Dismal, or the Bachelor's Christmas.
A South Carolina Ghost Story.
1845. Helen Halsey, or the Swamp State of Conelachita.
1845 The Damsel of Darien.
The hero is Balboa, the discoverer of the Pacific Ocean.
1852. The Golden Christmas, a Chronicle of St. John's, Berkeley.
1853 Marie de Berniere, a Tale of the Crescent City.
1855. The Maroon and Other Tales.
1855. The Foragers, a Raid of the Dog Days.
1856. Eutaw.
Introducing the Battle of Eutaw Springs. A sequel to the foregoing.
1856. Charlemont, or the Pride of the Village. A Tale of Kentucky.
1857. Vasconselos. A Tale of the New World. [Originally Frank Cooper.]
Founded on De Soto's career in Florida and Cuba.
185–. Woodcraft, or Hawks about the Dovecot. [Originally The Sword and the Distaff.]
1860. The Cassique of Kiawah.
1866. The Ghost of my Husband, a Tale of the Crescent City.
1870. The Swamp Robbers.
18—. The Lily and the Totem, or the Huguenots in Florida.
One of the author's best subjects.

Miscellaneous Writings.

1833. The Book of my Lady.
A melange of fiction.
1848 A Supplement to the Plays of William Shakespeare, comprising the Seven Dramas which have been ascribed to his pen, but which are not included with his writings in modern editions. Edited with Notes and an Introduction to Each Play.
185–. A History of South Carolina.
1854. South Carolina in the Revolution.
This work and the foregoing are chiefly critical arguments on overlooked or controverted points.
1859. ——— ———.
A supplementary volume to the foregoing two.
——. A Geography of South Carolina.
——. Civil Warfare of the South.
In the *Southern Literary Messenger*.
——. The American Loyalists of the Revolutionary Period.
In the *Southern Quarterly Review*.
——. Life of Francis Marion.
Gives a minute account of the partisan warfare.
—— The Life of John Smith.
——. The Life of the Chevalier Bayard.
——. The Life of General Greene.
——. Views and Reviews of American History, Literature and Art.
Lectures, critical papers, and biographical sketches.
——. Father Abbot, or the Home Tourist, a Medley.
Sketches of Southern scenery and life.
——. Egeria, or Voices of Thought and Counsel for the Woods and Wayside.
Aphorisms, and brief pieces in prose and verse.
1854. Southward Ho! A Spell of Sunshine.
A group of travelers, somewhat in the style of the Decameron, discuss Southern scenery and life, with illustrations in song and story.
——. The Pro-Slavery Argument. [Originally published as The Morals of Slavery in the *Southern Literary Messenger*.]

Periodicals Edited.

1825. The Southern Literary Gazette 2 vols.
——. The Cosmopolitan, an Occasional.
1828–32. The Charleston City Gazette.
1842–43. The Magnolia, or Southern Appalachian.
1845. The Southern and Western Monthly Magazine and Review. 2 vols.
1849. Southern Quarterly Review.

Orations and Lectures.

1842. The Social Principle the True Secret of National Permanence.
1844. The True Sources of American Independence.
1847. Self-Development.
——. The Battle of Fort Moultrie.
——. On Poetry and the Practical.
——. The Moral Character of Hamlet.

Works of William Gilmore Simms.*

Select Romances of Wm. Gilmore Simms would be a more exact title for this set of books than the one it bears. As will be seen by the bibliography above, Mr. Simms's "works" were not only numerous but various, including beside his novels or romances a very respectable list of poetry, and a considerable proportion of miscellaneous writings. The present collection of ten volumes of his writings is therefore not by any means complete. It includes works of fiction only, and not all of these; so that it is properly a selection from one department only of his remains. The ten volumes contain (1) *The Partisan* and *Mellichampe*; (2) *Katharine Walton* and *The Scout*; (3) *Woodcraft* and *The Foragers*; (4) *Eutaw*; (5) *Guy Rivers* and *Richard Hurdis*; (6) *Border Beagles* [not *Beagels*, as the cover is erroneously lettered] and *Charlemont*; (7) *Beauchampe* and *Confession*; (8) *The Yemassee* and *Southward Ho!* [this latter being hardly a romance in the same sense with the others]; (9) *The Wigwam and Cabin*, and (10) *Vasconselos*. These seventeen selections are representative, and give a good idea of Mr. Simms's materials and methods: the first seven of his use of the Revolutionary background; the next six of his studies of border warfare and backwoods life; the remaining four of more general social or historical themes. The edition is not new, except as to paper, presswork, and binding. Its history illustrates the vicissitudes of publishing and the fortunes of book-plates. It was first issued by J. S Redfield of New York, beginning in 1853, and completed in 1856; being the earliest collected edition of Mr. Simms's revolutionary and border romances. From Redfield the plates passed into the hands of the late W. J. Widdleton, at whose death they were bought by A. C. Armstrong & Son, who now bring out a fresh impression in attractive binding at a greatly reduced price. The plates are still comparatively fresh, the paper though thin is good, and the original illustrations by Darley are retained. Altogether the edition leaves nothing to be desired, and the works demand a place in every American library, public or private. Simms may be called the Cooper of the South. He wrote with Cooper's pen and Scott's ink, though

* The Works of Wm. Gilmore Simms. Illustrated Library Edition. 10 vols. A. C. Armstrong & Son. $12 50.

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his hand is not the hand of either of those masters of historical fiction. The value of his romances is in their vivid realistic portrayal of Southern *locale* and life a hundred years ago. They are not without coarsenesses of character and incident, and certainly are sensational in a degree; but are without rivals in their peculiar field, and will always hold a definite place in American literature.

GEORGE PERKINS MARSH.

MY acquaintance with this eminent scholar and statesman began in 1844, during one of my summer tours through Vermont. From the first, and probably because he had known some of my family in Connecticut, he took an interest in my literary plans, gave me much sound advice in regard to the study of the English language and also on matters connected with art, and when I removed to Washington in 1848 and he was in Congress, his house became to me one of the most agreeable and profitable resorts in the metropolis. Indeed, his treatment of me was so uniformly kind that I consulted him in regard to all my personal as well as literary affairs; and as I continued to enjoy his friendship, I often found it difficult to decide whether his great learning, his sound practical common sense, rare integrity, or his warm-hearted nature, was the predominating element of his character. His knowledge of art, in all its phases, and especially the history of engraving, was most complete, and there was a time when his collection of proofs after the great masters in that branch of art was the most complete and valuable one in this country; and it has always seemed to me since then that there was a special propriety in his being permitted to spend so many years of his life in Italy as it has been his privilege, and where his services have been eminently honorable and valuable to his country. As a linguist—for he could write and speak all the leading ancient and modern languages—and especially as a Scandinavian scholar, his fame has reached the cultivated people of all climes; but it is not so generally known that his library of Scandinavian literature was at one time quite unique. To what extent that collection has been scattered, I cannot tell; but a portion of it at least was presented to the University of Vermont, and it will be my privilege presently to give an idea of its character as it existed before its owner entered the diplomatic service.

For more than thirty years after 1833 Mr. Marsh kept up a constant correspondence with the Secretary of the Royal Society of Northern Antiquarians at Copenhagen—Prof. C. C. Rafn. His first letter was written in English, but all his subsequent letters were in Danish; and the Professor once remarked that he had never discovered but one error in Mr. Marsh's letters, and that was a mistake in the gender of a noun. He was one of those rare men whose books do not fully represent the man; in his gifts and character he was above them all; and it was the general opinion of his friends that he possessed one of the broadest minds and a most absorptive memory. It is also said of him that men of science, army and navy men, skilled mechanics, naturalists, and farmers have all expressed surprise at his knowledge of the affairs to which their lives were devoted. During his residence in Greece, he was authorized by his Government to defend Dr. Jonas King from the unjust restrictions put upon him by the Eastern authorities; and when he delivered a certain speech in modern Greek, in Athens, the people were astounded, and his knowledge of their language added greatly to his influence.

His sympathies were so completely with the Goths that he traced to their presence whatever was great and peculiar in the character of the founders of New England. In his work on the Goths he contrasted the Gothic and Roman characters, which he regarded as the great antagonistic principles of society at the present day. He was not only a lover of Scandinavian history, but the legends and myths and weird mythology of Northern Europe, as well as its ocean, coast, and mountain scenery, had a strange fascination to his mind, and he was entirely familiar with them all. Very few men have exercised so great and important an influence on American literature as Mr. Marsh; and when we add to his character as an author what he has accomplished in the field of diplomacy, we may safely class him with the very best and most useful public men of his time. As Minister to Turkey and Greece, to which post he was appointed by Presidents Taylor and Fillmore, and to Italy, he served his country with rare success for more than twenty-four years, rendering essential service to the cause of religious toleration in the Turkish Empire.

One of the best appointments made by President Lincoln was that of Mr. Marsh as Minister to Italy in 1861. When he came to Washington to receive his credentials, I met him frequently and was honored by receiving again from him much valuable literary advice. Many hints that he gave me about my *Dictionary of Congress* were especially important. I very well remember his advice in regard to style in writing, to the effect that I should study, without ceasing, the books on English Synonyms by Crabb, Blair, Whately, Mackenzie, and others; and, if it had been published at the time, he might have added the great work on the English Language by himself. His kind interest in my welfare continued without ceasing, and on the day preceding his final departure from Washington he wrote of his own accord an earnest letter to the Secretary of State, William H. Seward, recommending my appointment as Librarian of the Department of State.

At the time of his death, which occurred at Vallambrosa, Rome, on the 24th of July, 1882, he was in the eighty-second year of his age, having been born in Woodstock, Vermont, March 15, 1801. He graduated at Dartmouth College in 1820; adopted the profession of law, but paid more attention to books than to the practice of his profession, which he might have made lucrative; entered the State Legislature in 1835, and Congress, as a Representative, in 1842; first went abroad as Minister to Turkey in 1849; went to Greece on a special mission in 1852; and represented the United States as a diplomat for a longer period continuously than any other man, not excepting Benjamin Franklin; and while the heroic State of Vermont may well be proud of such names as Allen, Bradley, Collamer, Everett, Foot, Hall, Lyon, Phelps, and Edmunds, the name of Marsh will do more to perpetuate her literary fame than all her other children combined.

My correspondence with Mr. Marsh was quite extensive, and from the many letters in my possession I submit the following, which contains a description of his Scandinavian library; and although it may not interest the average reader, as a catalogue written out at one heat, from memory, it is to my mind a most remarkable production:

Burlington, August 11, 1844.

DEAR SIR: Since I had the pleasure of meeting you at Danville I have spent but three days at home, and have not had time to comply with your request, in regard to a description of my little collection of books and engravings. I have never made a catalogue of either, and must therefore, in the hurried account I now give, rely upon memory, especially as my engravings are chiefly at Washington. My library consists of something less than five thousand volumes, and is such a heterogeneous collection as of course so small a one, if suited at all to the purposes of a scholar of rather multifarious than profound reading, necessarily must be. It is meager in all departments except that of Scandinavian literature, in which I suppose it to be more complete than any collection out of the northern kingdoms. In old Northern literature it contains all the Arna-Magnæan editions of the Icelandic Sagas, all those of Suhm, all those of the Royal Society of Northern Antiquaries, and, in fact, all those printed at Copenhagen and Stockholm, as well as in Iceland, with scarcely an exception. I possess also the great editions of Heimskringla, the two Eddas, Kongs-Skugg-Sjo, Konunga Styrilse, the Scriptores Rerum Danicarum, Scriptores Rerum Svecicarum, Dansk Magasin, the two complete editions of Olaus Magnus Saxo Grammaticus, the works of Barsholinus Torfæus, Schöning, Suhn, Pontoppidan, Grundtvig, Petersen, Rask, the Atlantica of Rudbeck, the great works of Sjöborg Siljegren, Geijer, Cronholm, and Strinnholm, all the collections of old Icelandic, Danish, and Swedish laws, and almost all the writers, ancient and modern, who have treated of the language, literature, or history of the ancient Scandinavian race. In modern Danish literature, I have the works of Holberg, Ewald, Hejberg, Baggesen, Ochlenschlæger, Ingemaun, Nyerup, with other celebrated authors; in Swedish, those of Leopold, Oxenstjerna, Bellmann, Franzen, Atterborn, Tegner, Frederika Bremer, and indeed almost all the *belles lettres* authors of Sweden, the translations of the Royal Academy of Science (more than one hundred volumes), those of the Swedish Academy, and of the Royal Academy of Literature, and many collections in documentary history, besides numerous other works. In Spanish and Portuguese, besides many modern authors, I have numerous old chronicles, such as the Madrid collection of old Spanish Chronicles in 7 vols. 4to, the Portuguese Livros ineditas da Historia Portugueza, 5 vols. folio, Ternam Lopez, de Brito Duarte Nunez do Liam, Damiam de Goes, de Barros and Conto, Albuquerque, Castenheda, Resende, Andrada, Osorio, also de Menezes, Mariana, Powz Viage de Espafia, Navarrete and others; in Italian, most of the best authors who have acquired a European reputation; several hundred volumes of French works, including many of the old Chroniclers; a respectable collection in German, including many editions of Reyneke de Vos, the Nibelungen, and other works of the Middle Ages; in classical literature, good editions of the most celebrated Greek and Latin authors, and in English, a respectable collection of the best authors, among which I may notice as rare in this country, many of the old Chroniclers (including Lord Berners's Fraissart), Roger Ascham, the Works of King James I, John Smith's Virginia (edition of 1624), Amadis de Gaul, and Palmerian of England. In Lexicography, I have the best dictionaries and grammars in all the languages of Western Europe, and many biographical dictionaries and other works of reference in various languages. I have also many works on astrology, alchemy, witchcraft, and magic, and a considerable collection of works on the situation of Plato's Atlantic and the Elysian Fields, such as Rudbeck's Atlantica, Goropius Becanus, de Grave Republique des Champs Ulysées, Ramus Ulysses et Othinus unus et idem, and others.

In the department of Art, I have the Musée

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Francais, Musée Royal (proof before letters), Liber Veritatis, Houghton Gallery, Florence Gallery, Publications of Dilettanti Society, and many other illustrated works and collections of engravings; the works of Bartsch, Ottley, Mengs, most of those of Visconti, Winchelmann, with numerous other writers on the history and theory of art; old illustrated works, among which I may mention Leuerdanck (original edition) and Der Weiss Runig; and many thousand steel engravings, including many originals by Albert Dürer, Luke of Leyden, Cranach, Aldegreuer, Wierx, the Sadelers, Nautenil (among others a *first impression* of the celebrated Louis XIV, of the size of life), Nasson, and among these a *first impression* of the famous Courte d' Harcourt, or *Cadet a la Perle*, Edelink, Drenet, Marc Antonio, and other old engravers of the Italian school; Callot, Ostade, Rembrandt (including a most superb impression of the Christ Healing the Sick, or the hundred guilder piece, the Goldeneigher, and the portrait of Renier Ansloo), Waterloo, Woollett, Sharp, Schmidt, Longhi, and Morghen; in short, more or less of the works of all the greatest masters in chaleography, from the time of Albert Dürer to the present day.

The above is a very imperfect account, but I really have not time to make out a more complete one. . . . I am, dear sir, truly yours,

GEORGE P. MARSH.

P. S. My Icelandic grammar is a 12mo of one hundred and fifty pages, partly original, partly compiled from the works of Rask, and was printed about six years since, but never published.

With regard to the final disposition of his library and proof engravings, a part of them was secured by the Smithsonian Institution, at the time he went to Europe to reside; but the largest and most valuable part, I believe, was retained in his possession.

. . . . . .

As a man, a citizen, and husband, aside from his intellectual acquirements, Mr. Marsh was all that could be desired. He was liberal with his means, too much of a nobleman to be narrow-minded and selfish, and always ready to do his utmost to promote the welfare of his fellow-men; when he took an interest in politics, it was as a statesman, and the hem of his garment was never stained by contact with the debasing demagogism of the times; and, although he had no children, he was thrice blessed in the possession of a most noble wife. Her maiden name was Caroline Crane, and she was his faithful helpmeet for forty-four years. That she was capable of sympathizing with him in his intellectual pursuits is abundantly proven by the fact that she translated a novel from the German, called *The Hallig*, which was successful, and also published a volume of poems. For many years her health was exceedingly delicate, and I very well remember that, on a certain day prior to their leaving Washington for Europe, she was brought by her husband, in his arms, into the drawing-room; and it was chiefly owing to his long-continued and tender care that her subsequent life was comfortable and happy. During her long residence in Italy, she spent very much of her time and thoughts and money in the cause of charity, and often administered to the needy, by proxy, when too ill to leave her own bed.

Having noticed that some curious errors have crept into the papers in regard to the books published by Mr. Marsh, I submit a list of them which I presume will be found accurate: His Icelandic grammar was printed in 1838, but never published; *The Camel, etc.*, appeared in 1856; *Lectures on the English Language* and *Wedgwood's Etymology — Annotated*, in 1861; *Origin and History of the English Language*, 1862; *Man and Nature*, 1864; and it was this last production which the author amplified and published, in 1874, under the title of *The Earth as Modified by Human Action*, and which was translated into Italian. But the reviews, essays, and speeches which were published in pamphlet form would make many additional volumes; and there are reasons for believing that other valuable productions from his pen will hereafter be given to the world. A course of lectures that he delivered before the past graduates of Columbia College have been commented upon as unequalled by any others ever delivered in this country, and yet he used to say that his audiences on those occasions were almost invisible — a sad commentary on the intellectual tastes of our people.

Among the many warm personal friends of Mr. Marsh, there was not one who remained more devoted than Senator George F. Edmunds. It was partly through his influence, undoubtedly, that the diplomatic scholar was permitted to spend so many years in foreign countries. And thereby hangs this little story: As Mr. Marsh was not a political partisan, but known to have a contempt for all demagogues, repeated efforts were made to have him recalled, but his faithful senatorial friend always squelched the unworthy efforts. This feeling of animosity, it is said, at one time permeated the Department of State. In one of his despatches from Italy the Minister thought proper to append in cypher his very decided and unfavorable opinions in regard to the Italian Government, which were, of course, intended to be confidential; but when this despatch made its appearance in the regular volume of published correspondence, it was found that the cypher despatch alluded to had been translated and published. From every point of view this conduct was improper; but the motive at the bottom of the whole business (and selfish motives are very common in Washington) was, that the Italian Government would be angry and naturally insist upon the recall of Mr. Marsh — the excuse given for this improper publication having been that it was a mistake. It was a mistake, and of the sort allied to a crime. In the meantime, however, Mr. Marsh continued to perform his diplomatic duties without fear or favor, and after the manner of a true man.

When I recall the career of this eminent scholar, I am impressed with the harmony of his life, as well as of its ending. He left college fired with a desire to acquire knowledge from the study both of books and nature, and, whether following the profession of law, or serving his country as a statesman or diplomat, he never varied from his original purpose. He first saw the light in one of the beautiful valleys of Vermont, and he died in an equally beautiful valley among the Apennines, almost within the shadow of the most ancient seats of learning. When in his early prime, his mind reveled among the historical records and wild scenery of Scandinavia; it was then his privilege to travel extensively through the countries bordering on the Mediterranean; and when the shadows of his life were lengthening, Providence gave him a pleasant home under Italian skies, where he died, and where his grave is certain to be visited with love and veneration by thousands of his countrymen in future years.

CHARLES LANMAN.

The Works of George P. Marsh. [3 vols. Charles Scribner's Sons. $5.00.]

The works of the late Hon. George P. Marsh, which the Messrs. Scribner offer in a fresh form in three handsome octavo volumes at $5.00 the set, are not his works complete, but his three most considerable and desirable works; namely, *Lectures on the English Language; Origin and History of the English Language*, and *The Earth as Modified by Human Action* (originally *Man and Nature*, which is, we think, much the better title). The first of these three is a series of general linguistic studies on such topics as Etymology, Early English, the vocabulary, parts of speech, inflections, the language as affected by printing, versification, synonyms, translations and corruptions; a volume of curious facts and ingenious conclusions. The second work passes naturally from the language to its literature, and without professing to be an exhaustive treatise, enters with much care and thoroughness upon an examination of Anglo-Saxon and early English authors down to the Elizabethan period. There are very valuable chapters on Chaucer, Gower, and Wycliffe. The third work is an essay in an entirely different field, having for its object to show how man's occupation of the earth modifies its physical conditions, and to point out how man may safely and profitably use the earth he lives on. It has by far the greatest interest of the three for the general reader, and will entertain while it instructs with a vast amount of scientific information of a more recondite sort. The volumes are printed in large type, and handsomely bound in plain green muslin. We should be glad if Mr. Lanman's foregoing tribute to his friend commended them all to a new set of readers.

The Second Battle of Bull Run, as Connected with the Fitz John Porter Case. By Jacob D. Cox. [Peter G. Thomson. $1.00.]

The Army of the Cumberland. By Henry M. Cist. [Charles Scribner's Sons. $1.00.]

Atlanta. By Jacob D. Cox. [Do. Do.]

The March to the Sea. By Jacob D. Cox. [Do. Do.]

The first of these four books marches in much the same uniform with the other three, which are the latest issues in Scribner's "Campaigns of the Civil War;" but what Mr. Cox has to say about the *Second Battle of Bull Run, as Connected with the Fitz John Porter Case*, stands by itself, having been first read as a paper before a society of veteran officers in Cincinnati. It serves, with the assent of the Messrs. Scribner, as a sort of independent supplement to their series. The "Fitz John Porter case" everybody knows. Porter was tried for insubordination to Gen. Pope at the Second Battle of Bull Run, found guilty, and cashiered. He has been trying ever since to get a reversal of the verdict and a restoration to the service. Gen. Cox reviews the case with knowledge and care, and says in substance: let the verdict stand; it was deserved. The argument has importance for Congressmen and for military students.

As to the other three books they show how the military historians, like the armies whose movements they follow, are traversing the same ground over and over. We have just reviewed Chaplain Van Horne's *Life of Thomas*, and in that connection referred to his *History of the Army of the Cumberland*. Here we have a history of the *Army of the Cumberland* again,

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though on a smaller scale; and the history of that army is substantially a history of Gen. Thomas; while the stories of Franklin, Nashville, Atlanta, and the "March to the Sea" either closely concern Thomas or hinge on his campaigns in Tennessee. Still if one must go over the ground again, this is good guidance. Gens. Cist and Cox both fought well and write well, though the former's style is not always precise. In such a paragraph as the following, from the first of Gen. Cox's volumes, it is pleasant to find evidence that there were exceptions to the jealousies and friction which so often prevailed in the army:

In Howard, Sherman found most of the same traits which made his association with Thomas and Schofield a satisfactory one. Conscientiously true and loyal to their superior, all three of them asked only how they might most thoroughly carry out his views, without captiousness, hesitation, or complaint. Their abilities and experience made them at ease in the handling of large bodies of men, and it is rare that a large army has had its principal generals so cordial in coöperation, so free from jealousies or intrigues, and so able to relieve the general-in-chief from the details of administration and of tactical handling of troops. For Thomas, Schofield and Howard both had a respect second only to that they felt for Sherman, and any accident which might have left Thomas in command, would have given him as able and faithful support in his subordinates as Sherman himself found.

How vividly, too, does such an episode as this of the Carter family at the battle of Franklin, from Cox's second volume, bring back the scenes and sufferings of twenty years ago:

The house was occupied by an elderly man and his two daughters. Their presence during the day had been respected and had kept their property from unnecessary disturbance, and the day was so far gone that they thought there was no need to leave their home. The battle, when it came, broke upon them so suddenly that they did not dare to leave, and they took refuge in the cellar. The house was in the focus of the storm, which raged about it for hours. They said that while the horrid din lasted, it seemed that they must die of terror if it did not cease; but when there was a lull, the suspense of fearful expectation seemed worse than the din, and it was al most a relief when the combat was renewed The long night ended at last, and with the first light the young women found relief in ministering to the wounded who had crept into the house and outbuildings, and in carrying water to those on the field. But as they climbed the parapet at the rear of the house, among the first they found was a young staff officer, their own brother, mortally wounded, lying, as he had fallen at sunset, almost at the door of his home.

What Gen. Cox has to say of Thomas at Nashville is very cautiously said, but goes to confirm the impression created by Van Horne's work, that Thomas was slow, and sometimes so independent of orders as to approach perilously near the line of insubordination. The three volumes now in hand are well provided with maps, indexes, statistical and documentary matter, and have three more yet to come to complete the series. The sales of the ten volumes now before the public have exceeded 50,000 copies, which is certainly a good figure.

The War of 1886, between the United States and Great Britain. [Robert Clarke & Co. 25 cents.]

This well-written "skit" at the defenseless condition of the United States against a foreign foe armed with all the resources of modern naval warfare is something more than a clever flight of fancy, since it has a very serious purpose. Indeed, the earnest tone of the author, who is palpably inspired by a conviction of what may become historic truth, is very noticeable and increases the *vraisemblance* to a marked degree. The story opens with a recital of causes:

We had warned Europe off from the American continent, and asserted our exclusive duty to protect all the American States, and had gotten their ill-will by our airs of superiority and protection. We had threatened England for imprisoning Fenian agitators; had adopted resolutions of sympathy for the Irish Republic, whose seat of dynamite machine government was at New York; had winked at Fenians banding to invade Canada; Irish-American contributions had long sustained rebellion in Ireland; we had provoked war, and made our nation a general nuisance, yet we had made no preparation for war.

Meanwhile, Great Britain had completed her enlargement of the Canadian canals, and as soon as war was declared a fleet of steel frigates quietly set sail from Halifax, and, before even a land force could be organized, all the principal lake cities from Buffalo to Chicago were commanded by British guns, and were assessed from two to twenty millions each, under penalty of instant bombardment. A similar state of affairs soon existed along the Atlantic coast. All the great ports were levied upon, and a million of patriotic volunteers were helpless against such an enemy. Revolutions broke out in the interior, a reign of terror followed, the government was subverted, the national credit destroyed. Then the British declared terms of peace, which included a fine of one billion of dollars, the return of Jumbo, and a reduction of duty on British goods to ten per cent *ad valorem*. How all this worked for good, and the country became sober-minded, the statesmen learned wisdom, and the United States, profiting by a terrible lesson, came forth regenerated, is admirably told. The pamphlet ought to be placed in the hands of every Congressman.

Preparatory Greek Course in English. By William Cleaver Wilkinson. ("After-School Series.") [Phillips & Hunt.]

In aiming to provide the general reader with an epitome of Greek literature, Prof. Wilkinson has taken up the subject in an original way and has made a bright and useful book. The author has no respect for classical tradition; but his inconoclasm only gives an added zest to his piquant criticisms. Even if one does not agree with the assertion that "Bryant is a poet in the highest sense of the highest vocation to which nature can ever anoint a man," one can appreciate the complaint concerning the Iliad that "it moves incessantly, but it does not get on," or the pleasant humor of the instructions to the backward parent, who may become, we are assured, "in a certain important sense, the teacher of more than he knows himself." But the book should be viewed in a practical light, and in that respect there is no question as to its usefulness. The author acts as a personal instructor, and takes the pupil into his confidence, who thus gains much of the inspiration which is usually to be had only from the living teacher. Prof. Wilkinson describes the land and the people, and shows the development of Greek literature as related to those fundamental factors. The accounts of great writers are excellent, and the selections from their works are admirably chosen, the chapter comparing the various translations of Homer being particularly suggestive. But Prof. Wilkinson does not content himself with merely leaving his readers stranded among translations; he points the way to an easily obtained knowledge of the language itself, and thereby vastly increases the potential value of a very serviceable manual.

Elements of Algebra. By G. A. Wentworth, A.M., Professor of Mathematics in Phillips Exeter Academy. [Ginn, Heath & Co. $1.55.]

Prof. Wentworth's *Practical Arithmetic* we commented upon favorably in a recent issue. His *Algebra* is no less worthy of praise as a compact, well-arranged, and thoroughly practical textbook. General demonstrations, as far as possible, have been omitted. Processes are taught first and rules deduced afterward. And the rules are in all cases simply and clearly stated. Thus the pupil advances by the natural method, and has from the start the sense of mastery over the subject in hand. The examples, which are unusually varied, have all been submitted to the test of actual class-room work, and are presented on a definite and logical system, each successive principle being fully illustrated without the introduction of complicated and confusing problems. The direct method of treating the themes of choice and chance is in harmony with the remainder of the treatise. Prof. Wentworth claims that the whole work can be readily covered in a single school-year. The excellent typography of this series calls for special comment.

Political History of Recent Times. By Wilhelm Müller. Tr. by J. P. Peters. [Harper & Brothers.]

Speaking with precision, this is not a *Political History of Recent Times*, but a Political History of *Europe* in Recent Times. Europe is not the world, whatever may be its aspect to a Tübingen professor, and the usefulness of Mr. Müller's work would have been increased had he included with it at least a summary of recent political history in the West and in the East. The United States, we are given to understand, are included in the original, but the portion relating thereto has been excluded from the English version by the translator, who has also abridged the space given to Germany and enlarged, somewhat, that given to England. The period reviewed is that extending from 1816 to 1881. The treatment is by subordinate periods: I, 1816–1830, Policy of the Restoration, Struggles for a Constitution, Congresses; II, 1830–1848, the July Revolution and its Consequences for Europe; III, 1848–1863, the February Revolution and its Consequences, the Second Empire and its Ascendency in Europe; IV, 1864–1868, Prussia Usurps the Supremacy in Germany; V, 1870–1875, War Between Germany and France, the Establishment of the German Empire, Struggle with the Vatican; VI, 1876–1881, Turkey and the Russo-Turkish War, etc., etc. That even to American readers a professedly comprehensive view of recent political history should be presented without mention of the late Civil War in the United States, with its delicate and troublesome foreign complications, or of progress in India, China, and Japan, seems a mistake of judgment. In a prefatory note Mr. Andrew D. White characterizes the spirit of the work in these terms:

Pervading the whole is faith in the existence of good on earth, hope in well-ordered liberty; skepticism as to the efficiency of noise and political hysterics; contempt for sham statesmanship, yet withal impartiality, though often the impartiality of a just judge reviewing careers and courses of scoundrelism.

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This is a fair opinion. At the same time the chapters on French affairs show at once that they were written by a German, and the author's tone in speaking of the great national rival is not quite what it ought to be. The translation is fairly well done, and the book is well-furnished with helps to the student and reader. There is a Table of Contents, a General Index, an Index of Persons, and an Index of Dates, the latter very useful. The typography is good, but there is too large a list of *errata* at the end. There are no maps, and a few would have been a valuable addition.

The Constitutional History of England, from the Accession of Henry VII to the Death of George II. By Henry Hallam. 2 vols. [A. C. Armstrong & Son. $2.50.]

The Constitutional History of England since the Accession of George III, 1760–1860. By Sir Thomas Erskine May. With a new Supplementary Chapter. 1861–1871. 2 vols. [A. C. Armstrong & Son. $2.50.]

These four volumes, though by two authors, form practically one consecutive work, covering the whole subject of English constitutional history for the last four centuries. It is fitting, and a convenience, to have them as we have them here, printed and bound as members of a single series. Purchasers of either work—and they may be had separately—should be careful to get this edition, which is not only the cheapest and handiest, but the only authentic and unabridged American edition. Editions of Hallam's *Constitutional History* in one volume are to be shunned, since they are for the most part reprints of his first edition of 1827, which was rewritten and greatly enlarged for the edition of 1832, and again in 1842 and 1846. The first edition may be said to be worthless, and the later investigations of such scholars as Gardiner and Stubbs leave Hallam at the best of less importance than he used to be. Still the work retains a value for students, and its judicial and impartial tone is a matter of established fame. May, while continuing Hallam's plan, improves upon his method; is more readable perhaps and not less trustworthy; while upon the nineteenth century part of the topic he is unapproachable. Nobody can pretend to an understanding of recent English or political history who has not mastered the second volume at least; while the first throws a flood of light back into the last century. Four such volumes at $5 are very cheap.

A Short History of the Kingdom of Ireland. By C. G. Walpole. [Harper & Brothers. $1.75.]

Rightly to understand the Irish question, we need a background. This is well supplied by Mr. Walpole. The Irish question, in its present self, he does not touch, but has it for his object to relate the history of Ireland in its origin, development, struggles, and independence, down to its union with great Britain in 1800. He does this in about four hundred pages of straightforward, business-like writing; not altogether with the charms of another work which his title makes you think of—namely, Mr. Green's *Short History of the English People*, but with conscientious use of legitimate materials, a good vigorous diction, and an impartial tone. A just example of his method and manner is presented in this thumb-nail portrait of Richard Boyle, known as "the great Earl of Cork":

He was the son of a Herefordshire squire, a man of very considerable ability, but utterly unscrupulous. Having found it advisable to absent himself from England, by reason, as his enemies say, of his "forgeries, rasings, and perjuries," or because, as he himself puts it, "it pleased Divine Providence to lead him into Ireland," he arrived in Dublin in 1588, with little else in the world but two suits of clothes, a diamond ring, a gold bracelet, and £27 3*s.* in money. He managed to wriggle himself into the office of deputy escheator of the lands of Munster, under cover of which, by a series of frauds, he became possessed of a considerable extent of the forfeited Irish estates. He was twice indicted for felony, and committed to prison in Dublin six times in five years; but, by his adroitness and the skilful use of bribes, succeeded in cheating justice, and becoming secretary to Sir George Carew. "God having blessed him with a reasonable estate," as he piously says in his memoir, his new patron, the President of Munster, made his fortune for him. He advised and assisted him to advance money to the amount of some £1500 to Sir Walter Raleigh on the security of his vast grant of land in Cork and Waterford. The mortgage was foreclosed, and Raleigh's widow and children afterwards complained, in a fruitless petition to the Crown, that the estates had been "juggled away." Carew introduced him to Sir Geoffrey Fenton, the Queen's surveyor general, whose daughter he married; and he knighted him on the day of his wedding. Protected by Carew, Essex, and Cecil, with all of whom he was careful to ingratiate himself, he escaped the rewards of his misdeeds, and was successively created Baron Youghal, Viscount Dungarvan, Earl of Cork, and a privy-councillor.

The book has five historical maps in colors, an index, an admirable chronological table, lists of chief governors and estate-holders, and several genealogical charts of leading families.

CURRENT LITERATURE.

The sixth issue of Dr. Macpherson's *Hand-Book of Politics* is well up with its predecessors in accuracy and comprehensiveness; it is a volume that no student of affairs can afford to be without. Covering the period from July 1, 1880, to the close of the third session of the Forty-Sixth Congress, it deals among other matters with the important legislation concerning finance; the question of polygamy; Chinese immigration; the tariff commission; executive papers, from the last message of President Hayes to President Arthur's veto of the River and Harbor bill; state political platforms; and constitutional amendments pending or recently made in the various States. [Washington: James J. Chapman. $2.00]

We have received several volumes of Lovell's Library, "a weekly publication devoted to the best current and standard literature." In form this series has certainly a distinct advantage over other popular issues of cheap books. The size is a twelvemo, the paper is fair, and the type good. The numbers in hand include Messrs. Besant and Rice's charming story, *They Were Married;* a translation of Robert Houdin's *Tricks of the Greeks Unveiled*, which, after fully exposing the "art" of cheating at cards, concludes with an impressive "moral;" M. Halévy's *Abbé Constantine;* and *Freckles*, a crude and vulgar story of life in the Southern States, by Rebecca Fergus Redcliff. [John W. Lovell Company. 10 and 20 cents.]

Mrs. R. C. Hollyday is so firmly convinced of the value of her "new cookery book," which she entitles *Domestic Economy*, that we are not disposed to take issue upon that point with "a housekeeper of twenty years' experience." Moreover, the South is celebrated for its cookery, and in this collection of recipes are many heretofore "known only to some of the best housekeepers in Maryland and Virginia." Hence the authoress is confident that she "will meet with a just reward." A list of contributors is given, and, if the amateur doesn't meet with success, the way is open to further information. [Baltimore: John Murphy & Co.]

A pleasant way of learning the positions of the various constellations is provided in the *Easy Star Lessons* of Richard A. Proctor. Full-page maps, handsomely outlined in white on a dark-blue ground, are arranged in sets of fours, showing what stars may be seen toward the four cardinal points of the compass at hours convenient for observation during every night in the year. The text is a pleasant illustration of the poetry of science, and, whether dealing with the mythology of the ancients or the composition of the nebulæ, is equally attractive and trustworthy. [G. P. Putnam's Sons. $2.50.]

Correggio is the latest addition to the extended series of biographies of great artists. The author, Mr. Compton Heaton, drawing his material from the elaborate life of Julius Meyer, has presented the substance of important investigations in a concise and pleasing sketch; so that, instead of the familiar legend of the scion of a noble house wandering poor and unknown, oppressed by poverty, and the victim of avarice and melancholy, we have what is doubtless a true portrait—that of a respectable citizen of the middle class, provided with an ample competence, recognized from the first as one of consummate genius, and dying in the full meridian of his fame. Mr. Heaton notices briefly all of the artist's chief works, but offers no original criticism. The illustrations, although roughly engraved, are serviceable. [Scribner & Welford. $1.00.]

The thirty-second volume in Mr. Rolfe's edition of the plays of Shakespeare, *Troilus and Cressida*, shows evidence throughout of that careful and intelligent editing to which we have so often called attention in connection with all the preceding issues in this admirable series. The play not being adapted to school use, the text is given without expurgation. [Harper & Brothers. 56 cents.]

Mr. James S Reid's editions of the *Cato Maior* and *Laelius* of Cicero are well known to careful students for their thorough and accurate scholarship, skillful exposition, and exhaustive comment. Prof. Francis W. Kelsey, of Lake Forest University, has conferred a favor upon American scholars by presenting the substance of Mr. Reid's work in compact form. Some changes have been made in the introductions and notes, the analyses of the subject-matter have been recast, and numerous references to standard treatises on grammar, history, and philosophy have been added. But the text remains substantially as given by Mr. Reid. Prof. Kelsey has undoubtedly introduced many improvements, and his work will be of great service to those who wish for a comprehensive knowledge of two of the most charming masterpieces in the Latin tongue. [Boston: John Allyn. $1.10.]

The new Household Edition of the complete *Poetical Works of Alice and Phœbe Cary* is a compact octavo of 332 pages, in which the writings in verse of the two gifted sisters are first brought together in a single volume. The type is of good size, but it is not "leaded," and is therefore

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somewhat trying to the eyes. The two portraits are familiar. In running over these pages we are again impressed with the sweet womanly pictures of life and nature in which the Carys excelled, and we note once more the curious lack of local color which everywhere characterizes their poetical interpretations. Sweet was the song while it lasted, but memory strives in vain to revive the music. [Houghton, Mifflin & Co. $2.00.]

Miss Harriet Converse's *Sheaves* were scarcely worth the garnering. Halting rhymes, defective metre, commonplace thoughts, and a morbid tendency to the coining of impossible words and phrases are chiefly noticeable in this collection of alleged "poems." Miss Converse asks of the "lost voices," "Where are thy sunshines?" She complains that she must

> bend the servile knee
> To weak fictitions of the worldly heart.

In "Devotement" she longs for "some retreat of holy hushfulness" and the peace "of blessed antepast." And she paints for our delectation such exquisite pictures as this:

> The flowers, the babbling stream, the daisied sod,
> The tasseled corn, the fields where poppies nod,
> With summer days and waving seas of bloom,
> Embrace, then vanish in the cryptic gloom.

[G. P. Putnam's Sons. $1.50.]

The Rev. Dr. S. I. Prime may be called the historian of the Fulton Street Prayer-Meeting. In three successive books he has condensed its records to the close of the first, the fifth, and the fifteenth year. The present volume, *Prayer and Its Answer*, marks the end of the first quarter of a century from its establishment, and covers roughly its whole history. Like the author's other writings, the narrative is pleasant in tone, but desultory in style, and the incidents are given with few graces of description and with much sameness in manner. [Scribner. $1.00.]

The American Phonographic Dictionary marks a new departure in the history of short-hand in this country. Two American phonographers have published works with a similar design; but in each case the name was a misnomer, for outlines were indicated by a peculiar nomenclature in ordinary type, and no phonographic characters were used. The disadvantages of this imperfect representation were obvious, and only the cost of engraving made the resort to it excusable. In Mr. Longley's dictionary this difficulty is overcome, and each word, in this list of over 50,000, is given in its actual phonographic outline. As a book of reference, therefore, the volume is serviceable and convenient for the adept, while a careful study of its pages will rapidly familiarize the beginner with brief and accurate forms. Mr. Longley's system, the eclectic, has been recently noticed in these columns, and in the Introduction to the present work he has indicated the points of likeness and difference between his own usage and that of various earlier manuals. [Robert Clarke & Co. $2.50.]

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

The "Scott" Shakespeare in the Barton Collection. — Mr. Justin Winsor, in a private note which we may venture to print, says: "I am glad to see you copy in the *Literary World* Furness's notice of the Barton Library, which however contains one slip; for the 3 volumes of Scott's Shakespeare in that library are not unique, as he calls them. At least two of the three are in the Dyce Collection at South Kensington, as I saw them a few years ago, and they are mentioned in the account of the Dyce library published by the South Kensington Museum."

Miss Amelia E. Barr's "Young People of Shakespeare's Dramas." — There is good work in this pretty volume just published by the Appletons ($1.50); but the plays selected — on account of the youthful characters in them — do not seem to us the best "to introduce young readers into that splendid world of the imagination which the great poet created for us." They are *King John*, *3 Henry VI.*, *Richard III.*, *Coriolanus*, *Cymbeline*, *Lear*, and *Winter's Tale*. It is as difficult to see why some of these were chosen as why others were left out. For young people, *Julius Cæsar*, for instance, would be an easier and more interesting play than *Coriolanus*; and there is no more charming minor incident in all Shakespeare than that of the boy Lucius falling asleep over his instrument while playing to his master Brutus on the night before the battle. It is the second time in the play that the little fellow has been caught napping; and Brutus's tender sympathy for him on both occasions, when most men would have been too much absorbed in their own deep plans and musings to give a thought, and least of all a kind one, to a servant-boy, is characteristic of Brutus — and of Shakespeare. This would have been much better for Miss Barr's purpose than the glimpses, true to child-nature though they are, that we get of young Marcus in *Coriolanus*.

Lear is peculiarly unsuited to young readers, we think, and is the more out of place here from the fact that "the boy fool," as Miss Barr calls him, is no boy at the time of the play, though he may have been when he first became a petted companion of Lear. The king calls him "boy" and "pretty knave" and the like, partly from the force of habit, and partly because the slight and fragile physique of the Fool made him appear more like an overgrown boy than a man. Not only does much that he says show a shrewdness which can only be the result of long experience and observation of men and things (we fancy that the class of readers for whom this book is intended will be puzzled with many of his speeches quoted in it), but his intense sympathy for Lear seems to us beyond the capacity of boyish years. We are aware that some of the critics have taken him to be a youth, but the majority of them agree with Furness that he is "one of the shrewdest, tenderest of men, whom long life had made shrewd, and whom afflictions had made tender." Grant White has some capital remarks to this same effect in his paper on *Lear* in the *Atlantic* for July, 1880. We have quoted them in our edition of the play (p. 186), but have not room for them here.

The "historical sketches" which form a considerable part of Miss Barr's book will interest the young people. The typography and the illustrations (copied from Staunton's Shakespeare) are excellent.

Recent "Shakespeariana." — One or two pamphlets that have come to us during the summer vacation deserve at least brief mention.

Mr. F. G. Fleay's twenty pages "On the History of Theatres in London," from their first opening in 1576 to their closing in 1642, are a valuable addition to the literature of the English drama. He corrects many errors in Collier's "Annals of the Stage," and gathers up and collates many fresh and curious facts. It is a pity that only 25 copies should be printed of a *brochure* like this, which is of interest to every Shakespearian scholar.

"The Bibliography of the Bacon-Shakespeare Literature," compiled by Mr. W. H. Wyman, of Cincinnati, fills only eight pages, but it contains 63 titles, and, so far as we can judge, is quite complete. Even the slight notes on the subject that have appeared in our "Shakespeariana" here in the *World* are not omitted. According to Mr. Wyman, "the first known article questioning the right of Shakespeare to the authorship of the Shakespearian dramas" appeared in the "Romance of Yachting" by Joseph C. Hart (Harpers, 1848). The author was U. S. Consul at Santa Cruz, and died there in 1855.

He has much to answer for in giving a start to this preposterous delusion. It drove Delia Bacon mad, and we are sorry to learn that it has also sent Mrs. Ashmead Windle (see the *World* for Nov. 5, 1881) to an insane asylum. A Shakespearian friend writes: "She was a woman of fine education — her books show *that*, especially her first one — but her mind has completely 'deflected' lately, from brooding over her insane theories about the 'Keys' to Bacon's authorship. It is a pitiable case, and may well be a warning to Appleton Morgan, *et id genus omne*. I fancy it is a fulfilment of the curse on the Poet's tombstone. For what could sooner provoke his 'curse' or 'move his bones' than to attempt to tarnish his fair fame — make him out a liar and a cheat — appropriating the honors due to another — swaggering about in Bacon's garb, like Autolycus in the garments of Prince Florizel? 'A whip and a dark house' are the proper portion of all such detractors."

Is Bacon-Shakespeare-mania to become one of the forms of insanity catalogued in the works of professional alienists? Let the reader who has a leaning that way take warning in time.

British Honors for an American Shakespearian. — We learn that our friend Joseph Crosby, of Zanesville, Ohio — not unknown to the readers of the *World* — has been made an honorary member of the Royal Society of Literature, as being "a person distinguished in literature, and author of many valuable papers of Shakespearian criticism." He well deserves the compliment, which, by the way, is one that has been paid to very few Americans.

Brevities and Levities. — A book of "Notes upon some of Shakespeare's Plays," by Fanny Kemble, is announced by Bentley & Son, of London.

A new edition of the "Cambridge Shakespeare," which has been long out of print, is another announcement that will be heartily welcomed by all students of the poet.

A London journal gives an indirect hit at the late Sir Henry Cole by saying that he "is dead, but South Kensington, in accordance with Shakespeare's maxim, 'lives after him.'"

"Spicer," of the *Commercial Bulletin*, says that "Shakespeare must have had the poor Indian with his scalping propensities in mind when he wrote,

> 'Happy Lo, lie down;
> Uneasy rests the head that wears a crown.'"

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He also thinks that the poet had been riding in a smoking-car when he said, "'Tis true 'tis spitty, and pity 'tis 'tis true."

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

492. As Chairman of the Committee for selecting books for our Public Library, I take the liberty of asking you if you can give us some assistance in making a selection of works on Natural History and Natural Science, generally. We have about $300 set apart for this department of our Library. Would you be kind enough to furnish us a list of such works as would be suitable for a popular library to that amount, or refer us to some one who would? There are so many works, both old and new, on the various subjects under these heads, that we find ourselves unable to make a satisfactory selection. W. S. M.

Knoxville, Tenn.

We give below a list of popular Scientific Books such as our correspondent asks for. In the left hand margin (*a*) marks first choice, (*b*) second; (*t*) indicates a text-book, but often the best work on the subject; and (*x*) marks books to be first excluded in abridging the list.

Catalogue Price.

a International Scientific Series, 35 or 36 vols., say $60.00
a Darwin's Works, 12 vols. " 25.00
a Huxley's Works, 10 vols. 18.00
a Tyndall's Works, 10 vols. 20.00
a Figuier's Works, 5 vols. " 16.00
a Haeckel—Popular Lectures on Scientific Subjects, 2.00
[Haeckel's "History of Creation," 2 vols., $5 00, and "Evolution of Man," 2 vols., $5.00, are valuable, but technical.]
x Gordon—"Electricity and Magnetism." Large, standard work, perhaps too full for library 7.00
a Herbert Spencer's Works, 14 vols. 25.00
Standard, but by no means "popular."
b Bastian—"Brain as an Organ of Mind" 2.50
x Mayer's "Light," $1.00; "Sound," $1.00.
a Health Primers, about 15 vols., 40 cents 6.00
a Youmans—"Handbook of Household Science" 1.75
a Maudsley's "Body and Mind," $1.50
x Maudsley's "Physiology of Mind," 2.00 5.50
x Maudsley's "Pathology of Mind," 2.00
b Helmholtz—"Pop. Lectures on Sci. Subjects" 1.50
a Tylor's "Anthropology" 2.00
a Thurston—"Hist. of Growth of Steam Engine" 2.50
a Le Conte's "Religion and Science" 1.50
a Peabody's "Religion and Science" 1.50
x Flint—"Physiology of Man," 5 vols. 22.00
t b Or, "Text-book of Human Physiology," 1 vol. 6.00
t a Draper, J. W.—"Physiology" (unabridged, Harpers) 4.00
One of the best single volumes on the subject.
x Miss Buckley—"Short History of Nat. Science" 2.00
a Miss Buckley—"Life and her Children" } 1.50
a Miss Buckley—"Fairy Land of Science" } 1.50
Fine for young folks.
t b Deschauel's "Natural Philosophy" 6.50
Fine, good, but rather large.
t a Arnott—"Physics" 3.00
Standard—hardly inferior to the above.
t a Gillett and Rolfe—"Natural Philosophy" 1.75
Though a school-book, is excellent and *late*.
a Johnston's "Chemistry of Common Life" 1.50
a Damon—"Ocean Wonders." Fine for children. 1.50
x Schellen—"Spectrum Analysis." Fine 6.00
International Science Series contains Lockyer on this subject, perhaps sufficient, $2.50.
a Le Conte's "Geology" Late and best. Lyell, though a classic, is too old 4.00
a Lubbock's "Ants, Bees, and Wasps" 2.00
x Tyndall—"Floating Matter in the Air" 1.50
a Stallo—"Concepts and Theories of Modern Physics" 1.75
a Lubbock—"Origin of Civilization and Primitive Condition of Man." New Edition 5.00
a "A World of Wonders." Fine childrens' book 2.00
x Bastian—"Beginnings of Life" 5 00
b Geikie—"The Great Ice Age" 2.50
b Mivart—"Genesis of Species." His other works are good and sound, if desired 1.75
b Hartwig's "Aerial World" 6.00
Bound set of "Popular Science Monthly" would be fine. The foregoing, except when indicated, are all Appletons'.
x Dr. Clarke's "Sex in Education." Osgood 1.25
x Dr. Clarke's "Building of a Brain." Osgood 1.25
x Wallace—"Geographical Distribution of Animals." Harpers. 2 vols. 12.00
b "What Darwin Saw." For children. 1.75
a Du Marcel. "Telephone, Microphone, and Phonograph." About 2.50
a White's "Natural History of Selbourne." 1.00 to 12 00
Simply an old classic.
b Dana—"Coral and Coral Islands" 6.00
x O'Dea—"Suicide, its Philosophy, Causes, and Prevention." Putnams 1.75
a Lubbock—"Fifty Years of Science." Macmillan .75
a Sawyer—"Electric Light by Incandescence." D. Van Nostrand 2.50
a Pouchet's "Universe." Putnams 3.75
a Kane. "Opium Smoking in America and China." Putnams 1.00
x Houghton—"Natural History of Ancients." Cassell, Petter, Galpin & Co. 1.25
a McCook—"Agricultural Ant of Texas." Lippincott 2.50
a McCook—"Honey Ants," etc. Lippincott 2.50
a Abbott—"Primitive Industries of the Nations of the North Atlantic Seaboard." Cassino 3.00
a Wood—"New Nat. History." Routledge & Sons 4.00
Well illustrated for children.
b Diman—"The Theistic Argument." Houghton 2.00
A powerful book, but hard reading.
b Peirce—"Ideality of Physical Sciences." Little, Brown & Co. 1.75
a Scudder—"American Butterflies." H. Holt 3.00
a Smiles's "Life of a Scotch Naturalist." Harpers 1.50
Good book for live boys.
b Hugh Miller's Works, 10 vols. Carter 15.00
x Thompson's "Voyage of the Challenger," 2 vols. Harpers. 12.00
b Macmillan has a single volume embodying the results of this voyage.
x E. S. Dana—"Text-Book on Mineralogy." Wiley & Son. The standard. For reference only 5.00
a Winchell's "Preadamites." S. C. Griggs. Remarkable book. Winchell's other books are less valuable 3.00
a Faraday—"Chemistry of a Candle." Harpers 1.00
a Cooke—"Religion and Chemistry." Scribner 1.50
b Fownes—"Manual of Chemistry." H. C. Lea & Co. Full, standard book 2.50
b Attfields's "Medical Chemistry." Standard. H. C. Lea & Co. These two are "solid" text-books. Much simpler and more popular, but far inferior, is 2.50
b Youmans's "Chemistry." New Ed. Appletons 1.75
x Gen. Mitchell's "Lectures," etc., on Astronomy. Two or three volumes are very good reading.
a Miss Mitchell's "The Moon." Fine 2.00
b Humboldt's "Cosmos"
A classic, though old. Several volumes. Various editions from $10 up.
a Carpenter on the "Microscope" 5.00
b Or, Lotze on the "Microscope" 7.00
x Gosse's "Evenings with the Microscope." Good 1.50
a Packard's "Guide to the Study of Insects." Standard 5.00?
a Packard's "Zoölogy." H. Holt. Good 2.75?
x Jean Macé's "Physiology for the Young." Harpers 1.75
Translated from the striking Morceau de Parin.
b Hill—"Geometry and Faith." Lee & Shepard 1.25
a Hovey—"Celebrated American Caverns." Robert Clarke & Co. 2.00
b Geikie's "Geological Sketches." Macmillan 1.75
a Eaton's "Ferns of North America." Cassino. About 30.00
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a Nicoll—"Great Movements and those who have Achieved Them." Harpers 1.50
x "The Story of the Creation." Randolph
A fair attempt to reconcile "Genesis and Geology."
x Johnson—"How Crops Grow." Orange Judd Co.
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x "Coal: its History and Uses. Macmillan 4.00
b "Personal Recollections of Mary Somerville." Roberts Brothers
Ought to come under "Scientific."
b Mrs. Somerville's "Physical Geography."
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a Sir John F. W. Herschell's "Physical Geography"
Is later, perhaps preferable.
x Calderwood—"Science and Religion." Robert Carter
a Newcomb's "Popular Astronomy." Best. Harpers 4.00?
b Gillett & Rolfe's "Astronomy" 1.75
Is smaller and excellent.
x Chambers's "Astronomy" 6.00?
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x Nichols—"Fireside Science." Houghton 1.50
a Kane. "Drugs That Enslave." Presley Blackiston
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t Bessell's "Botany." H. Holt 2.50?
t Sachs—"Text-book of Botany" 10.00
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a Flammarion—"The Atmosphere." Harpers } 6.00
Reclus's "Earth." Harpers } 5.00
Reclus's "Ocean." Harpers } 6.00
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A fine set. Ought to be had at a large discount.
a Guillemin. "The Heavens." Scribners 4.50
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b Dawkins—"Early Man in Britain." Macmillan 6.50
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a "Is Consumption Contagious?" By Dr. H. C. Clapp. Otis Clapp & Son .75

Doubtless many works of equal value to the foregoing have been omitted. Proctor, Joseph Cook, Draper's "Conflict of Religion and Science," and many others, are omitted as hardly worth the while.

NEWS AND NOTES.

—Cassell, Petter, Galpin & Co. are about to issue an attractive gift-book—*The Changing Year*, a collection of poems and pictures of life and nature. The poetry is partly original, and partly selected from favorite authors, while the illustrations are by noted artists. An interesting book on Natural History, by Dr. Andrew Wilson, just issued, is *Wild Animals and Birds, Their Haunts and Habits*, with eighty illustrations by Wolf, Specht, and others. Among the prettiest juveniles prepared for the holidays by this house are *Two Tea-Parties*, by Rosalie Vandewater, illustrated in colors; *Boots at the "Holly-Tree Inn,"* by Charles Dickens, with sixteen illustrations in black and white by J. C. Beard, and sixteen full-page pictures in colors; *Little Folks for 1882*, containing five hundred illustrations; *Papa's Little Daughters*, by Mary D. Brine; and *Fred Bradford's Debt*, by Joanna H. Mathews.

—G. P. Putnam's Sons are about to issue *How to Succeed in Public Life*—in the ministry, art, agriculture, civil engineering, literature, music, etc.—by Senators Bayard and Edmunds, Dr. John Hall, Dr. Willard Parker, Gen. Smith, Hamilton Gibson, Thomas Edison, and others, with an introduction by Dr. Lyman Abbott; *A History of English Fiction*, by Bayard Tuckerman; *Chapters on Evolution*, a popular history of Darwinism and allied theories of development, by Andrew Wilson, Ph.D.; *Fundamental Questions Chiefly Relating to the Hebrew Scriptures*, by Edson L. Clark; and *Césette*, by Emile Pouvillions, a picture of French rural life, similar in style to Hardy's descriptions of English peasants.

—Mr. Howells's new story, which is to begin in the February *Century*, is entitled *A Sea Change*. It is an interesting fact that this title, like those of all his later books, is taken from Shakespeare. *A Chance Acquaintance*, *The Undiscovered Country*, *A Modern Instance*, all had this origin. Among the new features of *St. Nicholas* for 1883, are to be colored frontispieces by Caldecot and other artists of note. The prospectus offers great inducements in the shape of serials, the most popular of which is sure to be Mr. Trowbridge's new story. Frank Stockton is to furnish a historical novelette for boys and girls, and Archibald Forbes to give some experiences of the Russo-Turkish War.

—*Plymouth Pulpit*, New Series, No. 1, is out under date of Wednesday, Oct. 11. The title of

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the sermon (the first after Mr. Beecher's return from the country) is "The Golden Net." While a characteristic exposition of the great preacher's ideas of how Jesus meant to make his apostles "fishers of men," it is noteworthy for some interesting statements and declarations as to Mr. Beecher's own experience, aims, and methods. From various points of view this opens well his year of sermonizing, which he has announced as to be laid out upon lines more systematic and formal than has been his custom. [Fords, Howard & Hulbert.]

— Charles Scribner's Sons will publish in November *The Boy's Percy* — the great English Ballads edited, with an introduction, by the late Sidney Lanier. This is the last of the set of which the *Boy's Froissart*, the *Boy's King Arthur*, and the *Mabinogion*, have been so justly popular. It is profusely illustrated by E. B. Bensell. *The Story of Siegfried*, by James Baldwin, just issued by this firm, is sure to fascinate all readers, so beautifully are the legends told; while the illustrations, by Howard Pyle, are said to be the finest he has ever given to the engraver.

— A. C. Armstrong & Son will publish in November a new work by Charles Loring Brace, entitled *Gesta Christi; or, A History of Human Progress*. The book is an effort to make plain the great Christian ideas of the age, and to show both what the Christian religion has done for progress in human practices, and what it is adapted to do. One of the holiday issues of this firm is to be *Niagara, and Other Famous Cataracts of the World*, by George W. Holley. It will be handsomely illustrated.

— T. B. Peterson & Brothers have all of Zola's novels up to date in English translations, which, if not always faithful to the letter, are sufficiently so to give the reader an idea of the originals. There are more than a dozen of them in all. The same firm has lately brought out a new and complete edition of the works of Mrs. E. D. E. N. Southworth in forty-three large volumes at $1.75 each. Her latest work, *Self-Made*, gives a view of her cottage home on the banks of the Potomac.

— D. Appleton & Co. will have ready in November a new and revised edition of *Bancroft's History of the United States*, complete in six volumes, each volume containing the contents of two volumes of the preceding edition. The same firm announces for immediate issue *Homespun Stories*, by Ascot R. Hope; *Facts and Phases of Animal Life*; Nicoll's *Landmarks of English Literature*; and *Winners in Life's Race: or, The Great Backboned Family*, by Miss Arabella Buckley.

— Mackinac, the scene of Miss Woolson's *Anne*, was the author's favorite summer resort in her school-girl days. The old agency was destroyed by fire only a few years since.— Harper & Bros. have in preparation *Eras and Characters of History*, by Dr. W. R. Williams. *Sterne* is about to be added to the "English Men of Letters Series." The biographer, Mr. H. D. Traill, is said to have made it one of the most entertaining of the series.

— A. H. Rolfe & Co., of Boston, are about beginning the publication of a new monthly magazine, partly original and partly eclectic in character, which will be entitled the *Periodical World*, and, as its title indicates, will be largely devoted in its editorial department to the presentation of facts, news, and comment upon current periodical literature. In typographical appearance it will resemble *Good Words*, and each number will contain 64 pages. Its price will be $1.00 a year.

— Scribner & Welford have in preparation *Stories from Livy*, by Prof. Church; *Belt and Spur: Stories of the Knights of Old; Science in Short Chapters*, by W. Matteau Williams; *On Life After Death*, from the German of Gustav Theodor Fechner; and in the "Artist Biographies" *Overbeck*. In the People's Edition, Morley's *Life of Richard Cobden* is the latest issue.

— Mr. Charles Godfrey Leland, whose address is at 220 South Broad Street, Philadelphia, will be grateful for the communication to him, by persons interested, of any local Indian traditions, or unpublished Indian names of places, no matter how trifling. This means, we presume, that he has a work in hand on the subject.

— Dodd, Mead & Co. announce a volume of *Family Prayers*, by Rev. Lyman Abbott, D.D.; Bell's *Songs from the Dramatists*, one hundred copies of which will be on large paper; and a folio of *Etchings by English and French Artists*, with descriptive and critical letter-press by Mr. S. G. W. Benjamin.

— R. Worthington, of New York, who has hitherto done a large miscellaneous book trade, will hereafter devote himself exclusively to his own publications and his importations of standard English works. He is soon to remove to more commodious premises.

— White & Stokes, of New York, have in press for immediate publication an attractive little edition of the poems of Charlotte Brontë, and a new edition of Fielding's works in large type.

— T. Whittaker has nearly ready Professor Olssen's treatise on *Personality Human and Divine*, and a volume of *Sermons for Parochial Missions*, by the Rev. Dr. Joseph Cross.

— S. E. Cassino has bought the plates of Jacob Abbott's *Rollo Books*, and will issue a new edition in the spring, the fourteen volumes in seven, with new and handsome bindings.

— Mrs. Oliver's *Study of Maria Edgeworth*, announced in our last issue by A. Williams & Co., is now ready. It makes a volume of 500 pages.

— George MacDonald's works complete can now be had in eighteen volumes under the imprint of George Routledge & Sons.

— Walt Whitman's new book, *Specimen Days*, is said to give more of his "true inwardness" than even *Leaves of Grass*.

— The case of the *Cape Cod Folks* has been settled by withdrawal from the courts.

Foreign.

— The latest English announcements for the coming season are a *Dictionary of Medicine*, by Richard Quain; *The Renaissance of Art in Italy*, by Leonard Scott; *A Selection of the Poetry of Robert Herrick*, with an introduction by Austin Dobson; *Ancient Greek Female Costume, Illustrated by Passages from the Greek Classics*, by J. Moir Smith, with 112 full-page plates; an edition of Elizabeth Akers Allen's *Rock Me to Sleep, Mother*, with 18 illustrations; *A History of Ancient Art*, by Dr. Von Reber, with 310 illustrations; *Studies in Russian Literature*, by Charles E. Turner, English lector of the University of St. Petersburg; *English Dramatists of Today*, by William Archer; *The Law of Electric Lighting*, by G. S. Bower; *A History of English Literature*, by Prof. Scherr; *A Key to All the Waverley Novels in Historical Sequence*, by Henry Grey; *A Study of Origins*, by Dr. Pressensé; a biography of William Penn, by Dr. Stoughton; a study of *Oliver Cromwell and his Contemporaries*, by Paxton Hood; *The Lives of the Royal Dukes and Princesses of the family of George III*, by Percy Fitzgerald; *Living London*, by George Augustus Sala; and *The Highways of Literature; or, What to Read, and How to Read*, by Dr. David Pryde.

— Prof. Angelo de Gubernatis now comes forward as the editor (and, we venture to conjecture, in great part the writer likewise) of a "Storia universale della Letteratura" published by Hoepli, of Milan. The undertaking is divided into three series of about six volumes each. The beginning consists of two volumes dealing with the drama. In the first of these we have a rapid sketch (in less than 600 pages) of the drama of all times and all countries, including that of the Hebrews, the Chinese, Guatemala, and such minor European nations as the Servians and Ruthenians. The second volume, which is itself divided into two parts, consists of a "florilegio," or collection of extracts (in Italian), exemplifying each of the national dramas before mentioned. It begins with the famous "Sakuntalá" of the Sanskrit poet Kálidása. The work is, of course, intended for Italian readers, but this hardly excuses the proportion of more than 200 pages devoted to Italy and just ten to England. The extracts are from Marlowe's "Faust," "Hamlet," "The School for Scandal," and "I nostri Bimbi," by Mr. H. J. Byron. — *Academy*.

— The Russian papers relate a little misadventure which recently happened to the Rev. Henry Lansdell, the author of *Through Siberia*, who is at present making his way into Central Asia. At the departure of the train in which he was seated from one of the stations on the Oural extension of the Perm railway, the traveller, according to his custom, distributed among the crowd which was watching the train leave the platform, a number of religious tracts. Official suspicion was aroused. They might be revolutionary pamphlets! A telegram was dispatched to the next station directing the arrest of Mr. Lansdell, who was accordingly taken back in the custody of the police to Perm, where, fortunately, the mistake was rectified and the traveller allowed to proceed on his journey.—*Athenæum*.

— M. Turgénieff's numerous admirers will be delighted to hear that a decided improvement has taken place in his health. One of his friends who paid him a visit last week at Bougival, near Paris, where he possesses a charming *dacha*, or summer residence, on the slope of a hill crowned by shady woods, found him able to move about a little, and to converse as brilliantly as ever. He is for the present restricted to a milk diet; but he looks forward to a return to an ordinary fashion of life, and even to a possible visit to Russia next year. The novel which he was to have finished this summer has been laid aside for the present, but his visitor found him engaged upon a shorter story, which will probably appear in the *Vestnik Evropy* of St. Petersburg.— *Athenæum*.

— Mr. T. Hall Caine has written, and Mr. Elliot Stock will shortly publish, a volume of *Recollections of Rossetti*, containing a large number of letters on literary subjects written by the poet during his later years. These letters give Mr. Rossetti's views on Shakespeare's sonnets, on Donne, Drayton, Wordsworth, Coleridge, Keats, and Chatterton, as well as on the less-known poets of the last eighty years. The book is not a formal biography, but it contains an account of the entire career. The personal reminiscences of the writer (who was, it will be remembered, Rossetti's daily associate during the last year of his life) will form a leading feature of the work. — *Academy*.

— Mr. T. S. Hudson, a shipowner of West Hartlepool, a port of importance on the east coast of England, visited the United States a short time ago, in company with his wife, and has written a book of his travels here which he calls *A Scamper through America*. It describes Washington, San Francisco, the Yosemite, Arizona, Sante Fe, and Canada.

— T. & T. Clark, of Edinburgh, have just issued Martensen's *Social Ethics*, the first volume

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of Weiss's *New Testament Theology*, and Meyer's Commentary on *Hebrews* and *James and John*, completing the "Meyer Series" in twenty volumes. They have in preparation a second edition of M. Paul Janet's *Final Causes;* Uhlhorn's *Charity in the Primitive Church; The Doctrine of the Holy Spirit*, by Prof. Smeaton, being the "Cunningham Lectures;" and the third volume of Hefele's *History of Church Councils*, to the Council of Chalcedon.

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The Literary World.

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DOCTOR ZAY.*

MISS PHELPS'S new story is readable but not great. It is emphatically a story and not a novel. It shows a close observation of human nature, as would be expected, and is original and bright in the delineation of character. Miss Phelps's books are never cast in ordinary molds. This is no exception. Doctor Zay is a female physician, practicing in a village of Eastern Maine, a goddess of beauty, skill, and general captivatingness; and her story is the story of her wrestling with the question whether or not she shall marry Mr. Waldo Yorke, a young Boston god, who has fallen through a rickety bridge and in love with her at the same time, and has come under her professional care. She loves him, but is it best to marry him? This is what she says:

"It is because I love you that I — hurt you so. It is because I love you that we must part in this way. It is for your sake that I will not let you make a life's mistake. . . . I could not live unless I made you the happiest man in all this world. . . . I will never marry a man unless I can make him *divinely* happy."

It is her medical practice, to which she is already wedded, that she thinks is in the way of her wedding Yorke. But Yorke says that need not be in the way at all.

"I told you long ago," he went on, "that you should not be expected to surrender your profession. I should be ashamed of myself if I could ask it of you. I am proud of you. I feel my heart leap over everything you achieve. . . . I want you just as you are." . . .

And he gets her:

"What do you want?" she asked humbly. "I don't want to feel as if I were taking a sort of — advantage. . . . I shall like to remember, all my life, that you came to me first, of your own accord; that you loved me so much, you would grant me this — little proof." He held out his arms. "Is *that* all?" she whispered. With a swift and splendid motion she glided across the little distance that lay between them.

Deeply as Miss Phelps must have deplored the manifest destiny of these two lovers, it is our impression that she could not help herself; they became too much for her; she had to let them have their own way. Love is stronger than authorship.

The descriptions throughout the book are a little strained, as though it were thought necessary to use uncommon words to make the picture strong and vivid. Mrs. Butterwell, the Down-East matron, is womanly and therefore sensible, and says many bright things, but we agree with her husband in thinking she "is inclined to be somewhat profane in her advancing years." Handy, the Doctor's boy, stands out in the proportions of real life, digging his toe into the sawdust-heap, or philosophizing over "his and the Doctor's affairs."

The story has a seduction, of course. We wish our Miss Phelpses would exclude that ingredient from the fiction they compose. It is not essential.

To young readers, at least, the ending of the tale will appear satisfactory. With older ones the question will perhaps arise whether, after all, Doctor Zay's reasoning on the marriage question were not wiser than her final decision. If Miss Phelps, in a sequel, would give us the true history of these two people in their after life, might there not prove to be a confirmation of the Doctor's worst fears? Or, are there some men, who, while still strong and manly, would be quite content as the years go on to share with the public in a large and generous way the time and society of the one whom they had chosen of all others to be their own peculiar treasure and household divinity? We have our doubts about Yorke being that kind of a man. For after all he was not much of a god though he did come from Boston.

* Doctor Zay. By Elizabeth Stuart Phelps. Houghton, Mifflin & Co. $1.25.

MALLOCK'S SOCIAL EQUALITY.*

DISAPPOINTMENT awaits the reader who looks in Mr. Mallock's new book for more of those audacious personalities and alarming disclosures on objectionable themes which have helped to make his writings hitherto so "racy." *Social Equality* is a sober treatment of a serious topic. After coquetting for a time with religious faith and the moralities, Mr. Mallock becomes a sedate Conservative. He stands committed to all the articles of the faith — hereditary legislators, the sacredness of the game laws, the Domesday book, and the rest; and he has the appearance of being in earnest. His book is not long, but it is very solid; every page, in fact, being so crowded with minors, majors, and conclusions, that, in attempting a summary, there is danger of doing injustice to the argument as a whole. It is taken for granted by him that his opponents assume that the perfection of society involves social equality; that the structure of society depends upon its institutions, that the institutions can be changed, and therefore the structure can be changed; that labor is the cause of all wealth, and, this being so, that wealth may be distributed as may seem best Against these propositions he sets up the counter propositions that labor is not the ultimate cause of wealth, and that apart from other causes it would be utterly powerless to produce it; and that the institutions of society depend upon its structure.

There is something almost willful in the error Mr. Mallock makes in applying the name Democrat not only to those who hold that there must be equality of goods and of condition, but also to those who think, as do the English Radicals, and perhaps the majority of the people in the United States, that there should be less inequality. It must be a pleasantry which leads Mr. Mallock to couple such names as John Bright and Louise Michel, as if these two were walking hand-in-hand toward Utopia. Confusion such as this, and a number of debatable if not unsound assertions, give an impression that he has not a profound acquaintance with the doctrines of his opponents. The discovery of the new science seems to have rendered unnecessary a close familiarity with the writings of socialists like Schäffle, whom he does not even mention; his desire to drive his enemy off the field by a *tour de force* gives a naïveté to his manner of argument, suggestive of Rousseau, as in contrast to the patient methods of more scientific inquiry. If Mr. Mallock's investigation of the "character of the human unit," or of a number of human units, persuades him that man has no tendency to labor unless acted on by circumstances, and that his labor is caused by the motive of a desire for inequality, what is to prevent somebody else, who has also investigated the character of the human unit, from declaring that he does not arrive at the same conclusion? Mr. Henry George, for instance, does not find this motive for inequality so universally pressing. This "lust," as he calls it, springs from want. Make his scheme for social reform operative, and want and the fear of want are gone. "Short-sighted is the philosophy which counts on selfishness as the master motive of human action," says Mr. George, who, when he wrote this, could have known nothing of the new science, but who is here introduced because his experience with "human units" has surely been great. But why may not Mr. Mallock's "desire for inequality" be expressed as well by calling it a "desire for equality?" Logically this might be insisted upon. A man says that he wants his children to have all the advantages that the

* Social Equality. A short study in a missing science. By William Hurrell Mallock. G. P. Putnam's Sons.

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children of some more prosperous man have, and he will work hard to bring this about; never thinking, as he would do if familiar with the missing science, that he is really striving to have his children dress better and know more than the children of a poorer neighbor. He might even be displeased by this cynical interpretation of his aspirations. Even if what Mr. Mallock says about the desire for inequality is true, the "Democrat" would be apt to hold that he is not discouraged; for, like religious and moral reformers, he recognizes that every effort toward a better state of things is made by lifting human nature above itself. He would, we suppose, admit the presence of inequality, and the desire for it, as freely as does Mr. Mallock; but he would not, like the latter, propose to indoctrinate it as a means of social regeneration, any more than he would inculcate greed, egotism, false pride, and all bad growths which make present society the undesirable thing it is to him. He would teach the desire for equality as religion teaches benevolence, unselfishness, and humility. Menander's advice to "choose equality and flee greed" is of course absurd to Mr. Mallock, who does not believe in any radical bettering of human nature; but it is important for him to say just how much inequality is well, according to Conservative ideas, and when there is danger of there being too little. In what social system of the past, in slavery, feudalism, or absolutism, does his Utopia lie? That it cannot lie in the future is very plain, for this book is evidence that he believes the progress is toward Democracy.

ALL ABOUT WALT WHITMAN.*

WE have here Mr. Whitman's collected prose. His prose is better than his poetry. It is clean. It is sane. It is intelligible. It is often readable. Much of it is really interesting, because either of its autobiographical effect, its reminiscential quality, or its frank fresh mirroring of out-of-door life and sensation. The book is virile. In many places it has the smell of damp loam or of new-mown grass. It is honest and justifiable. It contains the prose work of its author's life, and shows him at his best all through. Its title, its title-page in the author's rugged autograph, its make-up, and its literary style are all characteristic; and the heliotype portrait, facing p. 122, is strikingly good. The contents are brief essays or sketches, mostly fragmentary, many of them dated as if they were leaves torn from a diary. The first and longest group, occupying 200 pages, is denominated "Specimen Days." Following these, under the heads of "Collect" and "Notes Left Over" come 150 or more pages of nearly similar material. The volume closes with a hundred pages of "Pieces in Early Youth," printed subordinately in fine type. The book is unobjectionable so far as we have noticed, and there is not a little that can be said in its favor.

Many readers will be interested at once in the opening pages for the details they furnish of Mr. Whitman's ancestry and life. He was born on Long Island, May 31, 1819; and grew up on its shores studying sea-fowl, fishes and fishermen, wrecks, and nature generally in her wilder moods. As he writes, he tells us, the whole experience comes back to him:

> the soothing rustle of the waves, and the saline smell — boyhood's times, the clam digging, barefoot and with trowsers roll'd up — the hay boat, and the chowder and fishing excursions; or, of later years, little voyages down and out New York bay, in the pilot boats.

From 1824 to 1828 Mr. Whitman's parents lived in Brooklyn. He remembers Lafayette's visit, and going to hear Elias Hicks preach in a ball-room on the Heights. He began life in earnest as an errand boy in a lawyer's office; subscribed to a circulating library; reveled in the Arabian Nights and Scott's novels and poems; and then went to work to learn the trade of a printer. When he was eighteen he was teaching school in Queens and Suffolk Counties, and "boarding round." Then was the time when it was his passion to sail the East River to and fro in the ferry boats, "often up in the pilot-houses;" where he could "get a full sweep, absorbing shows, accompaniments, surroundings." To this succeeded a passion for Broadway and its omnibuses, where he saw Andrew Jackson, Webster, Clay, Seward, Van Buren, Walker the filibuster, Kossuth, Fitz-Greene Halleck, Bryant, the Prince of Wales, Dickens, and a host of other celebrities — among them Cooper and Poe. One of his special reminiscences belonging to this time is this:

> I once saw (it must have been about 1832, of a sharp bright January day) a bent, feeble, but stout-built very old man, bearded, swathed in rich furs, with a great ermine cap on his head, led and assisted, almost carried, down the steps of his high front stoop (a dozen friends and servants, emulous, carefully holding, guiding him) and then lifted and tuck'd in a gorgeous sleigh, envelop'd in other furs, for a ride. . . . I remember the spirited, champing horses, the driver with his whip, and a fellow driver by his side, for extra prudence. . . . It was John Jacob Astor.

In 1848–9 Mr. Whitman was editor of the Brooklyn *Daily Eagle;* then he went South, and worked at journalism a little while in New Orleans; then up into the Northwest and so round to New York again; then took to housebuilding and journalism once more in Brooklyn; and in 1855 began to put his *Leaves of Grass* to press. He was then in his thirty-sixth year.

The next sixty pages of the book are devoted to reminiscences of the Civil War, gathered in the Union hospitals among the sick and wounded soldiers. Mr. Whitman did good service as nurse and attendant in those trying days, and relates scores of pathetic incidents of the familiar type in unconventional terms. There is a powerful picture of the effect at Washington of the first Battle of Bull Run. There are graphic descriptions of field and camp hospitals, of trains and boat-loads of wounded, of individual cases of suffering, heroism, and patience, of visits to "the front," of death scenes, of Mr. Lincoln as he appeared on horseback with his cavalry escort, and, finally, a few concluding paragraphs under the forcible heading "The real war will never get into the books."

Having finished with the War, Mr. Whitman enters upon a range of bucolic themes, and shows himself to us as a sort of muscular Thoreau, fond of out-of-doors, of farm lanes, brooks and springs, bumble-bees, birds, and so on. He invites us to "a July afternoon by the pond." He teaches us "the lesson of a tree." He gives us a handful of "autumn side-bits." He spends "a winter day on the beach." He wanders out in the "full-starr'd nights." He takes a sun-bath, in sheer nakedness, in a secluded dell, once a marl-pit, "now abandon'd, fill'd with bushes, trees, grass, a group of willows, a straggling bank, and a spring of delicious water running right through the middle of it, with two or three little cascades." Look at this sturdy child of Nature playing with his mother:

> Hanging clothes on a rail near by, keeping old broadbrim straw on head, and easy shoes on feet, haven't I had a good time the last two hours! First with the stiff-elastic bristles rasping arms, breast, sides, till they turn'd scarlet — then partially bathing in the clear waters of the running brook — taking everything very leisurely, with many rests and pauses — stepping about barefooted every few minutes now and then in some neighboring black ooze, for unctuous mud-baths to my feet — a brief second and third rinsing in the crystal running waters — rubbing with the fragrant towel — slow negligent promenades on the turf up and down in the sun, varied with occasional rests. . . . Somehow I seem'd to get identity with each and every thing around me, in its condition. Nature was naked, and I was also.

Mingled with rambles and rambling meditations such as these are fragments of wider observations — days on the Delaware, views and experiences in the South and the far West, notes on his visit to Boston a year or two since, and, among distinctively literary topics, paragraphs — they are hardly more than that — on Bryant, Emerson, Carlyle, and Longfellow. These finish the "Specimen Days."

The "Collect" which follows opens with a long political and sociologic essay on "Democratic Vistas." The several prefaces to *Leaves of Grass*, 1855, 1872, 1876, succeed; then the *North American Review* paper on "Poetry Today in America;" and finally a defense of *Leaves of Grass* from the charge of indecency, and a "lecture" on the death of Lincoln.

As to Mr. Whitman's prose it is obviously quite interchangeable with his poetry. Many pages of this book might be trans-

* Specimen Days and Collect. By Walt Whitman. Philadelphia: Rees Welsh & Co. $2.00.

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ferred to *Leaves of Grass* by simply a rearrangement of lines. Thus (p. 109):

Cold and sharp last night—
Clear and not much wind—
The full moon shining, and a fine spread of constellations
and little and big stars—
Sirius very bright, rising early,
Preceded by many-orb'd Orion, glittering, vast, sworded,
and chasing with his dog.

Or again (p. 132):

It was a happy thought to build the Hudson river railroad
right along the shore.
The grade is already made by nature;
You are sure of ventilation one side—
And you are in nobody's way.
I see, hear, the locomotives and cars,
Rumbling, roaring, flaming, smoking,
Constantly, away off there, night and day—
Less than a mile distant, and in full view by day.
I like both sight and sound.
Express trains thunder and lighten along;
Of freight trains, most of them very long,
There cannot be less than a hundred a day.

If this is not excellent poetry, measured by the Whitman standard, we are greatly mistaken. But, seriously, in his prose Mr. Whitman shows us a pleasanter side of himself than we have hitherto known.

CURRENT FICTION.

A Modern Instance. By W. D. Howells. [J. R. Osgood & Co. $1.50.]

The Watchers on the Longships. By James F. Cobb. [T. Y. Crowell & Co. $1.50.]

The Girl in Scarlet. By Emile Zola. [T. B. Peterson & Brothers. 75c.]

Her Crime. [No Name Series.] [Roberts Brothers. $1.00.]

A Tight Squeeze. By "Staats." [Lee & Shepard. $1.00.]

Democracy. [Henry Holt & Co. Paper. 25c.]

Readers of Mr. Howells have enjoyed one considerable satisfaction which is very commonly denied to an author's admirers, and that is the sight of his steady literary advance, the increase of power and of serious purpose in his work, with the retention at the same time of all the grace and charm that characterized his earliest work. *The Undiscovered Country* was not as entertaining a book as its predecessors, and *A Modern Instance* is perhaps the most disagreeable book he has written; but the latter will be read with an interest enlarged and intensified. The character of Bartley Hubbard is the best thing Mr. Howells has yet done, and literary work of the highest sort. The kind and the degree of power displayed in it bring the author very near to the few novelists who are greatest of their kind. At the same time, as we have above said, the story is far from a pleasant one. So is its subject, marital incompatibility, divorce, and divorce legislation, of which it is Mr. Howells's purpose to give "a modern instance." He writes in the glaring light of today, and nobody can dispute the truth and lifelikeness of the experiences he depicts. The account of the journey to Indiana—commonplace as the episode is—is not more realistic than the whole tale in all its moral painfulness and startling emphasis of a sore evil among us. Letting alone the flavor of the work—which, we must repeat, is not very pleasant—we ought to be thankful when writers of Mr. Howells's ability use their influence for the spread and enforcement of true and noble principles of social ethics. Mr. Howells's book voices the protest of the best thought and sentiment of our community against our mischievous divorce legislation. He depicts the courtship and marriage of two persons, whom he leaves at the end in miserable separation. Their history is a sample of that of hundreds of other men and women in this age and country. The last chapters contain the gist of the author's teaching. Mr. Howells thus lays it down that in a civilized state, or a religious state—for they mean the same thing—no man sins or suffers to himself alone, and it cannot be permitted to individuals to break, at their mere will and pleasure, the ties that bind them, for the reason that what is allowed to one must be allowed to all, and a social chaos must be the result of the common freedom of all to sever mutually-contracted duties at the will of one or both. Mr. Howells here grounds the argument against the existing divorce laws on a principle which is incontrovertible and of universal application. In the person of Atherton he utters words of honest indignation and contempt for the "scoundrels who lure women from their duty, ruin homes, and destroy society, not in the old libertine fashion, when the seducer had at least the grace to risk his life, but safely and smoothly, under the shelter of our infamous laws." He tells us, moreover, that what is called natural goodness is no safeguard against the influx of overwhelming passion, or the overbearing power of fickle and selfish wills; it is only the "implanted goodness that saves—the seed of righteousness treasured from generation to generation, and carefully watched and tended by disciplined fathers and mothers in the hearts where they have dropped it." These are golden words; how much lies in that one word "disciplined." Bartley and Marcia were the sort of undisciplined persons, the author tells us, whose wrong action cannot be taken to imply the same depth of moral degradation, and cannot have an equal influence for evil upon the community, as would be the case where a man such as his Halleck goes astray. Then the action becomes "calamitous." Of the purely literary merits of this novel, it is enough to say that while the matter is weightier than that of any of the author's former works, the manner of it is equally good with that of its predecessors.

The Watchers on the Longships is a dramatic tale of life among the fishers of Cornwall a century ago. The author has succeeded in depicting admirably the social conditions of the times, the lawless character of the wreckers, the brutality of the press-gang, the bravery of many a self-appointed missionary, and the heroism and noble self-sacrifice of those among the lowly, persecuted for righteousness' sake. Many of the incidents in the story are of the most thrilling nature, but the author vouches for their authenticity, the whole narrative being largely founded on fact. There is a wholesome moral—that what is good and true must finally triumph over the designs of the wicked.

Zola's *La Fortune de Rougon*, which the translator has sent forth under the silly title of *The Girl in Scarlet*, is undoubtedly one of the best of his interminable series of novels, if one can be called best where all are bad. At least there is no deliberate dabbling in filth; the studies of Provençal life, if coarse and often dull, are effective; the rise of the peasant's son from degradation to political and social power is portrayed with a certain grim fidelity which marks M. Zola's nearest approach to humor; and "the loves of Silvère and Miette" are a veritable idyl. But here again execution falls below conception; the reader is haunted continually by the thought that themes so full of natural beauty would have been treated by a genuine artist in a different and better way. The brightest colors, when transferred to M. Zola's canvas, take on a dimmer hue; the most delicate sentiments in his hands become more or less soiled and threadbare. It is impossible to interest one's self in these prosaic histories of domestic broils and disreputable alliances in which M. Zola's unsteady imagination delights to revel. In and of themselves they are no more than many other unpleasant things which cultivated people are glad to ignore. Since M. Zola fails to evolve from them any higher meaning, it is not easy to discover the value of his so-called studies. That crime begets crime, we all know. If the mission of the fiction of the future is no more than to teach us this, then M. Zola may well style himself its master.

The new "No Name" novel, *Her Crime*, begins a new, third, series of stories under that popular and successful title, but it is rather an unimportant and uninteresting beginning. We do not discover the object of it or feel the force of it. It contains a clever concealment, and the reader will be conscious of an air of mystery from the outset—of something that is going to happen, but doesn't. The "crime" is a double and twisted forgery by a brilliant but reckless woman, and there is some suggestion of reproof for extravagant husbands and coquettish wives; but the book falls into the weaker and poorer section of the distinguished company to which it belongs.

A Tight Squeeze we reviewed at length on its first appearance [Vol X, p. 307], and *Democracy* likewise [Vol. XI, p. 152]. Both are stories which well deserve to be put into new and cheaper editions.

Mrs. A. L. Wister, who mines German ore with great diligence and success, brings us a handful of *Aphorisms* translated from Marie, Freifrau von Ebner-Eschenbach. Two gems sparkle on each page, in a pretty setting of ornamental type and red-line border. Here are some of the aphorisms: "Conquer, but never triumph"; "to grow old is to receive sight"; "nothing is so often irrevocably neglected as an opportunity of daily occurrence"; "to have and not to give is often worse than to steal"; "it is unfortunate that superior talent and a superior man are so seldom united." Three hundred such nuggets as these are certainly worth collecting and storing away. But Mrs. Wister ought to have told us in a prefatory note a little about Marie von Ebner-Eschenbach. Was she in anywise related to Wolfram von Eschenbach, the minnesinger of the 12th and 13th centuries? Or who was she? [J. B. Lippincott & Co. $1.00.]

—Mr. W. F. Kirby is the translator and editor of *The New Arabian Nights*, which is announced for early issue by J. B. Lippincott & Co., and which will contain a number of stories left out in all the current versions of *The Arabian Nights*. The same house have issued Mr. William Leighton's new book, *The Subjection of Hamlet*, in which some new light is thrown on the old and vexed question of Hamlet's insanity. *The Princess and Curdie*, by George MacDonald, also on Lippincott's list, is a sequel to the same author's *The Princess and the Goblin*.

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The Literary World.

BOSTON, NOVEMBER 4, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

It is the season where the light of dreams
  Around the year in golden glory lies.
The heavens are full of floating mysteries,
And down the lake the veiled splendor beams!
Like hidden poets lie the hazy streams,
Mantled with mysteries of their own romance,
While scarce a breath disturbs their drowsy trance.

T. B. READ: *Indian Summer.*

Professor Holmes No Longer.

DR. OLIVER WENDELL HOLMES has resigned the Parkman Professorship of Anatomy in the Medical School of Harvard University, and will retire from it as soon as satisfactory arrangements can be made for filling the vacancy. As Dr. Holmes is now seventy-three years old, the public might receive this announcement with some dismay, were it not for the codicillary assurance that his motive is to devote himself to literary pursuits. A great deal of admirable writing remains to be done for us, which only Dr. Holmes can do, and we are glad to see him proposing to himself to take hold of it in earnest. What are dissections, cliniques, lectures to a lot of young Sawboneses compared with those delightful romances, sparkling poems, and pungent essays which only Dr. Holmes knows how to prepare for the English reading world? Our American Hood should no longer be cramped in a professor's chair.

Dr. Holmes became Parkman Professor of Anatomy in 1847 by the appointment of President Everett. Through all his nearly forty years of fertile and brilliant literary production he has been a steady-going instructor in the mysteries of skeletons, muscles, nerves, and brains. Perhaps he would never have become the moral anatomist that his writings show him to be if he had not been the physical anatomist that his position compelled him to be. We are all thankful to the professor's chair that it has not spoiled the author who has held it so long, and we shall all hope that his emancipation from the routine of the class-room means for us longer and finer flights of fancy than any he has yet taken.

Mr. Bartlett's Dictionary of Quotations.

THE *Literary World*, calling the other evening upon the genial inventor and constructor of the real, genuine, and only original *Dictionary of Quotations*, found him looking over the fresh sheets of an entirely new edition of that work which is just passing through the press, and is soon to be ready for the crowd of buyers who always want it about Christmas time as one of the most useful and acceptable of gift-books. This will be the eighth edition, and as the aggregate sales of the preceding seven editions have exceeded 60,000 copies, this will undoubtedly carry the figures up to 70,000; a point of high distinction. The seven editions cover a period of twenty years.

The new edition is much enlarged. It adds 125 authors not before represented, and the index is longer by 6,000 lines than ever before.

This index by itself would make a respectable book. It fills 250 closely printed pages, and is a masterpiece of conscientious and faithful work of a most — literally — painful sort. Here is a model for index-makers, the world over. In fact this index is so good that, as we have reason to know, it has already been stolen and put to disguised service in another work. Well, that is honor if it isn't profit.

Another Ettrick Shepherd.

THE story of Henry Shanks, related this week by our occasional correspondent in Scotland in his letter from Aberdeen, will recall to many minds the figure and work of another Scotch peasant-poet, James Hogg, known to fame as "The Ettrick Shepherd." There are, indeed, some striking points of resemblance between the two. Hogg, like Shanks, was put to service at an early age. He grew up first as a cowherd, then as a shepherd, then as a sheep-farmer, and had little or no schooling all his life. He was an eager reader, however, before he was twenty, and lived on a circulating library. Like Shanks, again, he published his first volume of poems at Edinburgh when he was about forty years old. He, too, had his patron, in the Duke (and Duchess) of Buccleuch, one of whom granted him a moorland of seventy acres at Altrive, where he built him a cottage, indulged his passion for hunting and fishing, and continued writing verses. Hogg was not blind, like Shanks, but an attack of illness in his early life, brought on by over-exertion on a hot day in summer, resulted in a serious disfigurement of his face. His muse was much the same honest, rustic, unassuming creature which seems to inspire his successor, as witness the following stanza from his song, "When the Kye Comes Hame":

Come all ye jolly shepherds
  That whistle through the glen,
I'll tell ye of a secret
  That courtiers dinna ken;
What is the greatest bliss
  That the tongue of man can name?
'Tis to woo a bonny lassie
  When the kye comes hame.
    When the kye comes hame,
    When the kye comes hame,
    'Tween the gloaming and the mirk,
    When the kye comes hame.

*** *Harper's Christmas*, which will be published during the later part of the month, has been under the editorial charge of Mr. S. S. Conant, the managing editor of *Harper's Weekly*. Mr. Conant has gathered together a goodly number of brilliant short stories, essays, poems, and appropriate Christmas literature from the best-known American writers for this book (if it may be called so, it being a stitched quarto of thirty-two pages, just twice the size of the *Weekly*), and from the proofs of some of the illustrations which have been seen, it promises to be a superb specimen of the best modern work done in wood-cut illustrating. Among the most notable pictures is one by George H. Boughton, "Peter and the Maiden," showing Peter Stuyvesant leading by the hand a pretty girl unmistakably of the Boughton style of beauty; but the drawing, which is admirably engraved by F. S. King, has a color and depth not often seen in Boughton's work. To illustrate Aldrich's song, "The Voice of the Sea," which W. W. Gilchrist has set to music, Mr. Alfred Parsons and Mr. Arthur Quartley have executed some beautiful designs which surround the music on the broad page. A Christmas number of *Harper's Weekly* is also to be issued this season, gotten up something on the plan of the holiday numbers of the London *Graphic* and *Illustrated News*. The drawings, by members of the Boston Paint and Clay Club, are most of them already finished. A supplement showing some good American color-printing will be given.

*** Among the best-selling novels of today are those by the "Duchess," the author of *Molly Bawn*, *Airy Fairy Lilian*, and several more with equally senseless titles. The writer of these stories is a very intelligent and bright Irish woman, whose own history has been somewhat out of the common. She is a Mrs. Maggie Argel. Her husband, several years ago, committed a forgery and was sentenced to a long term in prison at Cork. Left almost entirely destitute, she followed him, and, to make a living, began the perilous profession of a novelist, and produced her first and best story, *Phyllis*. Messrs. J. B. Lippincott & Co. have now in the press *Portia*, a new novel by Mrs. Argel, which has been running in *Time*, the London magazine.

*** The lectures and papers on theological subjects, by the late Canon Mozley, which recently have been attracting much attention in England, will be reprinted by E. P. Dutton & Co.

Table Talk.

. . . Your article on "Some Lady Novelists" (Mrs. Southworth) reminded me of this incident. In the Isle of Wight, recently, for thirty miles I rode beside the coachman, as the carriage was full of lady friends. As I offered to send him as a present Thayer's *Life of Garfield*, he desired to lend me the most beautiful book he had ever read. When it came, it proved to be a temperance story by Mrs. Southworth!

London. * * *

. . . I have been in Indiana for some weeks. While at Crawfordsville I visited the house of Gen. Lew Wallace, a beautiful home-like place, nestled among broad-armed beech and maple trees, very unlike our New England houses. Gen. Wallace is now Minister to Turkey. I was shown a lovely beech-bower where the General used to sit when he was writing *Ben Hur* and the *Fair God*. His friends told me that he is now writing a new novel, which is to be purely a love-story. I visited Maurice Thompson, the celebrated archery writer, and poet; found him at home in a little rambling cottage in the suburbs of Crawfordsville. He is a lawyer; a slender man, above middle height, dark gray eyes, dark hair and skin, a good talker. He came here from the South; is about 36–8 years old. He wrote *A Tallahassee Girl*, of the "Round-Robin Series," and has just finished another novel, whose scenes alternate between the North and South — Savannah, Georgia, and Chicago. It was at Mr. Thompson's house that Mr. W. D. Howells stayed while writing the final chapters of *A Modern Instance*, and Crawfordsville is well described in that powerful story. Mr. Thompson is an artist as well as poet and novelist, sketches well in black-and-white, is an enthusiastic naturalist and sportsman. Gen. Wallace is also an artist, and is said to be furnishing sketches from Constantinople for an Eastern illustrated newspaper.

Indianapolis. * * *

The Longfellow Memorial.

AT the request of the Secretary of the Longfellow Memorial Association, we insert in this number a reduced fac-simile of the certificate of honorary membership in the Association issued to all contributors of one dollar or more to the memorial fund. We are sorry not to be able

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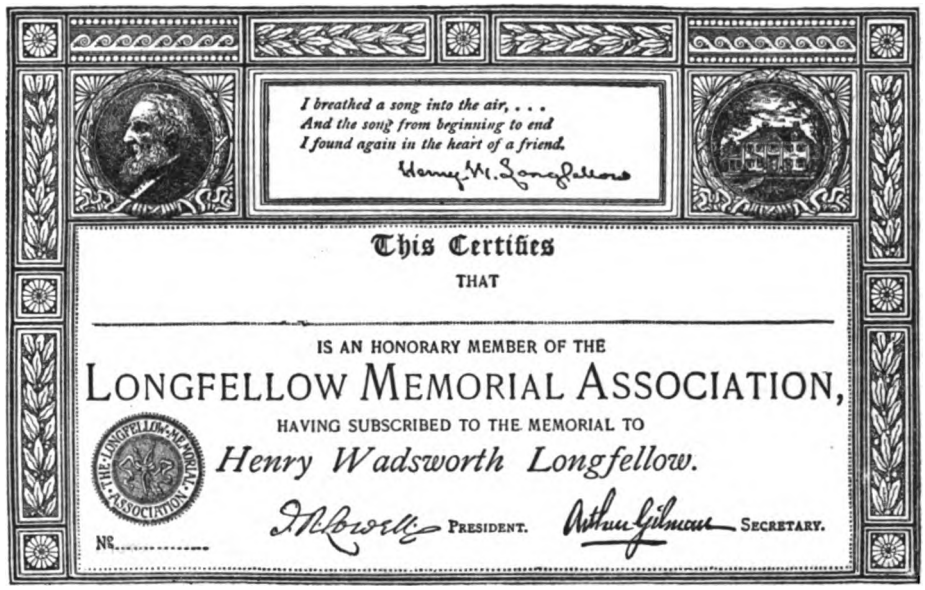
to add the Memorial Card, which is sent, in packages of ten, to contributors of ten cents The Memorial Cards are designed to enlist the interest of school children, and are very pretty and pleasing. They are being applied for in large numbers. Thirty have just been sent for by pupils of the State Institution for the Blind at Columbus, Ohio. A boy in Fitchburg, Mass., sends a list of names. Schools are making up lists, etc., etc. The Association is establishing collecting agencies throughout the country. And the enterprise is moving on encouragingly.



Reduced fac-simile of the Certificate issued to Honorary Members of the Longfellow Memorial Association. The original (designed by W. P. P. Longfellow) is five inches by eight, and is printed in ink of a chocolate color, at the Riverside Press, Cambridge, Mass., on bank-note paper measuring 7¾ inches by 10½. The paper is very tough and durable. Subscriptions should be sent to JOHN BARTLETT, Treasurer, P. O. Box 1590, Boston, Mass.

The Longfellow Memorial Association counts among its many members:

Hon. E. D. Morgan, Ex-Governor of New York.
Hon. John D. Long, Governor of Massachusetts.
Hon. Wm. C. Howells, U. S. Consul at Toronto.
Gen. James Grant Wilson, New York.
Rev. Minot J. Savage, Boston.
Rev. John W. Chadwick, Brooklyn, N.Y.
Thomas Bailey Aldrich, Editor of the *Atlantic Monthly*, Boston
Prof. Chas. Eliot Norton, Harvard University.
Col. T. W. Higginson, Cambridge.
Gen. Francis W. Palfrey, Boston.
Hon. Charles H. Bell, Governor of New Hampshire.
Dr. William Everett, Principal of the Adams Academy, Quincy.
Dr. A. J. Gray, Cheyenne, Wyoming Ter.
Prof. J. K. Newton, Oberlin, Ohio
Rev. Reuen Thomas, D.D., Brookline.
Hon. Leopold Morse, Boston.
Hon. Alpheus Hardy, Boston.
Hon. Judge E. Burton, Toronto, Canada.
Mrs. Ednah D. Cheney, Jamaica Plain.
Miss Abby W. May, Boston.
Mrs. Helen Jackson, Colorado Springs, Col.
Rt. Rev. Bishop Clark, Providence, R.I.
William Alvord, Esq., San Francisco, Cal.
Dr. D. H. Storer, Boston.
Miss Charlotte F. Bates, Cambridge.
James Parton, Esq., Newburyport.
S. S. Blanchard, Esq., Fargo, Dakota.
T. J. Kenny, Esq., St. Paul, Minn.
Ellwood Cooper, Esq., Santa Barbara, Cal.
Edward B. Richardson, Esq, Savannah, Ga.
Joseph T. Gilbert, Esq, Milwaukee, Wis.
Thomas Sturgis, Esq., Cheyenne, Wyoming Ter.
Rev. J. H. Means, D.D., Boston.
Henry P Kidder, Esq., Boston.
Mrs. S. Parkman Shaw, Boston.
Dr. Zakrewska, Boston.
Col. Theodore Lyman, Brookline, Mass.
James R. Osgood, Esq., Boston.
Rt. Rev. Benj H. Paddock, Boston.
Gerrit Smith Miller, Esq., Peterboro', N.Y.
Wm. P. Van Rensselaer, Esq., Albany, N.Y.
Dr Buckminster Brown, Boston.
Amos A. Lawrence, Esq., Brookline, Mass.
Nathan Appleton, Esq, Boston.
Josiah Quincy, Jr., Quincy, Mass.
Dr. Conrad Wesselhoeft, Boston.
Prof. A. A. Wright, Oberlin, Ohio.
Prof. E. N. Horsford, Cambridge.
Dr. S. T. Armstrong, U. S. Marine Hospital, New Orleans
Clayton McMichael, Esq., Philadelphia.
Rev. Lyman Abbott, D.D., New York.

There is a "boom" this week in literary entertainments in Boston. Dr. Carpenter, the eminent English scientist, is lecturing before the Lowell Institute on Deep Sea Mysteries; Mr. Thaxter has begun a new series of readings from Robert Browning; Mr. J. Levy announces a new course of French Readings, with Victor Hugo's new drama of "Torquemada" for his first selection; Mr. A. Zuellig is to read a serial German paper Wednesday afternoons on "What is Best to Read of the Latest German Novels"; and Mr. Edward Fabian read Tennyson's "Maud."

RECENT SCOTCH PUBLICATIONS.

Aberdeen, Sept. 27, 1882.

Henry Erskine.

OF the more noteworthy of the Messrs. Blackwood's recent publications, a few may be briefly described. In the life of the Hon. Henry Erskine, Lieutenant-Colonel Fergusson, a veteran of the pen as of the sword, finds a congenial subject, of which he has made the most. The book presents a vivid view of the career and times of the famous Scotch advocate, whilst it is enriched with anecdotes of a most mirth-provoking kind. Complaint, indeed, has been made that too much space is given to descriptions of Edinburgh society, and of Mr. Erskine as an advocate only, and yet not sufficient proof that he held that high place at the bar which is claimed for him; and that too little insight has been given into what was undoubtedly a remarkable private life in a remarkable age. The complaint is a psychological curiosity, of which we leave the monopoly to its promulgator. How, it may reasonably be asked, could any one have too much of a society which was then at the zenith of its brilliancy; when Edinburgh contained its most charming wits; when people journeyed in all the difficulties of traveling of those days to but look afar upon some of its celebrities; when Jacobites and Whigs were intriguing against each other unceasingly, and political feeling ran high; when play was mad and drinking deep; when, indeed, although not then suspected, the climax was reached, and the downward descent to mediocre respectability and stiff, purse-proud aristocracy begun and continued to our own time? How much the courtesy of those days is missed in these! Of what other age could the following be told?

While living in George Square among his (Erskine's) neighbors had been the Duchess of Gordon and the Countess of Sutherland. On the removal of Her Grace to the more fashionable New Town, Mr. Erskine is said to have made one of his many gallant speeches to the Duchess. Her Grace had said to her friend that she regretted having to leave the house which had been her home so long, but really, Old Town was so intolerably dull; on which Mr. Erskine is said to have replied—"Madam, that is as if the sun were to say,—It seems vastly dull weather; I think I shall not rise this morning."

Is not this exquisite? and it is not by any means the only nor the best thing of the kind in this delightful book.

The Earl of Dunfermline.

Another work belonging to the legal history of Scotland is the *Memoir of Alexander Seton, Earl of Dunfermline.* The author is Mr. George Seton, advocate, a lineal descendant of the subject of the memoir. The book is the initial volume of what Mr. Seton intends making a series—the lives of the presidents of the Court of Session. For this particular writing Mr. Seton is well fitted; and if his succeeding productions equal the one now in the hands of the public, they will meet with a hearty reception. The Setons bulk largely in the history of Scotland. They have not only done the State some, but much service in all departments. The family dates from before the time of King Robert the Bruce, and Scotchmen remember with pride how noble a part a Seton played at the battle of Methuen under that great monarch. To stride down the centuries, the bravery of a Seton when the "Birkenhead" went down will never be forgotten. Supporters, also, of the beautiful but ill-fated Queen Mary, the family was faithful to the last. It was a Seton who managed the escape of the Queen from Holyrood after the murder of Rizzio; who met her on the shores of Loch Leven; and who fell into the hands of the English on the fatal field of Langside. The member of this historic house of whom the present memoir tells was bred to the law. At his birth he had bestowed upon him the lands of Phescarden, famous in the annals of the Wolf of Badensch, becoming prior at an early age. He was successively Lord Urquhart, on appointment to a seat on the bench, Baron Fyvie, and Lord Dunfermline. Mr. Seton's book is more legitimately historical than that of Colonel Fergusson, but both are of real, substantial value in picturing the periods with which they deal.

Col. Ramsay's Recollections.

A third work, which, however, is autobiographic in character, concerning itself with contemporaries and contemporary matters, is Colonel Ramsay's *Recollections of Military Service and Society*, also published by Messrs. Blackwood. As an anecdotal sketch these two volumes are most attractive. To literary style the gallant Colonel makes no pretense, and in this there is an unusual charm. He writes in a plain, ofttimes

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quaint, homely style, which has a peculiar piquancy all its own. Of good things in the way of stories there is no end; and, with the frankness of the born soldier, Colonel Ramsay does not spare himself when he has a "good one" to tell. To pick a plum or two: We are told that the 50th Regiment on account of their dark facings had gained the nick-name of the "Dirty Half-Hundred." When Colonel Ramsay, as a young officer, made his first appearance in India, he proceeded to Lahore, where the Governor-General and Commander-in-Chief happened to be in camp. One day the 50th were inspected by Sir Harry Smith, the hero of Ahival. The inspection over, the men were thus addressed: "You well deserve your name. You are fit for nothing"—and then he added, after a pause, "but for fighting." When a tall but shy young cornet in the Scots Greys, imperfectly up in his drill, he ventured to put his men through the sword exercise, on his own responsibility. How he succeeded is best told in his own words:

I got on very well until we arrived at the points, when I insisted on a fourth point. The men were all at the third point and none of them moved. I shouted once more "Fourth point," riding towards the men, when an old trooper, the son of a tenant of my father's, who had known me as a child, said, in what he meant to be a low tone, but which was plainly heard all over the field, "There is just nae fourth point, Mr. Balcarres."

Novels, etc.

Besides these personal works, Messrs. Blackwood have published a few really good novels, if they do not rank as first-class. Mr. J. H. Jamieson is author of *The Laird's Secret;* the secret being the well-worn one of a *mésalliance*, kept in the dark, which of necessity gives rise to serious complications. Although there is nothing original in the plot, there is a good deal of fresh, original writing in the story, the characters being true to nature and naturally treated. Fault must certainly be found with the quantity of underlining which one meets in almost every page, and with the number of points of exclamation, which are very liberally distributed. These, however, are faults which experience may be expected to cure. Another capital romance is *The Minister's Son*, the writer of which chooses to conceal his identity, although there is no reason why he should. The story is thoroughly Scotch, and brings out faithfully certain strong types of Celtic character. The tale turns upon the efforts made by a minister and his wife to induce their son to study for the pulpit. But the lad's inclinations were in a quite contrary direction. To mix matters up, love intervenes. In the end the son enlists, much to the sorrow of his parents and the scandal of his native village. We are subsequently treated to a good deal of army life, comprising awkward squad drill at home and fighting in India, fresh complications arising when he expects that everything is just on the point of coming right. The tale is of unflagging interest from beginning to end.

Amongst other publications of the Messrs. Blackwood is a new edition of Mr. Walter Besant's *Revolt of Man*. This work, which was at first published anonymously, and which caused a great sensation, is a fanciful sketch of how the world would wag under female government. . . . From the same house we have a charming book of travel in Iceland, entitled *Fell and Fjord*, the writers being two ladies who assume the name of E. J. Oswald. Until further exploration takes place in the northern regions this work must remain as the most reliable and popular hand-book we possess descriptive of home life in a little-known land—for Miss Fonblanque's narrative, issued about a year ago, was a dismal failure. In addition to vivid pictures of the every-day routine of Icelandic life, there are numerous folk-lore tales, which will have their own particular value.

Also by Messrs. Blackwood there has been issued an *édition de luxe* of Dr. Hill Burton's *Book Hunter*. The edition, which is limited to a thousand copies, is enriched with a discriminating memoir of the author from the pen of his widow, and it contains marginal corrections and alterations made by Dr. Burton from time to time on his own copy. The work, which has for years been so scarce that stray copies brought fabulous prices at book-sales, as many of your readers will know, consists of a series of essays upon book-collectors, and on what may be described as the archæology of the trade.

Dr. John Brown.

The death of the genial author of *Rab and His Friends*, just as he had given a new and charming volume to the world, and just as he was giving signs of getting rid of the melancholy depression which had sat upon him for years, caused a thrill of regret wherever the name of Dr. John Brown was known. The congratulations of his friends and the sympathy of the literary guild were yet ringing in his ears when death turned joy into mourning. Dr. Brown had only put a few decorative touches to the latest child of his brain when the fell destroyer stiffened that trusty right hand forever. Since then Mr. Douglas has issued the first of three volumes which are to contain all that it is thought Dr. Brown would have cared to see preserved in permanent shape. The hope, however, is expressed that this *Horæ Subsecivæ* will not be all we shall get of this gifted man. There is a strong and growing wish that selections be made from his stray manuscripts, and, in particular, from his letters and notelets; for he was one of the good old-fashioned letter-writers, whose epistles are always pleasant and entertaining reading, and who, as a literary caste, are fast passing out of existence. Life seems to be too fast now for letter-writing. Post cards, telegraphs, telephones, etc., are superseding the fine, long, gossipy letters with which our best *littérateurs* have made us familiar.

Wordsworth.

As an outcome of the Wordsworth Society, Mr. Paterson has issued the first two volumes of an annotated edition of Wordsworth's poems, edited by Professor Knight. There is no denying that until the formation of the Wordsworth Society, a few years ago, this hero of the Lake school was fast being forgotten, except by a few devoted disciples. How successful the effort may be to revivify in hot-house fashion what could not subsist on its own intrinsic merits, the future alone may tell. In the meantime a fillip has been given to the study of the poet; but it is significant that Professor Knight has been constrained to publish in Edinburgh, in view of the fact that almost all his supporters are to be found south of the Tweed.

A Pair of Poets.

Amongst minor works which deserve notice, if for nothing but their representation of a type of culture peculiar to Scotland, is a volume of poetry by a letter-carrier named John Hyslop, and another by a farm-servant, Henry Shanks, who for many years has lost the use of his eyes. Hyslop is a native of Glencairn, in Dumfriesshire, and has been connected with the postal service of Kilmarnock for many years, as a deliverer of letters. He has rhymed for thirty years, but has only now ventured upon collective publication, although his effusions have appeared regularly in magazines and periodicals. Taking the title from the largest and most ambitious, although not by any means the best, piece in the book, "The Dream of a Masque," there is an excellent collection of verses in every kind of meter, and on every subject, many of the selections being in the vernacular so dear to every Scottish heart. Not the least remarkable feature of the book is the last dozen pages, which are occupied with poems from the pen of Mrs. Hyslop, who is gifted with the divine afflatus as well as her husband. As natives of "Burnsland," it is not surprising that the national bard should receive attention from this happy couple. As the joint composition of a husband and wife, placed by Providence in the humbler walk of life, this little volume has received a hearty welcome.

The story of the life of Henry Shanks is a pathetic one. Born in 1829, and educated in Bathgate, near Glasgow, he was sent, when seventeen years of age, to Leith, where for a time he was employed in a drysalting business. Returning to his native shire in 1857, he was engaged as an ordinary laborer on a farm adjoining one occupied by his father. He has been from his youth up a maker of verses, most of his effusions seeing the light in the poet's corner of a local newspaper. In the autumn of 1862 he experienced a slight defect in the sight of one of his eyes; before the close of the following year, to use his own words, he was "totally, hopelessly, helplessly blind." Like many another in similar circumstances, he sought solace from music. He soon mastered the violin, with which, in addition to amusing himself, he modestly says he was able to "afford a moderate amount of pleasure to others." He also cultivated his gift of song, and, toward the end of 1868, assisted and advised by Mr. James Ballantine, of Edinburgh, he issued his first volume, which was at once taken up by a large list of subscribers. The book brought him under the notice of a wealthy uncle in Australia, and this gentleman, having ascertained the condition of his relative, made suitable provision for him for life. In 1872 this humble follower of Homer issued a second volume, which soon ran through two editions. He has now issued *The Peasant Poets of Scotland*—a number of thoughtful essays, which, whilst including well-known names, tell something of those worthy ones who have not struggled into world-wide fame, but who, nevertheless, should not be allowed to sink unrecorded into oblivion. Mr. Shanks includes about 200 of his own poems, many of which are of a superior kind. In one he thus refers to his sad affliction:

I cannot see the daisies grow,
Or gaze upon their beauty now;
The heavy hand is on my brow;—
But God forbid
I should do aught but meekly bow,
As auld Job did.

Wi' gentle hands to kindly nurse,
Wi' still a shilling in my purse,
My darkened lot why should I curse?
I micht repent it:
There's ne'er a bad but micht be worse,
Sae I'm contentit!

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Miscellaneous Matters.

Amongst miscellaneous items it may be noted that Dr. George MacDonald is engaged upon a new novel, which will begin to be published serially in January next, prior to the orthodox issue; that Dr. Henry Dunbar, of Garelochhead, whose *Greek Studies* brought him a pension from the Civil List, has a novel in the press entitled *Gentleman Hamilton*; that Mr. John Smith, now in his eightieth year, father of Alexander Smith, author of *A Life Drama* and other poems, recently sailed for the United States, to take up his abode with the only survivor of his family, Mrs. Williamson, of Chicago; that Mr. Andrew Carnegie, of New York, who is at present in London, and who not long ago presented his native town of Dunfermline with a free library and public baths at a cost of £13,000, is an enthusiastic supporter of a committee engaged in raising subscriptions to place a memorial of King Robert Bruce in the Abbey Church, Dunfermline; that Mr. Alexander Carlyle, B.A., who is married to a niece of the late Thomas Carlyle, has removed from the famous house in Cheyne Row, so long occupied by his great relative, to Merton, near London, where he has resumed tutorial work, such as he was engaged in before he left Canada. The subjoined extract from a Glasgow journal will have a certain interest for many of your readers:

Eight years ago we had the pleasure of receiving a dainty little volume of verse entitled *Legends and Memories of Scotland*, which had been written during a few weeks' residence in this country by Cora Kennedy Aitken, the daughter of Dr. Donald Kennedy, of Boston, U. S. It was chiefly devoted to Border and Highland themes, and, if it failed to display any great original power, it was still a pleasant and in many ways creditable performance, characterized in every page with a spirit of tender and patriotic attachment to the land of her fathers. During the most of the intervening years since she wrote the preface to her book at Inverness, Mrs. Aitken has been residing at San Remo, in Italy, where she has been much respected on account of her charitable disposition, and the active interest she has taken in all schemes affecting the welfare of the working classes. Lately she has become still more closely identified with Italy by her marriage to Signor L. Sada, which took place at San Remo. A toast of welcome to the bride, proposed by Signor Castilio, was responded to on Mrs. Sada's behalf by her friend Dr. George MacDonald, the poet and novelist.

The Scottish Review, the new British quarterly which I mentioned some time ago, is announced for November next, and is awaited here with interest. From what I can learn, the first number is likely to be a great success. The contents are to be varied, and not at all confined, as at first intended, to Scotch subjects. As an instance of this, I may mention that one of the articles in the first number will be on American literature, and will be written by a very competent hand, though, as the articles are to be anonymous, I am not at liberty to divulge his name. To Scotsmen in America the *Review* will be of special interest. The enterprise is bold, and deserves the success which it bids fair to obtain. JAY.

—Mr. Abbey's illustrations for Herrick's poems, which have become a regular feature in *Harper's Magazine*, are among the best drawings ever made by this young artist, and one is glad to know that the blocks, which have all been admirably engraved, are to be preserved in substantial book-form. During the fall the Harpers will issue a collection of Herrick's poems. The book will be a quarto, and contain the cuts published in the magazine and a few others especially prepared. The selection of the poems has been made by Mr. Austin Dobson, who also writes an introduction.

WELSH'S HISTORY OF ENGLISH LITERATURE.*

[Mr. A. H. Welsh, the author of this *History of English Literature*, which drops out of a clear sky, is but thirty-two years old. His birthplace was Fostoria, a thriving village of Northwestern Ohio. His father was a lawyer, but died when the son was but eleven years old. With buck-saw and other tools of manual labor he made his boyhood contribute to the support of his widowed mother and his three sisters. Next by turns a dry-goods clerk and a farmer, he managed to enter Baldwin University, Ohio, where he graduated in 1872, valedictorian of his class. Designed for the legal profession, he became a teacher, and was first a tutor in his alma mater, but soon deserted the classics, mathematics, and belles lettres for the broad field of literature, to which he now entirely devotes himself. His present residence is Columbus, Ohio. He has published some pamphlets, an *English Literature in the Eighteenth Century*, a *Plane Trigonometry* and *Functional Analysis*, has a *Plane and Solid Geometry* ready for publication, and is at work on an "Inductive Rhetoric."]

THIS work differs fundamentally and in detail from any work on the same subject with which we are acquainted. It comes upon us with something of a surprise, for we had not heard of its approach and knew nothing of its author. Yet it steps with conscious power and authority into the front rank of histories of English literature, and in some qualities advances beyond many of its predecessors. It is a work of much breadth; it is fully historic in its conception; it is philosophical and scientific in its method; its plan is somewhat novel; its progress of thought is logical, and its structure so transparent that one sees through it from the beginning; without attempting the impossible of being exhaustive it is sufficiently comprehensive and complete for all general purposes; it is in the main well-written; it treats American literature, as American literature should be treated, in its organic relation to English literature; it mingles historic fact and personal information with critical discussion and estimate; the author's plan and meaning are everywhere perfectly clear; and there are abundant illustrative citations from the authors treated. It shows the influence of Taine, and especially of Morley in the earlier parts; and for popular use—that is to say for readers who are making their first acquaintance with the history of English literature, is at least as well adapted as the works of either of those master critics.

It sounds a little oddly, to be sure, to read on the first page of a history of English language and literature that "Britain is separated from France by the English Channel, from Ireland by the Irish Sea, and from Germany by the North Sea, notorious for its wrecks." What have channels, seas, and wrecks to do with literature? Something, as Mr. Welsh points out in his preface:

A history of English Literature requires a description of English soil and climate, of English thought and English character, as they exist when first the English people come upon the arena of history, of the growth of that character and that thought, as they are colored by the foreign infusions of Celt, Roman, Dane, and Norman, or impressed and fostered by the new ideal—Christianity.

The first chapter of the work therefore lays the historical foundation in the settlement of Britain, the successive Roman, Anglo-Saxon, and Norman Conquests, and the shaping of the primitive civilization. Out of the condition and necessities of the people springs the language, which is traced to its elements in Chapter II; and out of the language arises the literature, on which a beginning is fairly made in Chapter III. Here we have the first of the personal sketches which later show themselves to be the norm of the author's method; their subjects in this third chapter being Cædmon, Bede, Alfred, and Roger Bacon. The plan of these sketches is uniform, including (1) a biographical note—a living, historic portrait of the man; (2) a descriptive list of his more important writings; (3) a succinct delineation of his style; (4) a critical estimate of his literary character and rank; and (5) a survey of his influence on contemporary and subsequent literature. Sketches upon this plan follow of Mandeville, Wycliffe, and Chaucer; of Caxton; of More, Sidney, Hooker, Raleigh, Spenser, and Shakespeare; of Jonson, Bacon, and Milton; of Bunyan and Dryden; of Steele, Addison, De Foe, Swift, and Pope; of Richardson, Fielding, Hume, and Dr. Johnson; of Gibbon, Goldsmith, Burns, and Cowper; of Scott, Wordsworth, and Byron; and of Dickens, Carlyle, George Eliot, Tennyson, Hawthorne, Longfellow, and Emerson; the whole arranged in groups as indicated; and the heads at least of a host of minor writers, early and late, appearing in rapid review in the body of the text which encloses the more elaborate studies. Each of the groups above named is made the representative of a particular period or some one stage of a period, and the period is studied throughout its length and breadth in its relation to these representative men. From beginning to end a watchful eye is kept upon the historical and social environment, and all authors are viewed in the light of their times.

Mr. Welsh's first four or five chapters amount to a rapid but graphic and interesting description of the rise of English character and life, and might be read with profit to that end apart from all that follows. Yet the thread of literary development is interwoven with the fabric from the beginning, and the author never loses sight or hold of his leading object, which is to trace the shaping of a nation's thought into its literature from its life.

* Development of English Literature and Language. By Alfred H. Welsh. Two volumes. S. C. Griggs & Co. $5.00.

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Mr. Welsh seems to us very happy in his terse judgments of great authors, where in a few lines he often contrives to express what others not seldom spread over many pages. Thus of Shakespeare:

He exhausts all human experience, and imagines more; searches the heart, lays bare its strength and weakness, its excesses and its rages; divines the secret impulses of humanity; depicts all manners and conditions, high and low, such as the world will always find; shines, like the sun, on the evil and the good; runs without effort the round of human ideas, records his convictions on questions that knock at the gate of every brain, on life, love, trial, immortality, freedom, fate, — the ends of existence, and the means.

Further attitude of Mr. Welsh's mind may be discerned by his saying of Swinburne that he should "not be surprised to learn that he has lived without trial"; of Bryant that he "has the distinction of being a representative poet without any of the disastrous vagrancies that make a biography picturesque"; of Byron that "never did a man so clearly impress upon his work his own glory and his own condemnation"; of Tennyson that "reading him we may not guess his life and story so easily and reliably as we trace those of Byron"; of Longfellow that "the form is artistic, the ideas are mediocre," but that "in respect of airy grace, elegance, melody, pathos, naturalness, he stands unsurpassed, if not unequalled, among the poets of the age." The many friendly readers of Oliver Wendell Holmes will read this paragraph with pleasurable assent:

In the fine artistic blending of wit, fancy, and imagination, Dr. Holmes excels every modern Englishman. He has many points of resemblance with Hood, but is healthier in tone, wider in culture, and superior in splendor of effect. In the *vis comica* no American is comparable to him, except Lowell. A satirist, humorist, novelist, scholar, scientist, — he is, above everything a poet; and, as such, is the best example of the school of Pope that either side of the Atlantic has produced.

How true, too, and how well said, is this of Hawthorne:

Standing aloof from common interests, looking at the present with shaded eyes, into the past with a half-wistful gaze, attracted by the remote, strange, and unusual, with a style admirably adapted to produce the effect of weird-like mystery, — Hawthorne is not a novelist. His fictions, in conception and performance, are always and essentially romances.

To specify what seem to us some of the faults of the work, the dates of the different "periods" are not given as clearly as they might be. The sketch of Chaucer is far behind the latest knowledge, includes some current errors, and states as fact what is only conjecture. The old English quotations are neither "old" nor "new" English, but a composite, a sort of compromise, by which the author seems to hope to make the meaning clearer, but which cannot be called exact. The beginner would naturally suppose that the actual words and spelling of the old writers is given, which is not the case. Why is *Beowulf* called (p. 95) "our *nameless* English epic?" On p. 2 we are asked to think of ancient England "as intellectually and physically an island in a northern sea — the joyless abode of rain and surge, forest and bog, wild beast and sinewey savage, which, as it struggles from chaos into order, from morning into prime, should become the residence of civilized energy and Christian sentiment, of smiling love and sweet poetic dreams." This is no easy task — to think of England as "intellectually" an "abode" of "forest and bog," and subsequently the abode of "sweet poetic dreams."

Mr. Welsh's workmanship is generally better than this, though here and there showing a touch of affectation, as, for example, the beginning of paragraphs in this form: "Was never a truer American than Henry Thoreau." But he is commonly free from such faults, and as a rule is uncommonly vigorous and clear. There is much excellent (with some "fine") writing as well as good judgment in his work, and it exhibits wide reading, deep study, sympathetic insight, intelligent opinions, and a cultivated taste. The copious quotations inserted in the text are a delightful feature, giving as they do appetizing mouthfuls of authors as the critic turns them round and round; and the whole work is upon an admirable plan. We do not set much value on such superficial footnotes as that which on p. 414 of Volume II attempts to sum up the works of a score of "essayists and critics" in less than as many lines; but the work as a whole does so much so well that it should be exempted from blame for what it does not and could not do. We are glad to join in welcoming Mr. Welsh to a rightful place among American historians and critics of English literature.

HOLIDAY BOOKS.

II.

The Artist's Year.

This is an oblong book, about nine inches by twelve, consisting of a few over fifty sheets of heavy paper, enclosed with muslin covered boards, the whole not bound in the ordinary way but knotted at the back with yellow silk, which is now the fashionable color. The exterior has therefore decidedly a novel aspect, and the interior in some measure corresponds. The contents proper are both pictorial and literary. The literary part is a series of twelve poems, illustrative of the several months, with one introductory upon "the New Year." Nine of these are by Miss Margaret P. Janes, the editor of the work, one by Mrs. Bloomfield Moore, and the other three are selected. The poetry is generally poor, as instance these lines on October, the month in which we happen to be writing:

Sweet welcome we give thee, October, in mantle of scarlet and gold;
What splendor in all thy leaf-tinting, what charms in thy wealth never told!
Behold the rich fruits and new grains on the bosom of earth as a friend,
To whom clinging, they would not forsake (but how soon must the pleasant dream end).
Sought fondly by rivals in orchard and meadow, the ripe fruitage yields
To the embrace of its lover — is kissed by a child of the fields.
Full clusters in transparent purple are peeping from bronze-colored vines,
All luscious, and perfect, and tempting, and fairer than gold from the mines.
Rare pictures on mountain, in valley, are seen in the beautiful light,
Which only an autumn sun gives, in its peerless, its unchanging sight.

This is pure doggerel. Nor can we say of the twelve pictures accompanying the poems that they are much better, although among the artists are Casilear, Hart, Moran, Gifford, Smillie, and Bellows. They are woodcuts in the style of etchings, from pen-and-ink drawings perhaps, occupying a full page each, and not at all incompetently done, but failing to yield those fine and delicate effects which are now unavoidably associated with the best wood engravings. An unpracticed eye would say of these plates that they were coarse and raw. They are not that. Examination shows that the work is nice and refined, but the style is not a happy one for the purpose. The best things about this book are the paper, the covers, and the yellow silk knots; a dress altogether of fitness and prettiness which deserved a better personality within. [White & Stokes. $4.50.]

Mr. Aldrich's New Suit.

Can a tailor make a man? No, nor a printer a poet. Yet it must be confessed, we think, that Mr. Aldrich never looked so well as in the new typographical suit in which he makes his appearance this fall. What a fit it is! How fine the materials! How stylish the cut! Did he bring it with him from the fashionable shops of London or Paris? Is this the way they dress our American favorites on Regent Street or the Boulevards? We are happy to see that the new dress which adorns our gifted and popular poet of the *Atlantic* is of American manufacture, not homespun, but turned out from the Riverside Press in its best style. Seriously speaking, we do not know a more chastely beautiful book of late than this *Poems of Thomas Bailey Aldrich, Illustrated by the Paint and Clay Club.* The size, by reason of spacious margins, is fully equal to that of an octavo; the paper is rich in texture and tint; the type is of the sharpest and clearest cut; the ink is jet; and the impression is simply admirable. As for the engravings, no finer drawing or cutting has appeared anywhere of late to our knowledge. Finally the book is bound in limp covers of plain dark-bluish green linen, with the barest touch of decoration; and a red ribbon mark awaits the directing finger of the reader. The volume — like the poetry within it — is in perfect taste. Of Mr. Aldrich's points as a poet we need not speak here; but of his looks as a man the steel portrait in front speaks tellingly, out to the very points of his waxed moustache, alert, jaunty, clean, clear face that his is! The portrait is more than a likeness; it is the man. And the character in the face is the character in the poetry which follows, filling the book as with the freshness and fragrance of a handful of dewy flowers. [Houghton, Mifflin & Co. $5.00.]

Evangeline Illustrated by Darley.

Alligator skin has been made to do various duty in modern fabrics, and from a lowly beginning in the grade of shoe leather has risen to the dignity of handbags, pocket books, and album covers. It now furnishes the suggestion for the binding of a new and very elegant illustrated edition of Longfellow's *Evangeline.* The binding is not veritable alligator skin, but paper skillfully embossed and colored in very close imitation thereof, so that only the sense of feeling

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would detect the actuality. The resemblance is remarkably good, and the effect is at least novel and striking; we do not think it is unpleasant. The cover instead of being brought around over the back, as in the case of ordinary books, is trimmed to fit the back edges as well as the front, top, and bottom, flush and square all around; and is stitched through at the back from side to side with heavy red cord in great block stitches. The title is prettily stamped on the fore cover in brown ink. All this is the outward dress of a large quarto volume, twelve inches by sixteen or more, containing about fifty pages, but printed on so heavy paper as to give a very respectable thickness. On these pages runs in very, *very* large type the text of what many critics feel to be Longfellow's most characteristic and most nearly perfect poem; and accompanying it are sixteen full-page wood-engravings, from drawings by F. O. C. Darley. The subjects are indicated by the following title lines from the poem:

1. "This is the forest primeval."
2. "Solemnly down the street came the parish priest, and the children paused in their play to kiss the hand he extended to bless them."
3. "Down the long street she passed, with her chaplet of beads and her missal."
4. "Farther down, on the slope of the hill, was the well."
5. "There at the door they stood, with wondering eyes to behold him."
6. "Now commenced the reign of rest and affection and stillness."
7. "Meanwhile apart, in the twilight gloom of a window's embrasure."
8. "Thronged were the streets with people; and noisy groups at the house-doors."
9. "Merrily, merrily whirled the wheels of the dizzying dances."
10. "Without, in the churchyard, waited the women."
11. "Came from the neighboring hamlets and farms the Acadian women."
12. "There disorder prevailed, and the tumult and stir of embarking."
13. "Day after day they glided adown the turbulent river."
14. "Into this wonderful land, at the base of the Ozark mountains."
15. "When they had reached the place, they found only embers and ashes."
16. "Meekly she bowed her own, and murmured, 'Father, I thank thee.'"

The engravings are printed on a faintly-tinted background, and are remarkably even in execution. We have had some difficulty in selecting one for special description, but perhaps No. 7, to face p. 13, is as pleasing as any from its general tone, its simplicity of material, and its tranquil feeling. It shows the interior of the Acadian cabin, where Evangeline and her lover are sitting "in the twilight gloom of a window's embrasure," and the old man Benedict and the blacksmith engaged "in friendly contention" over their game of draughts. On the right stands the spinning-wheel, on the left the dresser with its array of pewter ware, in the corner the tall clock; through the open window hangs the crescent moon. The beer-pot waits invitingly by the draught-board, and the smoke of the notary's pipe rises lightly in the air. Evangeline's face beams upon her lover as in the shadow he holds her hand. Nobody familiar with Darley's work needs to be told how truthfully and feelingly and spiritedly all this is set forth, nor do we know that this particular picture is really any better than any one of the fifteen others. The book is in a peculiar sense an *édition de luxe* and captivates the eye at once. [Houghton, Mifflin & Co. $10.00.]

Elfin Land.

Elfin Land belongs to the higher order of colored picture books. It is large, it is oblong, it is showy with illustrations in chromo, it is musical with nursery rhymes. Josephine Pollard furnishes the poems, and Walter Satterlee the designs. The drawing and coloring are good, and the verses have a quaint simplicity and pleasant ring. For a frontispiece we have a little old woman reading a book up in a tree, with birds for lookers on, one perched saucily on the very crown of her hat. The certificate of copyright is inscribed on an immense plum pudding which a dainty little maid is bringing in. A young artist in red and green is putting the finishing touches to the big letter C in the "Contents." So introduced we turn over the pages and find a gorgeous lady going up stairs, with a bevy of cats riding along on her train; a fantastic dance of star-fishes on the beach in the moonlight—a clever and amusing fancy; a line of seven sprites dancing on a rainbow; Johnny fishing for toads, and catching one that is rather too big for him; a very captivating young lady of the Kate Greenaway family, wearing one pansy for a bonnet and carrying another for a sunshade; a little maid of Brittany, bowl of bread and milk in hand, besieged by saucy magpies; a pretty pair of cherubs coasting on the moonbeams; and a grotesque family of Japanese, out for a walk,

And when their walk is done
They cry out every one
"We've had a lovely Japan—easy time!"

One of the more pleasing poems is this on "Tulips" [two lips]:

Tulips bright in the garden beds,
Lift up their heads;
No other blossoms are as gay
And proud as they.

But I know where some tulips grow,
Ah, yes, I know!
More rich and sweet than any flower
In garden bower.

"Good morning!" say my tulips red,
As out of bed
They spring; and other tulips greet
With kisses sweet.

And that is why I love them so,
You ought to know;
And tulips you may likewise find
To please your mind.

The picture accompanying these lines is that of a sweet little girl sitting up in bed, with a pot of tulips blossoming at her side, whose dark rich petals almost mingle with her hair. [Geo. W. Harlan & Co. $2.50.]

Christmas Rhymes and New Year's Chimes.

Mrs. Mary D. Brine, whose *My Boy and I* was one of the loveliest contributions to last year's holiday poetry, is ready for the present Christmas season with a more conventional but hardly less pleasing volume—a collection of simple verse of childhood and child-life, entitled *Christmas Rhymes and New Year's Chimes*—verse of the nursery order, but sweet, musical, and always refined, full of pleasant motherly feeling, quiet sympathy, and an understanding heart. Here is a bit of her

Jingle.

Little Miss Dorothy Dora Do,
Went down the street, I'd have you know,
In her mother's long-trained dinner dress,
And she cut a queer figure as you can guess.

She wore her sister's velvet hat,
And her auntie's travelling bag; and that
Was not enough, for she borrowed too
Her grandmother's veil so long and blue.

She walked until she was ready to drop,
And fell asleep in a candy shop.
What she did next I didn't hear,
But I'll let you know when I do, my dear.

And alongside of the poem is a picture of "little Miss Dorothy Dora Do," long-trained dress, velvet hat, traveling bag, and all, fast asleep in the candy shop; and a pretty picture it is. The book is full of pictures, not in color, very well drawn and engraved, and dovetailed into the accompanying poems in pretty ways. The book is a small oblong, but one of real tastefulness and beauty, both of text and illustrations—just the book for mothers to read from to young children. [Geo. W. Harlan & Co. $1.75.]

All Around the House.

A brilliant cover—half an open fire-place and half a palm tree growing in a big earthen pot; forty little poems about girls, grandmothers, boys, and babies; more than forty pictures, daintily drawn, and colored in all the hues of the rainbow; and blue-edged leaves combine to make a pretty picture book of *All Around the House*, whose author is Edward Willett, and whose illustrator is Charles Kendrick. The rhymes are of this order:

How Do They Grow?

This is only a blade of grass;
But how does it grow?
Does any one know?
The seasons come and the seasons pass,
And with every year
The grass we have here,
So green and bright in the sun and rain;
And then it is brown
When the snow comes down,
But young and fresh in the spring again.

This is only a little girl;
But how does she grow?
Does any one know?
With her hair of gold and her teeth of pearl!
From a baby so wee
She will grow to be
A maiden as fair as a blooming rose;
But no one can say,
As day follows day,
How a blade of grass or a little girl grows.

Pictures of some blades of growing grass and of a growing little girl are set to these lines, like a song to its words, one in each corner of the page. The whole book is refined and refining. [R. Worthington. $1.75.]

Children's Quartos.

Mrs. D. P. Sanford is ready of course with a new "quarto" for 1882, the story of *From May to Christmas at Thorne Hill*, a connected story of child-life, prettily illustrated. [Dutton. $2.00.]—Mrs. Mary Abbott Rand, whose *Under the Mistletoe* was one of the happiest ventures of its kind last season, has brought together a handful of *Home-Spun Yarns for Christmas Stockings*—fifty short and capital stories, showing invention, tact, and feeling, with plenty of pictures to match. There is no more real talent at writing for children in any book we have seen this year than will be found in this. It amounts very nearly if not quite to genius. [Crowell.]—The world abroad is represented by *Rip Van Winkle's Travels in Asia and Africa* [Crowell. $1.75] and Olive Thorne Miller's *Little People of Asia* [Dutton. $2.50], illustrated books of an historical, geographical, and generally instructive sort.—Mrs. D. C. Weston's *Old Testament Stories* are good but not very interesting, Bible narratives being generally better in our opinion than paraphrases of them. [Dutton. $2.00.]—Laura Loring's *Snow Flakes from Santa's Land* are poems, stories, and pictures, one page for each, of a sort adapted to the youngest readers or listeners, as the case may be. [Crowell.]—A better book is *Chatterbox Junior*, the pictures in which are larger and better, and the reading matter of a higher grade. [Worthington. $1.25.] Ida Waugh's *Wee Babies* is a large picture book of the Kate Greenaway order, the illustrations in color, the poetry Mother Goose's refined. [Dutton. $2.00.]

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Miscellaneous.

Wayside Flowers is a white-ribbon tied package of leaflets — poems by various authors, selected and arranged by Mrs. E. E. Dickinson, and illustrations in color by Mrs. J. C. Emmet; the whole making a pretty remembrance of the wildwood and the fields. [White & Stokes. $1.75.]

Grandma's Garden is a similar folio to the foregoing, made up of poems about gardens and flowers selected by Miss Kate Sanborn, with a richly illuminated cover and ornamental vignettes within in red ink, designed by Walter Satterlee. The leaves are knotted like *Wayside Flowers*, but with "old-gold" cord and tassel at the left-hand side. [J. R. Osgood & Co.]

A Dictionary of the Popular Names of the Plants which furnish [supply] *the Natural and Acquired Wants of Man in all matters of Domestic and General Economy, their History, Products, and Uses.* By John Smith, A.L.S. [Macmillan & Co.]

The "Ex-Curator of the Royal Gardens, Kew," whose age must be hard upon ninety, devotes his leisure to the preparation of popular, scientific-literary works like this handy volume, and even intimates "that this will be the forerunner of a more extensive work." The context leaves it doubtful whether or not he is to undertake it himself. The author's preface informs us, however, that the present volume is mainly a compilation from the MSS. of his son, the late Alexander Smith (first curator of the Museum at Kew, from the time of its foundation by Sir William Hooker until his retirement from failure of health in 1858), who was preparing a treatise on Economic and Commercial Botany. Under the circumstances, one can hardly expect the dictionary to be complete or to be well up to date. No first essay of the kind can be. Nevertheless, this is so useful and convenient that it is quite likely to pass to a second and revised edition, even if it should not be developed into a more extensive work; in view of which revision, it may not be deemed ungracious if we indicate a few of the corrections which need to be made. *Tripsacum dactyloides* is not the buffalo-grass, nor could it ever, in its range "from Canada to Texas," have supplied a large proportion of the food of wild buffaloes; nor could the failure to become a fodder-grass in England have been due to want of hardiness and to injury in severe winters. Canadian rice is not "a floating grass." Truth would be stranger than this bit of fiction if creosote-bush were "unfit for fire-wood, as it can scarcely be made to burn," being excessively resinous, as the author proceeds to state. It burns fast enough, but the stench is disgusting. By some odd misapprehension it is said of the hemlock spruce that "its young branches make excellent spruce beer;" also that Kentucky hemp is made of nettles! Christianity was very prehistoric in Britain if there is any foundation for the statement (on p. 213) that the dressing of churches and dwelling-houses at Christmas is said to have been practiced by the Druids! We are told that the grains of Indian corn are "enclosed in a sheath called the cob;" and that maple sugar "is chiefly made by the Indians and is in general use in North America;" also that it is the *berry* of May-apple, so greedily eaten by boys (not the root), which has "active medicinal qualities, being in repute as a substitute for calomel." Our red-oak, of all others, is said to have wood of excellent quality, but that its scarcity prevents its being much imported! White-oak is not even mentioned; and live-oak is referred to as a small ornamental tree, without a word as to its timber. Oranges are said to be imported into the United States from Tahiti, and to be distributed from San Francisco even to the towns of the Atlantic. It is said that in the United States wine is made of peaches. Peach-brandy we know. Of our sassafras trees it is declared that "in the southern parts of the country, where it is most abundant, the air is impregnated with the aroma, which extends a considerable distance seaward." Of *semolina* we are told that it comes from a kind of wheat in which "the gluten and starch combine in the form of small, hard grains, which separate from the flour in the process of grinding! And so on. We learn from this dictionary — what we should hardly learn otherwise — that in England, as in the United States, "the name vine is also popularly applied to climbing plants in general."

Helen of Troy. By A. Lang. [Charles Scribner's Sons. $1.50.]

Mr. Lang's *Helen of Troy* is charming in versification through its very simplicity of art; it is the product of ripe learning, of a genuine poetic spirit in sympathy with classic ideals, but in no instance do the smooth-flowing rhymes rise to the level of inspiring song. The narrative moves on evenly and gracefully; there are no dramatic scenes to stir the blood, no impressive imagery to linger in the memory, no bursts of passion to break the linked sweetness long drawn ont. Only in conception does the work show distinctive originality. To Mr. Lang, Helen is simply an innocent victim to the wiles of Aphrodite, by whom she is cast into a deep sleep, and, awaking blind to the past, is wooed among the daisies by Paris to go forth —

> Her lord, her child, her home forgotten quite,
> Lost in the marvel of a new delight.

Not till Carythus came with the message from Œnone does fair Helen know her doom:

> Even as she read, by Aphrodite's will
> The cloud roll'd back from Helen's memory.
> She saw the city of the rifted hill,
> Fair Lacedæmon, 'neath her mountain high;
> She knew the swift Eurotas running by
> To mix his sacred waters with the sea,
> And from the garden close she heard the cry
> Of her beloved child, Hermione.
>
> Then instantly the horror of her shame
> Fell on her, and she saw the coming years;
> Famine, and fire, and plague, and all men's blame,
> The wounds of warriors and the women's fears;
> And through her heart her sorrow smote like spears,
> And in her soul she knew the utmost smart
> Of wives left lonely, sires bereaved, the tears
> Of maidens desolate, of loves that part.
>
> She drain'd the dregs out of the cup of hate;
> The bitterness of sorrow, shame, and scorn;
> Where'er the tongues of mortals curse their fate,
> She saw herself an outcast and forlorn;
> And hating sore the day that she was born,
> Down in the dust she cast her golden head;
> There with rent raiment and fair tresses torn,
> At feet of Carythus she lay for dead.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

493. Year of Tennyson's Birth. When was Alfred Tennyson born? In what year? Chambers's *Cyclopædia of English Literature* (old and revised editions) says 1810, but Chambers's *General Cyclopædia* says 1809. Appleton says 1809, and Allibone, 1810. Thomas's *Men of the Time* says 1809; the Boston and Brooklyn Public Library catalogues, the same. One well-known professor of English Literature says, "to my certain knowledge," Tennyson was born Aug. 5, 1809. In the several works of compilations by Dana, Bryant, Fields and Whipple, and others, 1810 is given as the correct date. Text-books on English Literature by Hart, Underwood, Morgan, Hunt, Day, Gilman, Collier, Johnston and Browne, Blaisdell, Swinton, Ross, Laing and Cathcart, all give 1810. Prof. Welsh's recently published and elaborate work on English Literature gives 1810, while text-books by Royse, Kellogg, and a few others give 1809. The best authorities differ. Who is correct? It is not a matter of momentous importance, yet it is high time for some one to give us some exact information if he can. Who will do it? A. F. B.

Providence, R. I.

We have no doubt whatever that August 5, 1809, is the correct date of Tennyson's birth, but we are not "authorized" to say so, and we doubt if anybody ever has been. Perhaps some day somebody will be.

494. Hogg's Autobiography. I find it stated, in several trustworthy books, that James Hogg, "the Ettrick shepherd," published several autobiographies; but I am quite unable to find any trace of them. Can you, or any of your readers, inform me when and where these autobiographies were published? KILMENY.

Poughkeepsie, N. Y.

We have the impression that some of Hogg's prose writings have an autobiographical character, but are not able at this moment to speak definitely.

495. Lists of Reading. Will you give me (1) a list of the best novels suitable for home reading? (2) What English translations of French and German books will give one a knowledge of the literature of those countries? (3) What histories of England, France, and Germany, also of Norway and Sweden, are best for a course of historical reading? *

Philadelphia.

Having numbered these queries, we reply in order:

(1) To give a list of the best novels at any length is impossible here. We will name a dozen very good ones published within the past few years:

Besant and Rice's Chaplain of the Fleet. Harpers. 20c.
Blackmore's Mary Anerley. Harpers. 20c.
Clark Russell's Wreck of the Grosvenor. Harpers. 20c.
The Georgians. Anon. Osgood. $1.00.
Baby Rue Anon. Roberts. $1.00.
Bjornson's Happy Boy. Houghton. $1.00.
Black's Princess of Thule. Harpers.
Hardy's Under the Greenwood Tree.
Mrs. Burnett's That Lass o' Lowrie's. Scribners. $1.50.
Miss Edwards's Lord Brackenbury. Harpers. 20c.
Erckmann-Chatrian's Friend Fritz. Scribners. $1.25.
George Eliot's Middlemarch Harpers. $1.50.

(2.) It is not needful to go to English translations of French and German histories of the literature of those countries. Saintsbury's *History of French Literature* [Macmillan. $2.25] and Hosmer's *History of German Literature* [G. I. Jones & Co.] will answer our inquirer's purpose very well.

(3.) Our correspondent will find nothing better for her purpose than Green's *Short History of the English People* [Harpers. $2.00], Miss Yonge's *Young Folks' History of France* [Lothrop. $1.50], the same author's *History of Germany* [Lothrop. $1.50]; and there is a *Scandinavian History* by Otté [Macmillan. $2 25], though such a work as Du Chaillu's *Land of the Midnight Sun* [Harpers. $5.00] or Vincent's *Norsk, Lapp, and Finn* [Harpers. $2.25] would be more entertaining, and in its way quite as instructive.

496. Will you not give us a list of twenty-five or more of the best English books on teaching, such as Joseph Payne's *Lectures on the Science and Art of Education*, and Fitch's *Lectures*, etc.? H. B. L.

Holyoke, Mass.

Abbott's Teacher. Harpers. $1.75.
Abbott's Gentle Measures. Harpers. $1.75.
Alcott's Record of a School. Roberts. $1.50.
Chavasse's Aphorisms. Blakiston. $1.50.

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Crafts's Open Letters to Primary. T. Meth. $1.00.
Clarke's Sex in Education. Osgood. $1.25.
Hale's How To Do It. Osgood. $1.25.
Hecker's Sc. Basis of Ed. 2d ed. Barnes. $2.50.
Cyclopædia of Education. Steiger. $5.00.
Mann's Lectures and Reports. Lee & S. $3.00.
Spencer's Education. Appleton. $1 25.
Spurzheim's Education. Wells. $1.25.

SUPPLEMENTARY LIST.

Health in Schools. Am. Soc. Sc. Assoc. Williams. 30c.
Higher Schools in Germany. Macmillan. $2.00.
Eggleston's Counsel for Teachers. Adams. 30c.
Hill's True Order of Studies. Putnam. $1.25.
Northend's Teacher's Assistant. Barnes. $1.50.
Clarke's Building of a Brain. Osgood. $1.25.
Todd's Student's Manual. Bridgman. $1.75.
Thwing's American Colleges. $1.00.
Browning's Hist. of Educ. Theories. Harpers. 30c.
Gail Hamilton's Our Common School System. Lee & S. $1.50.
Johonnot's Principles and Practice of Teaching. Appletons $1 50.
Mahaffy's Old Greek Ed. Harpers.
Martineau's Household Ed. Osgood. $1.25.

497. Quotations Wanted.

(a) The strife of fiends is on the battling clouds;
The glare of hell is in these sulphurous lightnings;
This is no earthly storm.

(b) The night hath a thousand eyes,
The day but one;
Yet the light of the whole world dies
With the setting sun.

The mind hath a thousand eyes,
The heart but one;
Yet the light of the whole life dies
When love is done.

(c) Kisses are tasteless fruit, you know,
Unless they're gathered where they grow.

The poem begins with the words—

A kiss that's sent us by the post
Before it reach the mouth is lost.

NEWS AND NOTES.

—Scribner & Welford announce *Ancient Greek Female Costume*, by J. Moyr Smith, with one hundred and twelve plates; and *John Ruskin: Aspects of his Thought and Teachings*, by Edmund J. Baillie. In the *Old English Romances* six new volumes are ready, illustrated with etchings—*The Arabian Nights*, in four volumes; *The History of the Caliph Vathek;* and *Rasselas, Prince of Abyssinia*. In "Bohn's Library" *Plutarch's Lives* are just completed in a fourth volume. *Belt and Spur* is the title of a delightful book for boys imported by this firm. It is a series of stories of battles and tournaments, taken from the pages of old chronicles, and illustrated with colored plates adapted from the illuminated manuscripts of the British Museum.

—Nothing could be more absurd than to call *Vice Versa* "the most successful book of the last twenty years," and to put the author of it on the throne by the side of Dickens and the rest of the masters. It is a clever story, founded on an ingenious idea, has "taken," and will be read and talked about, but it will be forgotten in a year. You would better read it, nevertheless, especially if you are a boy now, or ever were one, or ever expect to be; or if you are a father, or a mother, or a boy's sister, or his teacher or schoolmate, or his grandmother; or if you know any boy who is at school, or was once, or ever expects to be.

—Mr. Joseph Hatton's *Journalistic London* has been brought out in England by Sampson Low & Co., with the illustrations which appeared in *Harper's Magazine*, where the articles were first published. Messrs. Harper & Brothers will probably issue the book late in the fall season. Mr. Hatton is a clever novelist and a busy journalist. For several years he has been the London correspondent of the New York *Times*. His volume gives an interesting and accurate account of the great English newspapers, their founders and their editors.

—A. D. F. Randolph & Co. have just published *My Ain Countree* and other verses, by Mary L. Demarest; *In the Shadow of His Hand: Thoughts for Lonely Hours*, by Rose Porter; *A Gift of Gentians* and other verses, by Mary Riley Smith, illustrated by St. John Harper and a number of other artists of note; *The Life and Letters of Elizabeth Prentiss; Count Erbach, a Story of the Reformation*, translated by J. I. Helm, D.D.; *The Golden Altar, or Forms of Living Faith;* and *The Outermost Rim*, a little book of a devotional character.

—Charles Scribner's Sons will this month add to their "Campaigns of the Civil War Series" Lieutenant F. V. Greene's *Mississippi*, which will deal with the operations at Vicksburg and Port Hudson. They will also issue *Moravian Missions*, by A. C. Thompson, D.D.; *Poems of American Patriotism*, chosen by J. Brander Matthews, and arranged chronologically; and *The Book of Forty Puddings*, by Susan Ann Brown, a useful collection of receipts for fifty cents, "a penny apiece for each pudding, and ten cents for the sauces."

—White & Stokes have just issued *The Christmas Basket; Little Folks in Green*, by Henrietta C. Wright; *Pussy Willow and Other Child-Songs*, illustrated by Gertrude Clement, words by Henrietta Cushing, and music by S. E. Farrar; *Snow and Sunshine*, a book for boys and girls, by Mrs. Martha J. Lamb; and *Wayside Flowers*, a collection of poems on wild flowers, by Whittier, Longfellow, Stedman, and others, with ribbon-tied covers, and eight colored plates of flowers by Mrs. Julia C. Emmet.

—Macmillan & Co. announce *Spinoza; a Study*, by James Martineau, D.D.; *Dante Gabriel Rossetti: A Record and a Study*, by William Sharp; *Phantasmagoria*, by Lewis Carroll; *Soliloquies in Verse*, by Alfred Austin; *Charles Darwin*, memorial notices by Prof. Huxley and others, with a portrait engraved by C. H. Jeens; the long-promised *Text-Book of Geology*, by Archibald Geikie, F.R.S.; and *The Iliad*, translated into English prose, a companion to Homer's *Odyssey*, by Butcher and Lang.

—The publication of Macmillan's new magazine, *The English Critic*, has been postponed for a few months. Meantime Mr. John Morley, who is to be its editor, retires from the *Fortnightly Review*. The new magazine is to be very much upon the lines of the *Fortnightly*, dealing principally with political, social, and literary topics, in a sober and thoughtful spirit. In form it will be about that of *Macmillan's Magazine*, and special efforts will be made to secure a circulation in this country.

—There are few more industrious writers than Mrs. Oliphant. But a short time ago she gave to the world her three-volume *Literary History of England*. She has now but just finished a life of Sheridan for the English "Men of Letters" series, and has begun a book on Venice on a plan similar to that of *The Makers of Florence*. All this beside a novel or a magazine article now and then. Messrs. Macmillan will publish the volume on Venice.

—Mr. Ignatius Donnelly, whose new book, *Ragnarok*, is nearly ready for publication, has received a personal letter from Mr. Gladstone, in which he expresses his thanks for the pleasure received from the reading of *Atlantis*. He compliments the author upon the force and brilliancy of his argument, but confesses he is not quite ready to receive as established facts all the remarkable theories which Mr. Donnelly propounds.

—In making up your magazine list for the ensuing year, do not forget the *Popular Science Monthly*, which is a repository of matter of the highest value and interest for all students and for intelligent readers generally. The *Monthly* is edited by Professor Youmans, of New Haven, Mr. Herbert Spencer's friend, and is published by D. Appleton & Co.

—Cornell University has started a publication akin to the *Harvard Library Bulletin*. Its title is *The Library*. The number before us, dated October, contains, besides a list of accessions to the University library, a page or two of notes, a continued list of works relating to mathematics, and a very useful list of the living authors of Iceland.

—We are indebted to our friend, J. H. Woods, Esq., of Jacksonville, Ill., for cards of invitation to a meeting at his house of the Emerson Society of that city, an organization which already has a good record, though yet in its infancy. We notice that Mr. Woods is an editorial contributor of literary criticism to the *Round Table* of Springfield, Ill.

—James R. Osgood & Co. sold last year 10,000 copies of their illustrated edition of *Lucile*, and they started out this year with an edition of 8,000 of their illustrated *Lady of the Lake*. That has been already exhausted, and a second edition of the same size is in active preparation.

—A. C. Armstrong & Son will have ready in November an elegantly illustrated art-book—*The History of Art in Ancient Egypt*, by George Perrot and Charles Chipiez, translated by Walter Armstrong, B.A. It will be in two volumes, and contain over six hundred illustrations.

—The Rutledge Publishing Company of Easton, Penn., announce a "new and unabridged" edition of the works of Robert Burns, with a life, notes, and a glossary. Letters are included as well as the poems, and the whole makes a volume of upwards of 500 pages.

—The American bicyclists have a new journal, *The Wheelman*, a monthly of some eighty pages, illustrated, and handsomely printed. It is both a credit and an incentive to a very fascinating and manly sport. It is published at 608 Washington Street, Boston, at $2.00 a year.

—Now is the time to subscribe to *Blackwood's Magazine*, and the *London Quarterly*, *Edinburgh*, *Westminster*, and *British Quarterly Reviews*, all five of which are furnished in an excellent American reprint at $10 a year by the Leonard Scott Publishing Co., of New York.

—There will be widespread sorrow to know that the venerable Mr. A. B. Alcott, of Concord, Mass., was stricken with paralysis last week; but at last accounts (November 1) his condition was more hopeful.

—R. Worthington has brought out a new edition, with additional matter, of George A. Baker, Jr.'s, *Point Lace and Diamonds*, a little volume of society verse published some years since and for some time out of print.

—The librarian of the Law Library at Buffalo, N. Y., has distinguished himself by thrashing two "detectives" who had insulted a young lady. Here is pointed out a new accomplishment for librarians.

—*Harper's Magazine* for December will contain an article on "William Black at Home," by

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Joseph Hatton, with a portrait, and illustrations of his London lodgings and his house at Brighton.

— Under the title of *Uncle Gabe Tucker*, J. B. Lippincott & Co. announce a collection of the articles in negro dialect that J. A. Macon has been contributing to *The Century* and other periodicals. Much new matter will be included that has not yet been in print, and the whole will be grouped under the following headings: "Uncle Gabe's Reflections," "Cabin Rhymes," "Uncle Gabe's Songs," "Aphorisms from the Quarters," "Stories," and "Appendix"— the last consisting of an essay upon the negro dialect.

— The price of the new and enlarged edition of *Poole's Index to Periodical Literature*, now in press, has been fixed at $15.00, which is certainly very reasonable, considering its great cost, limited sale, and real value.

— John Wiley & Sons have ready for the holidays a volume of *Ruskin's Poems*, the only collection that has ever been made. It is to be uniform with their handsome edition of Ruskin's prose.

— Mr. George H. Ellis has brought out a new edition of *Tender and True*, a collection of poems of love, in a style especially adapting it as a bridal gift from "officiating clergymen."

— A. S. Barnes & Co. will publish a new work by Mrs. Martha J. Lamb, entitled *New York Biography*, being a collection of biographical sketches relating to events of the past fifty years.

— R. Worthington has in preparation a handsome art-book for the holidays, *Great American Sculptures*, fully illustrated with steel engravings. The author is W. J. Clark, Jr.

— Funk & Wagnalls have published in pamphlet form Henry Ward Beecher's statement of reasons for withdrawing from the New York and Brooklyn Congregational Association.

— Henry C. Lea's Son & Co. have a last is sued the first two sections of Professor Allen's *System of Human Anatomy*, a work which has been in preparation for eight years.

— Ed. Wartig, of Leipzig, will publish in the course of this month a collection of poems by American authors, translated into German by Karl Knortz of New York City.

— Estes & Lauriat have in preparation *The Three Vassar Girls Abroad*, an account of a vacation ramble by Lizzie Champney, with illustrations by "Champ."

— Soule & Bugbee have in press for publication in November *Law and Lawyers in Literature*, by Irving Browne, the editor of the *Albany Law Review*.

— The author of *Cape Cod Folks* commences in the December *Harper's* a story with the title of "The Singular Vote of Ant Tilbox."

— Mr. J. W. Bouton's new *Catalogue of Fine Art Publications* is a model and a beauty. The title cover is especially striking.

— A number of poems have been translated from *St. Nicholas* into Arabic and published at Beirut, Syria.

— Houghton, Mifflin & Co. have issued Longfellow and Emerson calendars for 1883.

— Mr. Clarence King is charged with being the author of *Democracy*.

Foreign.

— The Merchant Guild of Preston, an important manufacturing town in the north of England, recently had an imposing celebration, the interest in which has led to the preparation by Mr. W. A. Abram of a volume of *Memorials of Preston Guilds*, which will contain a great deal of valuable information collected from original sources relating to guild organization and life.

— Sampson Low, Marston & Co. have in preparation an edition of Mr. R. D. Blackmore's *Lorna Doone*, which is confessedly his masterpiece, making the twentieth edition since its original appearance eighteen years ago. It will have full-page illustrations of scenery and events from drawings made on the spot, with head-pieces and initial letters.

— A large number of American literary men are just now in London, and were recently entertained by Mr. J. R. Osgood of Boston. Among the guests were Messrs. W. D. Howells, Henry James, T. B. Aldrich, Bret Harte, John Hay, Moncure Conway, Charles Dudley Warner, Clarence King, and Edwin Booth.— *Athenæum, Sept. 16th.*

— A curious book just announced in London is a volume of *Lives of Illustrious Shoemakers*. We hope it includes the name of one illustrious shoemaker we know of — the only one we ever heard of who had his job done when it was promised. He deserves immortality.

— Mr. Fitzgerald's forthcoming work, *Court Life Below Stairs; or, London Under the First Georges*, will contain pictures of Sir Robert Walpole, Lady Mary Wortley Montague, Pope, and other distinguished personages of the time.

— Macmillan & Co. will make up a volume for their "Nature Series" out of the articles on the late Mr. Darwin, which appeared in *Nature* shortly after his death.

— Bell & Sons have in press a new edition of Boswell's *Life of Johnson*, based on Croker's, but thoroughly revised by the Rev. Alexander Napier.

— Bentley & Son will issue shortly a limited edition on large hand-made paper of Jane Austen's novels, in six volumes, bound in white muslin.

— Chapman & Hall have in press a work by Mr. Baden Powell, dealing with the question of State interference with industry and commerce.

— Turner's *Liber Studiorum* has been reproduced in *fac-simile* by the autotype process, with notices of each plate by Stopford Brooke.

— A good English translation is wanted of the Vicomte D'Haussonville's interesting work on the *Salon de Madame Necker*.

— Canon Farrar's new *History of the Early Days of Christianity* is meeting with an unexpectedly large demand.

— The Longmans are about to begin the publication of *A Dictionary of Medicine*.

NEW PUBLICATIONS

Biography.

JOHN RANDOLPH. By Henry Adams. [American Statesmen.] Houghton, Mifflin & Co. $1.25

LIFE OF HAYDN. By Louis Nohl. Tr. from the German by George P. Upton. Jansen, McClurg & Co. $1.25

DRAKE: The Sea-King of Devon. By George M. Towle Lee & Shepard. $1.25

Essays, Sketches, Etc.

GARFIELD: THE IDEAL MAN. By J. O. Converse Cleveland: Wm. W. Williams. 25c.

ART AND NATURE IN ITALY. By Eugene Benson. Roberts Bros. $1.00

BROTHERS OF PITY; and Other Tales of Beasts and Men. By Juliana Horatia Ewing. E. & J. B. Young & Co. $1 00

THE IRISH QUESTION. By David Bennett King. Chas. Scribner's Sons. $1.50

SCIENCE AND SENTIMENT; with Other Papers, Chiefly Philosophical. By Noah Porter, D.D., LL.D. Chas. Scribner's Sons. $2 50

APPLETONS' HOME BOOKS. *The Home Needle*. By Ella Rodman Church. — *Home Occupations*. By Janet E. Ruutz-Rees. D. Appleton & Co Each 60c

THE REMAINS OF WILLIAM PENN. Proposed Transfer from England to America. By Geo. L. Harrison. Philadelphia. Privately Printed.

HOW TO SUCCEED. A Series of Essays. Edited, with an Introduction, by the Rev. Lyman Abbott, D.D. G. P. Putnam's Sons. 50c.

THE ROMANTIC SCHOOL. By Heinrich Heine. Translated by S. L. Fleishman. Henry Holt & Co. $1 50

THE FRIENDSHIPS OF MARY RUSSELL MITFORD: as recorded in Letters from her Literary Correspondents. Edited by Rev. A. G. L'Estrange. Harper & Bros. $2.00

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"A poem which deserves more than a mere mention. It is a strong and bold conception, treating some of the deepest social and moral problems in a manner as original as it is wise and clear. It contains, moreover, passages of great beauty and pathos."—*Boston True Flag*

"The moral is that suffering, sorrow, and evil are spiritual ministries; that wisdom, simplicity, humbleness, and humanity are the only goods worth praying for or possessing."—*Liberal Christian.*

"A poem, the purpose of which is to refute certain hard methods of theological thought. It is a poem of great smoothness of versification, of very considerable intelligence and purity of thought; altogether an extraordinary work, considering it comes from an obscure (?) source."—*The New York Independent.*

"A remarkable poem. Remarkable in more than one sense—in its composition, in its theology, in its philosophy, in its mysteries, and in the impenetrable veil which covers all."—*Germantown Telegraph.*

From JOHN G. WHITTIER.

"I have read it over rapidly, and it struck me as a powerful poem—unequal, but strong, fresh and suggestive It indicates deep reflection, and long wrestling with the great problems of life and duty"

From GAIL HAMILTON.

"I really do think it is admirable—strong, nervous, sensible, well-sustained, and excellent in characterization. It touches on real issues. The way that Dwarf speaks out in meeting is stirring There is no rehash of glittering and sounding generalities, but an honest grapple with facts; a great deal more satisfactory to the Divine Mind, one would say, than a stupid, unreflecting resignation. It is a sort of Nathan the Wise and none the less so that its wisdom, after all, consists chiefly in a confession of ignorance."

From BAYARD TAYLOR.

"Now that I have read every word from title-page to colophon, I must thank you both for sending me the book and for writing it. I have enjoyed it thoroughly for its intrinsic truth, its bravery and boldness. It is another sign of the tremendous undercurrent of our time, which I firmly believe is bearing us on to another and purer theology, another and more intelligent ethical system. I am so satisfied with the general drift and purpose of your book, that I do not feel inclined to examine critically the minor details. It will be assailed, of course, but that need not concern you. In the general aridity of American thought anything so truly individual and independent is a great refreshment to me."

From HARRIET PRESCOTT SPOFFORD.

"I have just finished your book, and have had a great deal of pleasure in it. I have met with nothing so original for many a year. I do not know how far the familiar style which you have chosen helps or hurts your purpose; but the purpose is certainly sublime, and the philosophy of the whole poem almost perfect, it seems to me. It is a very daring book—certainly not food for babes—but its ideas are the very exaltations of religion, and many of them totally new, at least to my fancy. I thank you very much for the book, and hope it may meet with a great success."

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A LITTLE PILGRIM.*

EARLY last summer there appeared in *Macmillan's Magazine*, an English monthly, an anonymous article entitled "A Little Pilgrim." It was at once copied into *Littell's Living Age*, and was quickly in wide circulation on both sides of the Atlantic. Many a one asked the question of a friend: "Have you read 'A Little Pilgrim'?" And a second question, "How do you like it?" quickly followed. Whether as a part of the original plan, or in response to the interest awakened, a sequel presently appeared, entitled "The Little Pilgrim Goes Up Higher." Of course, everybody who had read the first wanted to read the second; and it is safe to say, probably, that no writing of the kind has been more talked about since the publication of *Gates Ajar*. Little by little it has leaked out that the author is Mrs. Oliphant, the English novelist; and both articles, the pioneer and its sequel, have now been reprinted in a lovely little book of a hundred and twenty pages. In this new and fitting dress we see no reason why *A Little Pilgrim* should not multiply itself to the extent of a hundred and twenty thousand copies, and reach the hearts and spring the tears of a million of readers.

The story of the "little Pilgrim" is the story of an awakened soul in the blessed immortal life, told with a warmth of feeling, a clearness of faith, an appreciation of the Divine love, and a sympathy for human life and the human heart which give it an irresistible appeal to every sensitive spiritual nature. With an instrument as sharp as a needle and a hand as tender as it is firm the author touches the inmost nerves of religious thought and experience. She takes the reader on into that mysterious world where only the imagination can enter, but steps so softly, so surely, so safely that we do not fear to follow. She lights up the unseen with the brightness of an all-embracing hope, and paints such a glowing picture of the world beyond the grave, of its glory and beauty, of its restfulness and relief, of its pardon and peace, as makes one long to be there. It would be impossible to tell to what religious communion the writer of this beautiful allegory belongs; her membership is with the church universal, with the saints of all ages, with the whole family of God in earth and heaven.

The "little Pilgrim" was not a child, she was not even young. She was little by nature, "one of those who are always little for love."

She was so modest and so gentle, that she always came last, so long as there was any one whom she could put before her. But this little body, and the soul which was not little, and the heart which was big and great, had known all the round of sorrows that fill a woman's life, without knowing any of its warmer blessings. She had nursed the sick, she had entertained the weary, she had consoled the dying. She had gone about the world, which had no recompense for her, with a smile. Her little presence had been always bright. She was not clever; you might have said she had no mind at all; but so wise and right and tender a heart, that it was as good as genius.

Such was the "little Pilgrim." When she awoke in the new scene, which was scarcely a scene at all, she thought she must be dreaming, so like and yet unlike herself she seemed. She found that she was dressed in a dress that she did not know. Where was she, and how had she got here? An indefinite landscape stretched away, and people were in the distance. Presently she became conscious of another standing by her, a woman, younger, fairer, statelier than herself, but in whom at once she recognized a friend.

Died? — was it possible that this could be the meaning of it all? "Died?" she said, looking with wonder in her companion's face, which smiled back to her. "But do you mean — you cannot mean — I have never been so well: I am so strong: I have no trouble — anywhere: I am full of life." The other nodded her beautiful head with a more beautiful smile, and the little Pilgrim burst out in a great cry of joy, and said, — "Is this all? Is it over? — is it all over? Is it possible that this can be all?" "Were you afraid of it?" the other said.

From the starting point the allegory proceeds with the delineation of the sensations of a liberated soul in Paradise, the little Pilgrim's angelic companion initiating her into the mysteries of blessedness in her new home. Questions are asked and answered that lie very deep in aching hearts below; there are outlooks upon those who still remain fighting the battle; the air is filled with the flitting forms of the children of the light; before her very eyes a poor lost creature is flung over upon the threshold of the blessed country, and saved by the Father's love; a great city opens to her with "many mansions" and crowded streets and happy singing voices; there is a great painter of the past at work upon a fresco; there is his companion, the poet, who recites a poem of the old time standing on a beautiful pedestal of sculptured stone, hung with wreaths of living flowers; and there is the Lady Ama, whose work it is to show the world that the Father's way never fails, and how wonderful it is, and beautiful, above all the heart has ever conceived. And through it all, taking shape in a hundred ways, is the thought of the Father's love and the Elder Brother's help, and of the certain victory of faith and the sure reality of heaven, and of our coming knowledge of each other there, and of tears forever wiped away, and of hearts made light by burdens lifted, and of holy trust and faithful living; and its voice is "Courage!" to those whose hearts are failing, and its entreaty to all is "Come!"

Altogether this is one of the books that make it more than ever true that "Blessed are they that mourn, for they shall be comforted."

* A Little Pilgrim. Reprinted from *Macmillan's Magazine*. Roberts Brothers. 75 cents.

SAINTSBURY'S HISTORY OF FRENCH LITERATURE.*

THERE is probably no writer outside of France better versed in the whole history of French literature than Mr. George Saintsbury; and although in him the scholar sometimes obscures the critic, we may safely look to him for full and authoritative statements of facts, clear and trustworthy judgments, and comprehensive estimates of great eras, schools, and individuals. His *Primer*, published two years or so ago, is an excellent bird's-eye view of the whole subject, and his late *Britannica* sketch is in its way no less admirable. Now, in a compact octavo of less than six hundred pages, he goes over the broad field more carefully, making what we may style a topographical survey, in which all features of note are set down in ample detail. The result is a book which, either for reference or for the use of the student, is all that could be wished. If the general reader find it lacking in the brilliancy of the *causerie* about great authors and their works, he will find himself carried at once to the heart of his subject, and given an insight to the scientific development of a literature which in extent and high average of merit has no superior in history.

Mr. Saintsbury's method will doubtless provoke some adverse comment from those devoted to the cut-and-dried systems of treating all authors or periods in a similar manner, without regard to varying tenden-

* A Short History of French Literature. By George Saintsbury. ("Clarendon Press Series.") Macmillan & Co. $2.50.

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cies of the times. But a little study, we think, will convince us that this is not, after all, the best way. Thus, in early French literature certain styles or forms are of predominant interest, since most of the writings that have come down to us are anonymous, and we are occupied successively with *chansons de gestes*, *fabliaux*, lyrics, or *romans d'aventures*. This is true down to the time of Villon, or what we know as the Renaissance. Beginning there, instead of *trouvères* and *jongleurs*, we find authors of individual eminence, each saying things in his own way; and we are impressed, not primarily by forms, but by special writers who rise supreme above their surroundings. From the time of Malherbe there is again a change, which has prevailed to a certain extent to the present day. It was then that schools began, and dramatists, historians, poets, stood in definite relations to one another, and accepted to a greater or less degree representative traditions. Thus by the natural method we proceed first by forms, then by individuals, and, finally, by subjects; and upon this flexible system Mr. Saintsbury has constructed his work. No one can reasonably assert that such a plan leads to confusion; indeed, it would be reasonable to assert quite the reverse. And Mr. Saintsbury, in breaking away from traditions and striking out a new path, deserves hearty commendation.

Of course, in a work in which completeness, conciseness, and accuracy are prime requisites, it would be unfair to look for discussions upon disputed points, and only conclusions can be briefly indicated. Mr. Saintsbury passes over the origin of the *chansons de gestes*, merely stating the lack of "authentic information;" he sides with M. Paulin Paris against the Arthurian legends being due to Breton or Celtic originals; and, on the ground that the lyric forms of the thirteenth century are to some extent imitated, he denies poetical priority to the Provençal literature, while declining to accept the adoption of those forms as any sign of decadence. The origin of the drama is ascribed to "the natural tendencies to dramatic representation which exist in almost every people, assisted by the stimulus of ecclesiastical traditions, ceremonies, and festivals."

In the interchapters following the four main sections of his work, Mr. Saintsbury has presented clear and readable summaries of the foregoing periods. He expresses little sympathy with the popular complaint as to the intellectual stagnation with which France was oppressed through the fourteenth and early fifteenth centuries, after the grand outburst of the twelfth and thirteenth. We need look no further than Italy, he says, to see the Nemesis of too early development.

> French, like English, which had a yet tardier literary growth, has pursued its course, unhasting, unresting, to the present hour. Italian since the close of the sixteenth century has contributed not a single masterpiece to European literature, and not much that can be called good second-rate. It is not impossible that the political troubles of France — the Hundred Years War especially — checked the intellectual development of the country, but if so, the check was in the long run altogether salutary. The middle ages were allowed to work themselves out — to produce their own natural fruit before the full influx of classical literature. What is more, a breathing time was allowed after the exhaustion of the first set of influences, before the second was felt. Hence the French renaissance was a far more vigorous growth than the renaissance of Italy, which presents at once the signs of precocity and of premature decay.

The high praise which Mr. Saintsbury in dealing with the renaissance awards, to Villon on the one hand, to Marot on the other, is perhaps just; it is certainly discriminating. Of the former he says that

> in his comparatively limited work — limited in point of bulk and peculiar in style and subject — he has contrived to show perhaps more general poetical power than any other writer who has left so small a total of verse. The note of his song is always true and always sweet; and in spite of the intensely allusive character of most of it, and the necessary loss of the key to many of the allusions, it has in consequence continued popular through all changes of language and manners. Of very few French poets can it be said as of Villon that their charm is immediate and universal, and the reason of this is that his work is full of touches of nature which are universally perceived, as well as distinguished by consummate art of expression.

Of Marot, Mr. Saintsbury, adapting a famous epigram, says that "he had more than anybody else of his time the literary characteristics which the ordinary literary Frenchman has," while the language in his hands "attained perhaps the perfection of usefulness as an exponent of the pure *esprit gaulois*."

> To this day the lighter verse of France is more an echo of Clément Marot than of any other man who lived before the seventeenth century, and, with the exception of his greater follower, La Fontaine, of any man who came after him at any time.

Mr. Saintsbury's book is marked throughout by that careful workmanship which can come only from an accomplished critic skilled in knowledge of what his readers do, and do not, want. He has added many useful notes and references concerning standard editions, and there is an excellent analytical index.

COREA.*

MR. GRIFFIS has been in Japan, but we do not understand that he has ever been in Corea. Yet he gives us here a work upon that latter country, extending to upwards of 400 octavo pages, illustrated with maps and plans, and combining vivid description with historical relation. The book professes to be merely a compilation from the existing literature of the subject, which is really voluminous. It gives at the outset a list of about a hundred works on Corea, the greater part of which Mr. Griffis has consulted. This bibliography would have been better if it had been arranged chronologically, or alphabetically by authors. As it is, it is a mere jumble of titles. There is a good large map at the end of the volume, a series of smaller maps and plans are inserted in the text, and there is an index. The typography is excellent.

The work has three main divisions. Part I, in twenty-two chapters, reviews the ancient and mediæval history of Corea, with a brief topographical survey for a starting point. Corea is a peninsula, dividing the Sea of Japan and the Yellow Sea, and having an area of between 80,000 and 90,000 square miles, which is about equal to that of Great Britain. Its shape on the map is not unlike that of England and Scotland, and its relation to the Asiatic continent is not unlike that of Italy to Europe, or that of Florida to the United States. The peninsula is traversed by a sinuous chain of mountains, exhibits great diversity of climate, and has been by turns the prey of Asiatic freebooters, of China and of Japan. The people are more nearly allied to the Japanese than the Chinese, but enjoy, and have long maintained, isolation from their neighbors. Corea, says Mr. Griffis, has been Ireland to both China and Japan.

The history of Corea is a long and tedious story of conflicting dynasties, civil wars, oppressions, struggles for independence, subjections, successions of tyrannies, colonizations from without, dissensions from within. Mr. Griffis has waded through an immense mass of materials to get at the facts, and has set them in order with a good degree of skill; but this first historical part of the book is of necessity pretty dry reading. When, at p. 179, he suspends his historical sketch for the time being, and enters upon an account of political and social Corea, as seen at the present time, he touches a far more entertaining part of the subject. The sixteen chapters which follow here are replete with interesting particulars of a strange country and a strange people. The eight provinces into which the country is divided are described one by one. The capital, Seoul, has an estimated population of 150,000. Though every province has a sea-port, the Coreans are not a seafaring people. The title of the king is Hap-mun. His robes and his throne are decorated with dragons, the emblem of royal power. His person must never come in contact with iron, and none but he may drink out of a cup of gold. His government is a liberal despotism. He rarely goes abroad from his palace, and when he does five gayly caparisoned horses precede the royal sedan. Succession to the throne is at his pleasure. Politics are active in Corea, and the nobles are a power. The public administration is in six departments: Office, Finance, Ceremonies, War, Justice, and Public Works. Great attention is paid to official etiquette. Only men above the third rank are allowed to wear silk. A system of slavery or serf-

* Corea, the Hermit Nation. By William Elliot Griffis. Charles Scribner's Sons. $3.50.

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dom prevails, but is declining. Woman has no rights which a man is bound to respect. Child-life has its pleasures, but the law of obedience to fathers — not to mothers — is rigidly enforced. Architecture is primitive, habits of life are simple, rules of mourning are rigidly prescribed, travel is mostly on foot, hospitality is regarded as a sacred duty, archery is the leading out-door sport, and New Year's calls are the fashion. Religion is mythical. Folk-lore abounds. The national quadruped is the tiger. Latin is the language of the scholars. Examinations and degrees are requisite for holding public office. But there is little popular education worthy of the name.

Having thus painted an interior picture of existing Corea, Mr. Griffis returns to his history, and in his concluding ten chapters sums up the events of the past hundred years. These include the introduction of Christianity, the breaking down of the wall of isolation, the establishment of foreign relations, our own little difficulties with Corea in 1870, the opening of ports to commerce, and the present treaties. An Appendix imparts information on the language, measures, weights, time, etc. The volume is laborious, intelligent, instructive, and in parts very readable. Its preparation under the conditions named is certainly a noteworthy literary feat. It is a work of permanent value, and lays the whole of Corea, past and present, open to the view.

TOWHEAD.*

MISS McLEAN'S fame as the author of *Cape Cod Folks*, a very successful first novel, challenges a close scrutiny of her new book; and the critical verdict cannot be altogether in her favor. *Towhead* may be called a story of rural New England life, though the scenes wander to the city and the West, and its most striking characters are the colored woman, Vixanna Daw, and an old waiting-woman, Excelluna. Towhead herself, commonly called "Dick," is the orphan of brilliant but unthrifty parents, who at a very early age passes under the care of her city aunt, Mrs. Bordutha, a widow, one of those women whose affection never reaches deeper than her throat, and who solves the problem of the child's education by putting her in the family of Deacon Cadmus Pinchon of Dymsbury Park, a taciturn Connecticut Yankee, who, with his wife, is much given to religion, and has a house full of frowsy children brought up on molasses and mush. Mr. Higgins, a sort of *aide-de-camp* to Mrs. Bordutha's wishes, is a species of a mercantile "Mr. Stiggins," and proposes in due season to marry "Dick." That young lady, with the mixed blood of her artistic and actor parents, makes her début in the story as a sunny-haired, gracious-eyed pet, full of frolic, self-will, true heart, and generous impulses, and takes to the rustic, free young life of Dymsbury Park with great zest and tact, getting out of every day its full store of fun. Her formal education, in spite of her governesses, oozes out into a very dim knowledge of what is hid in school-books; but the learning which she imbibes from the fields and flowers and the forever changing mysteries of the country, as she sees them in ride, ramble, and a child's free pastimes among children, gives her a certain inner culture of soul which makes her true, loyal, and humane. Her guardian, dissatisfied with the progress of this brilliant, amiable romp, removes her to the Mount Grimwood Seminary for young ladies, where religion runs to wormwood, and where Dick, after a very marked, if not brilliant, career, finds herself not at home, and ceases to be of the school, to the vast delight of almost everybody. Next she goes to the city, and has a taste of the bourgeois city life of her semi-fashionable relatives which is hardly to her liking. Next she goes out West to a college of both sexes, and runs riot in a mad, joyous, free life, whose details will seem incredible to staid folk, and which has a little of everything in it except learning. Yet she manages to break the heart of the Professor of Anglo-Saxon before she returns East to taste city life again and to refuse Mr. Higgins, and at last comes back to Dymsbury Park, where the Professor finds her out and there is a wedding, followed by fame and several other things.

This plot, it will be noted, is not elaborate, and its working out is less so. In fact, *Towhead* might be called "Studies for a Story." Some of the characters slip through Miss McLean's fingers into their graves, as was perhaps necessary. Job Trench, "the chore boy," for instance, is painted by a few touches into a most pathetic figure with a great hint in it. But "Dick" runs away from the author altogether. Her youth at Dymsbury Park gives promise of a noble creature, who must pass through many cleansing but bitter experiences to a ripe, strong womanhood full of good works either in literature, philanthropy, or life. But we miss both the purifying and the performance. "Dick" at the West, or in her marriage with the Professor, is hardly worthy of the flowers and fragrance of Dymsbury Park, or even of the heroic school-girl who before "the three hundred and sixty scholars and forty teachers" of Mount Grimwood Seminary stands forth in her great burning love for God and says that, if the teacher's way of dividing the sheep from the goats is His way, she will go with the goats.

Yet this book shows the same "possibilities" as *Cape Cod Folks*. What Miss McLean sees, she sees in a clear and shining light, and her colors then are exact and vivid. There is a subtle pathos in her men and women of common life which is quite her own, and has not often been matched. Her phrasing is sometimes rarely picturesque and Saxon, as when she writes of Excelluna's vision of Dymsbury Park after the long absence: "To her it was only the smile growing distinct again on a face that she had loved long since" (p. 20); or when, after telling how the same waiting-woman delighted in the bloody pages of Fox's *Book of Martyrs*, she says: "And yet Excelluna was constitutionally incapable of killing a fly. She had a pathetic yearning towards all the weak and suffering in nature, and saw a face of human sorrow in every stricken flower" (p. 78).

It would not be difficult to multiply reasons for both praise and blame of this novel. We have pointed out some of them, and any intelligent reader will find the rest. Sometime Miss McLean will recognize the fact that art is a jealous, exacting goddess, who demands of her votaries a long and patient waiting. We extract the one poem in *Towhead:*

De massa ob de sheepfol'
Dat guards de sheepfol' bin,
Look out in de gloomerin' meadows
Wha'r de long night rain begin —
So he call to de hirelin' shepa'd,
Is my sheep is dey all come in?

O den says de hirelin' shepa'd
Dey's some, dey's black and thin,
And some, dey's po' ol' wedda's,
But de res' dey's all brung in,
But de res' dey's all brung in.

Den de massa ob de sheepfol'
Dat guards de sheepfol' bin,
Goes down in de gloomerin' meadows
Wha'r de long night rain begin —
So he le' down de ba's ob de sheepfol',
Callin' sof', Come in, Come in,
Callin' sof', Come in, Come in.

Den up t'ro' de gloomerin' meadows
T'ro' de col' night rain and win',
And up t'ro' de gloomerin' rain-paf'
Wha'r de sleet fa' pie'cin' thin,
De po' los' sheep ob de sheepfol'
Dey all comes gadderin' in,
De po' los' sheep ob de sheepfol'
Dey all comes gadderin' in.

LIFE AND LETTERS OF DR. LIEBER.*

THE portrait of Dr. Lieber which prefaces this volume hardly does justice to him, but the volume does. It is a portly octavo of 438 pages, but one less portly would not have comported with the subject. Out to its very externals a man's biography should match the man. Dr. Lieber had avoirdupois. So has this book. He was massive, physically, mentally, morally; this book weighs fully three pounds. Mr. Perry's work has been chiefly to put together fragments of Lieber's diaries and letters, which are voluminous, and which tell the whole story of his life almost by themselves.

Francis Lieber was an example of how fine and serviceable an American can be made out of a German. He came in with the century, having been born in Berlin in 1800. He died in New York ten years ago with a start and a cry. His miscellaneous writings have already been published in two

* Towhead. The Story of a Girl. By Sally Pratt McLean. A. Williams & Co. $1.50.

* The Life and Letters of Francis Lieber. Edited by Thomas Sergeant Perry. With portrait. J. R. Osgood & Co. Advance sheets. $3 00.

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volumes, the important writings of one of the most accomplished and wisest publicists of the age. His life is a picture of romance, industry, great versatility of production, wide and distinguished friendships, profoundly sympathetic relations with human progress, devoted service of the highest ideals. The story of it is extremely interesting. It connects itself with a host of famous people. It lies along what is best in American affairs for nearly half a century. It touches European politics at vital points more than half a century ago. It is full of incident, anecdote, activity, feeling, vitality. Where is there greater interest than in the principles, aims, efforts, struggles, disappointments, successes, triumphs, rewards, of such a man as Francis Lieber?

When Napoleon's army occupied Berlin after the Battle of Jena, young Lieber, then a boy of six years, stood at the window watching Davoust's corps as it marched past the house, "and cried so bitterly at the sight that he had to be removed, in order not to attract the attention of the French troops." Here was the father of Lieber the friend of political liberty. When he was a year or two older he was one of a boyish fraternity for the performance of good works, whose members cut their fingers and signed the constitution with their own blood, and whose ritual included a prayer that God would aid the society if He approved of it. Here was the father of Lieber the serious-hearted and reverent philanthropist. When he was eleven he was a gymnast. Here was the father of Lieber the advocate of physical culture. When he was thirteen he ran to his room, fell upon his knees, and swore to assassinate Napoleon. Here was the father of Lieber the enemy of all despotism. When he was fifteen he was fighting under Blücher at Waterloo. Here was the father of that Lieber whose hand was always true to his word. When he was nineteen he was languishing in a German prison as a political offender. Here was the father of that Lieber who would have gone to the stake rather than deny his principles. *Patria Caria: Carior Libertas: Veritas Carissima* was the conspicuous motto in his New York house, under which he died; it was no less the watch-word of his life.

In 1827 Lieber sought an asylum and his opportunity in America. He praised Boston, where first he established a swimming-school and made acquaintance with Charles Sumner; he cultivated a Philadelphia publisher, projected, and edited the *Encyclopædia Americana;* he married; he heard Channing preach from Mrs. Ticknor's pew; he dined with President Jackson at Washington; he drew up the plan for Girard College; he became Professor of History and Political Economy in the reconstructed University of South Carolina; there he studied American slavery, and was disgusted with it; he corresponded with Sumner, Clay, Hillard, De Tocqueville, Prescott, Mittermaier, and the Chevalier Bunsen; he visited Europe, and was impressively received; returning, his literary projects multiplied and prospered; he was everywhere in request as a scholar, a thinker, and a writer; in 1857 Columbia College, New York, was wise enough to secure him as Professor of History and Political Science; he was heard from in the reviews; when the Civil War came on, he was the thought-power behind many a throne; he was intellectual *aide-de-camp* to generals and statesmen; his hand drew bills which legislators had the honor of presenting; Garfield knew him and sat at his feet; he ought to have been in the Senate or in the Cabinet; he would have made a President. All this modestly, quietly, without self-depreciation, but without self-aggrandizement. He stood in the background, but made himself so felt there that men in the foreground turned around and directed all eyes to him.

What life is more impressive than such a life? His diaries and letters are full of the men around him, of his work, of affairs, of thought, of political sagacity, of care for human welfare, of intelligence directed by integrity, of manhood serving truth. America owes much to Germany, but among the items are few more considerable than Francis Lieber. The thanks of the public are due to Mr. Perry for emphasizing the fact.

STERNE.*

"To read Sterne," remarks the brilliant but erratic M. Taine, "one should wait for days of peculiar humor — days of spleen, rainy days, or periods of nervous irritation, when one is disgusted with rationality." This is the judgment of the foreigner, of the subtle critic of style, who, ever on the outlook for eccentricities, sees only individual or national traits as distinguished from the universal. Mr. Traill, in his eminently satisfactory monograph, takes the more generous point of view and approaches his subject in a sympathetic manner. Such a writer as Sterne has sins enough to answer for without being condemned off-hand and in the mass. Yet, those sins, being obvious, will not endure palliation from the most ardent admirer. Mr. Traill neither condemns nor palliates. He deals out, it seems to us, absolute justice to both faults and virtues; he has made a most trustworthy and entertaining biography from slight material; and he has added critical passages which in clearness of insight and lucidity of expression are not surpassed in any other volume in this series. With grim humor are the hustlings about of young Lawrence on the stage of life narrated — the ensign father, "Ulysses-like plaything of adverse gods at the War Office, perpetually on the move with his little household —

a little household which was always becoming and never remaining bigger — continually increased by births, only to be again reduced by deaths — until the contest between the deadly hardships of travel and the fatal fecundity of Mrs. Sterne was brought by events to a natural close.

Eleven years of camp-following (what a training for a quick-witted, precocious lad!) were followed by eight years at Halifax Grammar School and a sizarship at Cambridge — where the future author of *Tristram Shandy* might have known Gray, but did not; and then by marriage with Elizabeth Lumley, and by settlement as vicar of Sutton through the influence of his uncle, the archdeacon. Twenty years Sterne remained at Sutton, amusing himself chiefly with "books, painting, fiddling, and shooting," and with ultra-sentimental love-affairs, most if not all of them, as Mr. Traill believes, not without hesitation, being of the so-called Platonic order. Mr. Traill is none too severe in dealing with these philanderings, described with characteristic felicity of phrase as involving

a perpetual fondling and caressing of those effeminate sensibilities of his into that condition of hyper-æsthesia which, though Sterne regarded it as the strength, was in reality the weakness of his art.

It was under such conditions, accentuated by intimacy with sundry "jolly companions," that "My Uncle Toby" and "Corporal Trim" were conceived. In 1760, the first two volumes of *Tristram* were published, and Sterne, at the age of forty-seven, stepped in a few short weeks from obscurity to enduring fame.

Mr. Traill's analysis of Sterne's humor is exceedingly happy. Dramatic humor, as distinct from descriptive or critical humor, is plainly the source of Sterne's enduring popularity. It is in his portrayal of character and his inimitable genius for situation that his charm resides. That great element of universal pathos, that supreme irony of fate in the conception of a noble, artless nature out of harmony with its surroundings and forever misunderstood, which has so powerful a hold upon the emotions, underlies all that is best in Sterne's work, and ranks him among the world's master-humorists. Mr. Traill does not hesitate to defend Carlyle's classification in placing him by Cervantes.

Quixote and Sancho are not more life-like and human, nor nearer together at one point and farther apart at another, than are Walter Shandy and his brother. The squat little Spanish peasant is not more gloriously incapable of following the chivalric vagaries of his master than the simple soldier is of grasping the philosophic crotchets of his brother. Both couples are in sympathetic contact, absolute and complete at one point; at another they are "poles asunder," both of them. And in both contrasts there is that sense of futility and failure, of alienation and misunderstanding — that element of underlying pathos, in short, which so strangely gives its keenest salt to humor. In both alike there is the same suggestion of the infinite of disparity bounding the finite of resemblance — of the incommensurable in man and nature, beside which all minor uniformities sink into insignificance.

We cannot follow Mr. Traill in his discus-

* Sterne. By H. D. Traill. (English Men of Letters.) Harper & Bros. 75 cents.

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sion of Sterne's plagiarisms, wherein "the bright strands of his own unborrowed humor fly flashing across the fabric at every transit of the shuttle;" of the impurity which is so often the fatal blemish in his pages; or of the false sentimentalism which is only less hateful in its violation of all artistic canons. For these the reader must seek the book itself, of which we give one more taste from the closing paragraph treating of Sterne's place in English letters.

That object of so much empty mouth-honor, the English classic of the last and earlier centuries, presents itself for classification under three distinct categories. There is the class who are still read in a certain measure, though in a much smaller measure than is pretended, by the great body of ordinarily well-educated men. Of this class . . . Swift and Fielding are typical examples; and it may be taken to include Goldsmith also. Then comes the class of those whom the ordinarily well-educated public, whatever they may pretend, read really very little or not at all; and in this class we may couple Sterne with Addison, with Smollett, and, except, of course, as to *Robinson Crusoe* — unless, indeed, our *blasé* boys have outgrown him among other pleasures of boyhood — with Defoe. But below this there is yet a third class of writers, who are not only read by none but the critic, the connoisseur, or the historian of literature, but are scarcely read even by them, except from curiosity, or "in the way of business." The type of this class is Richardson; and one cannot, I say, help asking whether he will hereafter have Sterne as a companion of his dusty solitude. . . . Yet it is difficult to believe that this fate will ever quite overtake him. His sentiment may have mostly ceased — it probably has ceased — to stir any emotion at all in these days; but there is an imperishable element in his humor. And though the circle of his readers may have no tendency to increase, one can hardly suppose that a charm, which those who still feel it feel so keenly, will ever entirely cease to captivate; or that time can have any power over a perfume which so wonderfully retains the pungent freshness of its fragrance after the lapse of a hundred years.

THE LITTLE GENEALOGY.*

A FAMILY genealogy like this is at the first glance dry and uninteresting. The lists of long-forgotten names and the fragmentary and broken aspect of the text seem to lack juice, and provoke indifference in the reader by a lack of reasonable continuity. But if one will look deep enough he finds history in hints, and that sort of poetry and pathos which infallibly weave themselves into the cloth of even very common lives. All this is true of this book. Flashes of the whole history of the country are in it. Here, for instance, are lists of men of Little blood who served in the French and Indian Wars (6), of those in the Continental Army (16), of those in the War of 1812 (15), and of those in the Civil War (113) — a total of 150 thus illustrious. Men from 1724 to 1881 graduate at nearly all the colleges from Harvard to Iowa. Names of men famous in almost every department of human service suddenly appear in the most unexpected places as scions of the lateral branches of the Little family. Indeed, the first surprise is how any one family could manage to mix itself in two hundred and fifty years with so many others, until we are reminded of our common origin in Adam. The Littles were evidently given to marriage, and have been always a sturdy, thrifty, well-reputed race of the better New England pattern.

It is hardly known to many how rapidly the multiplying of genealogies like this is going on, or at what great expense often the work is done. The Wentworth genealogy (two editions) cost some $40,000; the Walcott genealogy, a pattern of luxury and elegance in printing, hardly less; and this present book, of 500 copies, costs over $1,600. Other genealogies run into four or five large volumes, and cost accordingly. The late Col. Chester was much employed in England to furnish material for many of these publications. Of course, accuracy of detail is of first importance in all such works. But beyond this, vital statistics, like those of marriage, age, cause of death, etc., of the generations treated, may furnish very reliable material for a study of the national life. Such genealogies as that of the Whitney family do this with much success. Genealogies are not histories, but the material and frame thereof; and the genealogist is bound to gather such personal incident, even if it be narrow and relatively unimportant, as serves to illustrate any shade of our past civilization. It is of interest to the general historian to know, for instance, that one Little could carry a plough on his shoulder three miles to his work; that another swam across the Merrimac, near its mouth, every year till he was past seventy, and that still another once sheared fifteen sheep in an hour; since these details help us to see the colors of the colonial life as they really were. When we are told that a Little's hat, laid on a stump in Newbury, had a bullet put through it by an irate Indian, by mistake for its owner, some time near 1742, we feel the hot breath of danger which so often enveloped the first settlers. Or when Dr. Wheelock, first president of Dartmouth College, offers £20 lawful money for a negro of good character and a good title to be owned, we have at least a clear glance at the slave question in the old days. Nor is it without value to know that a certain Jacob Little, of Newburyport, had his ships rot at his wharfs, and his fortune with them, during the War of 1812; or that the first Merino sheep sent to this country came in one of his vessels; or that Enoch Little (born 1763) learned to write by the light of a fire, on strips of birch bark for paper and with a charred stick for pencil.

The Little genealogy has evidently been a labor of love to the author, and he writes with piety and fidelity of the stalwart and godly men of his blood who have gone before him. The book is rich in family portraits and mansions, and, in this respect, is far beyond most like books. The houses are entirely of New England, but the faces are so very different as to make us wonder how men of substantially the same stock could ever look so unlike. The faces of the Revolutionary period strike us as the more cultivated.

Of course, the pathos and tragedy of these old lives, as hinted at in all this array of births and marriages and deaths, have long since passed and become inaudible. Yet even under this head we have occasionally a more explicit record, as when we find how Moses Little, a Harvard graduate of 1787, and after a physician in Salem, dying of consumption, as his wife had died before, had inscribed this fruitless prayer on his tombstone:

PHTHISIS INSATIABILES
PATREM MATREMQUE
DEVORASTI.
PARCE, O PARCE
LIBERIS.

Nor is comedy lacking among the dry roots of names. Dinah and Cambridge were two slaves, mother and son, belonging to one branch of the Little family. They two went on a visit one day to another branch, and the mother was very angry because a small boy shouted at their coming:

"Cambridge and Dinah,
And a dog behind her."

"He ought to know better," said she, "than to make fun of visitors, *and his own relations, too!*"

Later, "Cambridge" was fitted out by his master with a horse, provisions, and a little money, and sent to clear a farm for himself in New Hampshire. A few months later he returned, in a very forlorn condition, with nothing but clothes on his back. On being questioned, he said that on the first day's clearing of land, in cutting down a pine on a cliff, he tied his horse to it to pull it in; but the tree pulled the horse over the cliff and killed it, while he, quite disheartened, had cut off the hoofs to save the shoes, and was now come back. His master, Col. Little, never sent him free farming again.

So we leave the author with the Little family, and feel towards them all a sincere respect and good will. Other families as well as they have fame, and indeed are kin. But the Little family may well rank among the sturdiest of that New England yeomanry which has made this stalwart and thrifty province what it is.

*The Descendants of George Little, who came to Newbury, Massachusetts, in 1640. By George Thomas Little, A.M., Member of the Maine Historical Society, Auburn, Maine. Published by the author, 1882. $3.00.

— Dodd, Mead & Co. have ready an attractive volume entitled *Selections from Browning*, with an introduction by Richard Grant White. Two pretty color books on their list are *Boston Tea Party*, by H. W. McVicar, and *Little Folks' Ladder*, by A. G. Plympton, author of *The Glad Year Round*.

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The Literary World.

BOSTON, NOVEMBER 18, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

The readers and the hearers like my books,
But yet some writers cannot them digest;
But what care I? for when I make a feast,
I would my guests should praise it, not the cooks.

SIR JOHN HARRINGTON:
Against Writers that Carp at Other Men's Books.

LONGFELLOW IN GERMANY.

NOTWITHSTANDING the fact that no English poet is so highly appreciated and so widely read in Germany as Longfellow, yet very little notice has been taken in German literary journals of his death. No one of them has given any adequate account of his life or fair estimate of his work. Warm friends his memory has indeed found, but their task has generally been one of defense against some attack upon his genius or methods.

Rudolf Doehn, in *Blütter für literarische Unterhaltug*, 1882, No. 17, in a notice of the death of Longfellow, denies the charge of Adolf Strodtmann that Longfellow lacked originality, and also combats the claim of Adolf Laun, that "Longfellow is rather a European than an American poet." Doehn maintains that "Hiawatha," "Evangeline," and the "Courtship of Miles Standish" are to the highest degree original, and certainly of purely national flavor. Of all Longfellow's works, he gives the palm of originality of conception and perfection of execution to "Miles Standish," as many will think, rightly. He says that Longfellow did for America what Herder did for Germany. In both there was, to be sure, a strong cosmopolitan vein, and each gave a large part of his time and energy to making his countrymen acquainted with the literature of other lands. But Doehn omits to state that Longfellow's original work was far in advance, both in quantity and (poetic) quality, of that of Herder.

The versatile and able novelist, Spielhagen, uses twenty pages of the latest number of this same magazine for a defense of Longfellow against Poe's charge of plagiarism. Spielhagen takes the opportunity to give, in words of undisguised severity, his own estimate of Poe's peculiar talents and disposition in literary warfare. We note here as a matter of historical interest one of the chief instances cited by Poe in support of his charge. There is to be found, in a collection of ballads by Motherwell, a poem which was translated into German by O. L. B. Wolff and published in Frankfort-on-the-Main in 1837. "In *Graham's Magazine* for February, 1843," says Poe, "there appeared a poem, entitled 'The Good George Campbell,' *said* to have been translated by Longfellow from the German of Wolff." Poe then makes the charge that Longfellow had the original English version before him, and that, instead of translating from Wolff, he changed the original verse just enough to give it the appearance of a translation from a foreign tongue. He goes still further, and expresses doubts as to the existence of any German form of the poem in question, saying that he has been unable to find such a one. To each one of the counts Spielhagen gives full and caustic reply, and then publishes in parallel columns the poem in the original of Motherwell, in the German dress, and then in the translation of Longfellow. We give the first stanza of each form:

MOTHERWELL.	LONGFELLOW.
High upon Hielands And low upon Tay, Bonnie George Campbell Rode out on a day. Saddled and bridled And gallant rode he; Hame came his gude horse, But never came he.	High on the highlands And deep in the day, The good George Campbell Rode free and away, All saddled, all bridled; Gay garments he wore; Home came his good steed, But he never more.

WOLFF.

Hoch auf dem Hochland Und tief an dem Tag Der gute George Campbell Ritt eines Tags frei,	Gesattelt, gezäumt Und geschmücht ritt er, Heim kam sein gutes Ross, Doch er nimmer mehr.

It requires but a very slender acquaintance with the German language to see at the first glance that Longfellow's is a very close rendering of the German. But Spielhagen rightly emphasizes the fact that Longfellow even follows a mistake which Wolff made in his translation. He mistook the word "*Tay*" for "day" and rendered it in German "Tag." So also Longfellow in his line, "And deep in the day." Line for line Spielhagen examines and refutes the charge, and leaves the subject with the promise that at no distant day he will also prove the fallacy of Poe's claim that "Longfellow's conception of true poetry and its mission is false through and through."

WOMEN AT HARVARD.

THE "Society for the Collegiate Instruction of Women," as the Harvard "Annex" is now by law entitled, has issued the reports of its treasurer and secretary for the third year. During this year the society has been chartered, and so placed in a position to receive and administer the funds which it hopes will come to it in time in the form of endowments and scholarships, for the better prosecution of its work. Such an enlargement of its means is greatly to be desired, and indeed without it the work cannot continue after the fourth year, which will terminate the period for which the original subscriptions by friends were made. The work is no longer an experiment. Its success is demonstrated, and the society is amply justified in saying that a fund of one tenth the amount administered by Harvard University would enable it to ensure to women greater intellectual privileges than are within their reach elsewhere in America.

During the third year instruction was given to 38 young women, in 28 different classes, by 23 different members of the University faculty. There were 25 students who took courses in English, 23 in Greek, 16 in Latin, 14 in German, 12 in mathematics, 11 in history, 5 in botany, 4 in French, 3 in physics, and 1 each in Italian and the Fine Arts. The students in English read Chaucer, and had instruction in Composition, in Elocution, and in the History of English Literature. The students in Greek read Herodotus, Plato, Æschylus, Sophocles, Homer, and Lysias, and had lectures on Greek Literature and Philosophy. The students in Latin read Terence, Horace, Tacitus, Pliny, Livy, and Cicero. In German, French, and Italian, the students took elementary or advanced courses; in History the lectures were on the Renaissance, the Reformation, and the Constitutional History of England; in Mathematics the courses were in Geometry, the Calculus, and Analytic Mechanics.

Of the 38 students in attendance it is interesting to note that 31 came from Massachusetts, 2 from Connecticut, 1 each from Maine, New York, Illinois, and Minnesota, and 1 from Greece; and that of the 31 from Massachusetts 11 were from Cambridge, 7 from Boston, 4 from Somerville, and 3 from Newton.

The charge for tuition is now $200 a year for a full course; $75 for a single course; and these rates cannot be reduced unless the society be endowed. This charge is greater than elsewhere; but so, it is claimed, is the measure of privilege; and the society finds it desirable to limit in some degree the number of students.

Who will endow the Harvard "Society for the Collegiate Instruction of Women" with half a million of dollars?

HAYDN'S "CREATION."

HANDEL'S "Messiah" and Haydn's "Creation" will long stand together as twin masterpieces of oratorio. The works are comparable only in aim and quality, for in form and spirit they are unlike, and perhaps unequal. But each fills a place of its own, and how matchless either would be did not the other link itself on in the memory of every listener! This week the Boston Handel and Haydn Society performed the "Creation" for the 62d time, and the performance was something of an event, taking place as it did in the great hall of the Mechanics' Building, before an audience of five or six thousand persons. An orchestra of eighty pieces, three soloists, and a chorus of six hundred, rendered its mellifluous and inspiring strains.

Haydn wrote the "Creation" at Vienna in his 68th year. He had brought with him from London an English text prepared by Linley from Milton's "Paradise Lost," and this text, translated into German and rearranged by the Baron Swieten, formed the basis of his work, which was first given at the Schwartzenberg Palace with immense success, and then at the Berg Theater, under the composer's personal direction,

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March 19, 1799. Within a year the score was circulating all over Europe, and it brought its author both fame and fortune. Though written within ten years of Haydn's death, it is full of the freshness and buoyancy of youth, and is the emblem of the springtime rather than of the autumn of life. It bubbles and sparkles like a brook in the sunny meadows; it is full of the carols of birds and the flash of myriad wings; it murmurs and hums with that infinite movement of life which it seeks to depict when "in the beginning God created the heavens and the earth." It was composed under the influence of profound religious emotion. "I was never so pious," remarked Haydn, "as during the time I was working upon the 'Creation.' Daily I fell upon my knees and prayed God to grant me strength for the happy execution of this work."

The text, which, as Baron Swieten left it, is a blending of the first chapter of Genesis with extracts from "Paradise Lost," consists of recitations, solos, duets, trios, and choruses. Gabriel, Uriel, Raphael, and Adam and Eve take the leading parts by name. To their utterances the chorus gives response throughout. In the First Part the works of the first four creative days are described, the bursting forth of light, the separation of the firmament, the dividing of earth and sea, the springing of the verdure, the making of the stars; and in this Part occur the famous soprano solo, "With Verdure Clad," and the even more famous chorus, "The Heavens are Telling," which latter, at the Boston performance of which we now speak, was rendered with almost incomparable effect. In the Second Part the animal creation appears in its manifold forms, as marked by the solos "On Mighty Pens" and "In Native Worth," and by the sublime chorus, "Achieved is the Glorious Work." In the Third Part Adam and Eve enter to crown the Creator's handiwork, and in "the smiling morn," by "purling fountains," "through fragrant bloom," they move "hand in hand," a "blissful pair"; "their glowing looks express what feels the grateful heart." In this Part the music reaches its richest and deepest flow, and culminates in a ravishing concordance of sweet sounds, expressive of the joys of Paradise, when God saw that all was good, and when all His works spoke forth His praise.

It will always be a question how far harmonies and melodies can be employed to paint thoughts which are not musical; but the interpretative power of the "Creation" can never be denied, and to hear such an oratorio so rendered is an experience not soon to be forgotten.

*** The Carlyle Statue in London was unveiled on the 26th of October, a date having no special significance, so far as we know. The site is the little public garden on the Thames embankment at Chelsea, near Carlyle's house in Cheyne Row, and the statue represents him seated in his chair, wrapped in a loose dressing-gown, his legs crossed, and his long hands folded in his lap. The material is bronze, and the artist was Boehm, who had for his model a statue which he made from life about six years ago. The ceremony of unveiling was very simple and the attendance was not large. The notable feature of the occasion was a long oration by Mr. Tyndall, and the notable feature of the oration was the concluding wish "that a companion memorial could be raised on this Thames embankment to a man who loved our hero, and was by him beloved to the end. I refer to the loftiest, purest, and most penetrating spirit that ever shone in American literature — to Ralph Waldo Emerson, the life-long friend of Thomas Carlyle." Meantime the movement is gathering headway for an English memorial to Longfellow in Westminster Abbey, and there can be no doubt, we judge, of its success.

*** The Boston *Advertiser* for November 9 contained an article on "Our Longfellow Memorial," emanating evidently from the Committee, which throws some light upon the progress of the enterprise, but not much. The article nowhere says so in so many words, but the impression left by it is that the public response so far to the Committee's appeal has not been what was hoped for. It is intimated pretty strongly that contributions have been mostly limited to single dollars or less, and "several thousand givers" are admitted; putting which bits of circumstance together we are left to wonder whether the receipts of the Memorial Fund as yet amount to $5,000. "The expenses," we are told at the same time, "have been very great." We think it is a mistake on the part of the Committee to withhold the exact figures. The public does not like to work in the dark, even at building a Longfellow Memorial. Why is it not time for the Committee to publish a financial statement, showing the receipts and expenditures to date in full?

*** The dinner given to Mr. Herbert Spencer, at Delmonico's, in New York, last week Thursday evening, was chiefly noticeable for the absence of leading American scholars and authors, who perhaps were not invited, and for Mr. Spencer's speech, which was an Englishman's good-natured reproof of American over-work. Considering the fact that Mr. Spencer came to this country himself broken down by over-work, and stood before this company in a presentment so feeble and sickly that he was forced to acknowledge "a great unkindness from fate," his words upon this point had more the force of example than of precept. Still, we have no doubt that it is full time, as he says, "to preach the gospel of relaxation"; and we trust our thinking men will take the warning both of his ways and of his words. Mr. Spencer seems to have found less savagery in the United States than he expected, even at the West, and returns to England a wiser, if not a better, man.

*** All those who read and felt an interest in the controversy which raged in the magazines a year or so ago between those who upheld the modern wood-engraving methods and Mr. W. J. Linton who did not, will be interested in reading a new chapter on the subject by Mr. Linton, added to the series of papers contributed to the *American Art Review*, which Messrs. Estes & Lauriat have gathered together in book form. The "New School" the author objects to on principle, but he softens the blow by bestowing some hearty praise on the work of a few engravers which pleases him. Mr. Thomas Cole he commends; so he does F. S. King, Frank French, J. A. Smithwick, who now has charge of the engraving department of Harper & Brothers' establishment, Kruell, and J. P. Davis. Mr. W. B. Closson he regards as one of the best of the new men, and pays a deserving tribute to his superb rendering of George Fuller's painting, "Winifred Dysart," which was printed in the lamented *Art Review*. Altogether Mr. Linton writes very temperately, and his criticisms upon the recent tendencies of the art are worthy of very sober consideration. It is a pity that this edition, which is limited to 1,000 copies, should be so expensive as to keep it out of the reach of the average book-buyer.

*** John Howard Payne, the author of "Home, Sweet Home," died at Tunis in 1852, where, since 1841, he had occupied the post of United States Consul. His remains were there interred, a singularly illogical disposition of them. That public-spirited citizen of Washington, Mr. W. W. Corcoran, whose name is already emblazoned on so many good works, is arranging for the exhumation of the remains, and their removal to Oak Hill Cemetery in Washington; and a monument over their new and final resting-place is proposed. The best monument for the grave of John Howard Payne would be to sing "Home, Sweet Home" over it on Memorial Day every year.

*** *Le Courier des Etats Unis*, a French newspaper published in New York, has received at the hands of the Roman Catholic Archbishop of Quebec a gratuitous advertisement of considerable value. The journal has a large circulation in the Canadian provinces, and his Grace, objecting to some of the stories printed in it on the score of morals, placed it under the ban. No attention having been paid by its readers to this proscription, the Archbishop has issued an edict to his clergy requiring them to refuse the sacrament to all who subscribe to or read the paper. The occasion for obtaining an estimate of the comparative power of press and priesthood is a good one.

THE MAZARINE BIBLE.

THE first complete book ever printed with movable type is the MAZARINE BIBLE (BIBLIA LATINA VULGATA).

"Cette première bible latine est nommé la *bible Mazarine* parce qu'elle a été découverte pour la première fois dans la bibliothèque Mazarine [by De Bure]. Un ex. sur papier, conservé à la bibl. imp. de Paris, offre à la fin du 2e vol. la rubrique suivante écrite à la main:

"*Iste liber illuminatus, ligatus et completus est per Henricum Cremer, vicarium ecclesiae collegat. S. Stephani Maguntini, sub anno dni 1456 festo assumptionis gloriosae virg. Mariae. Deo gracias. Alleluia.*" GRAESSE: *Trésor de Livres Rares et Précieux. Dresden, vol. I, 1858, p. 389.*

We thus ascertain (for it has no date) that the printing was completed in or before 1456. We call it 1450–1455.

"Celle qu'on croit sortie des presses de Gutenberg et Fust, à Mayence, vers 1455; elle est imprimée sur 2 col. de 42 lign. chacune dans les pages entières, à l'exception des 8 premières qui n'ont que 40 lignes, et de la 9e et la 10e qui n'en contiennent que 41. Elle est partagée en 2 on 4 vol. 9r in-fol. goth. Le 1er volume a 324 ff. et le 2e 317." BRUNET: *Manuel du Libraire*, 5th ed. vol. I, Part 1 (1860), col. 867.

"The honour of producing the first, and, as many think, the most perfect book, is now as-

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cribed to Gutenberg alone, Fust not coming in for a share of the credit of the invention until after his famous lawsuit in 1455, when the Bible had been finished. We call it, therefore, the GUTENBERG BIBLE, and have no sympathy for any French name given to it simply because a copy found in a Paris library had the honour of being described by a French bookseller. [*De Bure, Bibliographie Instructive*, Paris, 1763–68, 7 vols. 8o]: HENRY STEVENS: *The Bibles in the Caxton Exhibition MDCCCLXXVII*, London. Mdccclxxviii, p. 25.

"Bible (Latin). *Begin.* [with the prologue of Saint Jerome.] [F] Rater ambrosius tua michī munuscu- la perferens. detulit siml't suauissimas letteras: etc. [Genesis begins Fol. 5 recto col. 1 at the top I] n principio creauit deus ceūl et terram. *End* [Fol. 641 verso, col. 2] Gratia dñi firi ihesu cristi cū omnib; vobis amē. [Mentz, Joannes Gutenberg, 1450–55?] Gothic letters, first edition. 2 vols., measuring 15¾ by 11¼ inches. Folio. *Lent by Earl Spencer.* Without title-page, pagination, or signatures; 641 leaves printed in double columns, 42 lines to a full column; the initials and rubrics are in MS. throughout. The earliest book known printed with moveable metal type; was formerly styled, unjustly to Germany, the Mazarine Bible, but is now properly called the Gutenberg Bible. Some copies, which may be called a second issue, have forty lines on the first eight pages, forty-one on the ninth, and the rest forty-two, like the present copy. In this latter issue the three lines in red at the beginning are in type, and not in manuscript as in the 42 line issue." HENRY STEVENS: *The Bible in the Caxton Exhibition*, etc., *p. 43*.

"Two sorts of copies of the Mazarine Bible are met with. The first is the issue by Guttenberg himself, probably in 1455, of which no copy on vellum is known, and the second is the issue made by Fust in or about 1456, when he had legally robbed the Inventor of his whole stock of types and copies. It is to this second issue that all the vellum copies (and also *most* of the paper copies) belong. The variation between the two issues is easily distinguished; in the second, or what we may call the vellum sort, the first five leaves, as well as one at the beginning of Maccabees, were reprinted, so as to occupy, by the means of newly cut types of abbreviations, only FORTY LINES per column instead of FORTY-TWO, as in the original book. It is to be presumed that those leaves were spoiled in the transfer of the stock to Faust; the reason why he did not reprint them in exact conformity cannot be ascertained. It might have been a vain desire to display fresh additions to the old type, which had been cast by Schœffer for him after the severance from Guttenberg; — it might have been to make the Bible seem a different edition. WHATEVER WAS THE CAUSE, THE FACT REMAINS, AND WE ARE ENABLED THEREFORE TO CLAIM A SUPERIORITY AND PRIORITY FOR THE UNMIXED ISSUE ON PAPER OVER ALL THE COPIES ON VELLUM." BERNARD QUARITCH: *General Catalogue of Books*, London, 1874, 8vo, p. 1378.

"Gutenberg's fame as a great printer is more justly [than as the printer of *The Appeal of Christianity against the Turks*, 4°, 6 printed leaves, 1454 or 1455] based on his two editions in folio of the *Holy Bible* in Latin. . . . These two editions of the *Bible* are most clearly defined by the specification of the number of lines to the page in the columns of each book: one is the *Bible of 42 lines* [it is sometimes described as the *Mazarin Bible*, and sometimes as *Gutenberg's First Bible. Foot Note*], in types of Paragon body, usually bound in two volumes; the other is the *Bible of 36 lines* [this is known as the *Bamberg Bible*, because nearly all the known copies of this edition were found in the neighborhood of the town of Bamberg; as *Ffister's Bible*, because it has been attributed incorrectly to Albert Pfister, a printer of Bamberg; as the *Schelhorn Bible*, because it was fully described by the bibliographer of that name; as *Gutenberg's Second Bible* because it is the belief of many authors that it should have been printed by Gutenberg about 1459, after his rupture with John Fust. *Foot note*], in types of double pica body, usually bound in three volumes.

It is not certainly known which was printed first. Each edition was published without printed date, and, like all other works by Gutenberg, without name or place of printer. They were not accurately described by any contemporary author. In the sixteenth century they were obsolete, and the tradition that they had been printed by Guter berg was entirely lost. When a copy of the *Bible of 42 lines* was discovered in the library of Cardinal Mazarin, and was identified as the work of John Gutenberg, it was not known that there was another edition. The *Bible of 42 lines* was consequently regarded as the first — as the book described by Zell, which he says was printed in 1450. This belief was strengthened by the subsequent discovery, in another copy of this edition, of the certificate of an illuminator [Henry Cremer, *ut supra*] that, in the year 1456, he had finished his task of illumination in the book. More than twenty copies of this edition (seven of which are on vellum) have been found, and they have generally been sold and bought as copies of the first edition." DE VINNE: *The Invention of Printing*, New York, 1878, p. 410.

"It was not, doubtless, till after the issue of many smaller essays of the above kind, that the great work, the first printed Bible, was at last completed; an event which probably took place in the year 1455, if the first copies were issued by Gutenberg himself; and certainly not later than 1456 or beginning of 1457, if published by Fust; as there is a copy in the Bibliothèque National in which a MS. note is to be found, indicating that the two volumes were illuminated and bound by Henry Albech, *alias* Cremer, vicar of the collegiate church of St. Stephen, at Mayence, in 1457. The work which thus at last appeared, to crown all Gutenberg's labours with eventual success, is a truly wonderful monument of art, especially as being the first attempt at printing on a large scale. Its general character may be described as follows: — It is printed in two columns, with spaces left for the headings, to be filled by the rubricator, and also for large initials. Each column contains forty-two lines, which it is well to mention, as the number of lines alone distinguishes it from the editions printed soon afterwards, which were, respectively, of thirty-six and forty-five lines per column, both of which have been erroneously attributed to Gutenberg, while they are now considered to be subsequent issues by Fust and Schoiffer." H. NOEL HUMPHREYS: *A History of the Art of Printing*. London, 1868, 4to, p. 77.

COPIES EXTANT OF THE MAZARINE BIBLE, WITH PRICES.

"On connait 19 ex. sur pap. (2500 fr. Brieune Laire, 2120 fr. Lloyd, 2336 ff. vente Butsch en 1858, 190 l. Sussex n° 536.) et 7 sur vélin (l'ex. de MacCarthy, acheté à la vente Gaignat à raison de 2100 fr. 1 s., a été vendu à M. Greville au prix de 6260 fr., un autre avec 2 ff. MSS. 504 l. Nicol en 1825.)" GRAESSE: *Trésor de Livres Rares et Précieux*, 1 1858 390.

"This is generally known by the name of the Mazarine Bible, and is unquestionably the edition mentioned in the Chronicles of Cologne and Trithemius, which contain so many curious details relative to the invention of Printing. . . . 'It is justly praised for the strength and beauty of the paper, the exactness of the register, the lustre of the ink, and the general splendour and magnitude of the volumes.' [Dibdin's Bibl. Spencer, 1. 6.] . . . It appears that a copy was illuminated, rubricated, and bound by Henry Cremer, Vicar of the Collegiate Church of St. Stephen of Mayence in 1456. Only five copies are known upon Vellum." *Bibliotheca Grenvilliana*, London, 1842, vol. 1. 74.

"On connait six autres exemplaires sur VELIN, dont un vendu 2100 fr. Gaignat et 6260 fr. MacCarthy; un autre 504 liv. Nicol, en 1825 (avec 2 ff mss). Les exemplaires sur papier, qui nous ont été conservés, sont un peu plus nombreux: on en connait une vingtaine. Vend 2500 fr. Brieune-Laire; et un autre exemplaire conforme á celui-ci pour les caractères (mais, d'ailleurs, ayant, entre autres differences, 42 lign. sur chaque colonné des premières pages, comme sur toutes les autres, à exception de la première qui n'a que 39 lignes, parce que le sommaire en trois lignes y a été omis), vend. aussi 2500 fr. chez le même; d'autres 1900 fr. d'O . . .; 2121 fr. Larches; 199 liv. 10 sh. Sykes; 215 liv. Hibbert; un autre a été payé 596 liv. sterl. à la vente de l'évêque de Cashel, à Londres, en 1858: il avait été acquis pour 190 liv. à celle du duc de Sussex. La même année un exempl. double de la bibliothèque de Munich a été achété au prix de 2336 flor. pour l'empereur de Russie, quoi qu'il fût taché, piqué de vers, que le premier f. du 2e vol. fût manuscrit, et que nombre de lettres initiales fussent refaites." BRUNET: *Manuel der Libraire*, 5m ed., vol. 1, Part I (Paris 1860), 867.

PLACES OF DEPOSIT OF THE MAZARINE BIBLE.

November 1, 1882.

ON VELLUM.

I. Royal Library, Paris. Mazarine copy. Discovered by De Bure in the Mazarine Library.

II. Royal Library, Berlin.

III. British Museum. Grenville copy. Sold at Gaignat's sale in 1769 (No. 16) for 2100 francs; at the MacCarthy sale, No. 61, for 6260 francs, to Grenville.

IV. Earl of Ashburnham's Library. Two leaves supplied by MS. Procured by G. and W. Nicol, London, from the University of Mentz (Perkins's Cat. 1864); sold at Nicols's sale, 1825, to Henry Perkins for £504; at Perkins's sale, 1873, No. 865, for £3400, to the Earl of Ashburnham.

V. Leipsic Library.

VI. Heinrich Klemm (of Villa Augusta, Dresden) Library. Purchased by Albert Cohn, of Berlin, in 1881, and in the same year sold by him to Herr Klemm.

"It is in poor condition, the text in some instances having been cut away. There are also other defects, such as dark spots in the skin, uneven cuttings from margins, also uneven impressions of whole words, which looks as though an attempt had been made to erase some letters. There are no leaves or parts of leaves missing. It may be designated a whole copy, but not a perfect one." (*Results of an examination communicated to the author of this article.*)

VII. Library at Dresden: a fragment only.

ON PAPER.

I. Royal Library, Paris.

II. Library of Mazarine Colleges, Paris.

III. Imperial Library, Vienna.

IV. Public Library, Trèves.

V. Bodleian Library, Oxford.

VI. Advocates' Library, Edinburgh.

VII. George III.'s Library, British Museum.

VIII. Duke of Sussex's Library. Sold at Perry's sale, 1822, for £168; Sussex sale, 1844–45, £190; Archbishop of Cashel's sale, 1858, £596.

IX. Duke of Devonshire's Library.

X. Earl Spencer's Library. See Dibdin's Bibliotheca Spenceriana, 1814, vol. 1, 3.

XI. Lenox Library. Sold at Hibbert's sale, 1829, to Wilkes, for £215; bought in 1848 at auction in London for Mr. Lenox for £500.

XII. Library of John Fuller.

XIII. Lloyd's Library. Bought at the Larches sale for 2121 fr.

XIV. Leipsic Library.

XV. Munich Library.

XVI. Frankfort Library.

XVII. Hanover Library.

XVIII. Emperor of Russia's Library: a duplicate in the Munich Library: sold to the Emperor in 1858 for 2336 florins.

XIX. Library at Mentz.

XX. Huth Library. Bought at sale of Sir M. M. Sykes's library in 1824 by Rivington & Cochrane for Henry Perkins, for £199.10. At Perkins's sale, June 6, 1873, No. 864, purchased by Bernard Quaritch for £2690; by him in his General Catalogue, 1874, p. 1378, priced 3000

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guineas; sold by him, in or about 1878, to Henry Huth, of London, for £3000.

Mr. Perkins's copies cost him (but he may have had to pay some commission or advance):

Vellum copy	£504.00
Paper "	199.10
	£703.10

They were sold for:

Vellum	£3400.00
Paper	2690 00
	£6090.00

showing a profit of £5386.10, say $26,000.

XXI. Library of Hamilton Cole, of New York, seventeen leaves supplied. Bought by Mr. Cole at the sale of the George Brinley Library, New York, April 7, 1881, for $8000. It came from the Archiv of the Predigerkirche of Erfurt, and was described in the Serapeum, Leipzig, August 15 and 31, 1870, pp. 230, 241 ff., by Dr. Bruno, of Leipsic, "who had the rare opportunity of collating 'the new formed forty-two line copy, with two other copies, one from the Munich Library, the other from the Library of Leipsic." See Catalogue of the American Library of the late Mr. George Brinley, Third Part, New York, 1881, p. 152.

BIBLIOGRAPHICAL REFERENCES FOR THE MAZARINE BIBLE.

Bibliotheca Berlin, Bibliotheca Sussexiana, Boxhon, Brunet, Chevillier, Classical Journal, by Valpy, vol. 4, and No. 8; Clement, Cologne Chronicles, Daunon, De Bure, De Vinne (Invention of Printing), Dibdin, Bibliotheca Spenceriana (who gives most of these authorities), Fischer, Fournier, Freytag, Gaignat Catalogue, No. 16, Graesse (Trésor, *ubi supra*), Heinecken, Humphreys (History of the Art of Printing), Jansen, La Sera, Satander, Lambinet, Lichtenberger, Lipenius, MacCarthy-Reagh Catalogue, Marchand, Masch and Boerner, Mattaire, Mittarelli, Mylius, Schottus, Schwerz, Scrivenius, Sincerus, Sellier, Serapeum, 1870, Nos. 15, 16, Trithemius's Chronicle, Uffenbad, Wurdtwein.

See also Gutenberg: Was he the Inventor of Printing? An Historical Investigation embodying a Criticism on Dr. Van der Linde's Gutenberg, by J. H. Hessels, 1882, 8vo. Van der Linde's Haarlem Legend of the Invention of Printing by Lourens Jansroon Coster, critically examined by Dr. Van der Linde, translated from the Dutch by J. H. Hessels, 1882, 8vo. Bibliography of Printing by Charles Wyman and E. C. Bigmore, ff. 4to, Vol. I, 1880.

A copy of the Mazarine Old Testament only, discovered about 1876 "in the sacristy of a village in Bavaria, whence it was purchased by its late proprietor, Mr. G. Kamensky," and bought by Bernard Quaritch for £760, was offered by the latter in his Catalogue, No. 51, 1880, for £880.

The value of a perfect copy of the Mazarine Bible, on paper, in good order at this date (November, 1882), is about £3000; of a copy on vellum, about £4000. S. AUSTIN ALLIBONE.

Lenox Library, New York.

— Mr. David Bogue will shortly commence the publication of a series of original biographical hand-books entitled *Eminent Women*. This series, to be issued under the editorship of Mr. John H. Ingram, will be written entirely by women, and is to be devoted to short but comprehensive biographies of women eminent for their genius, virtues, actions, or associations. The works which have already been arranged for are not compiled from existing publications, but are chiefly based upon original unpublished material, and are, therefore, likely, it is said, to prove of more than ordinary interest. The earlier volumes of the series will include *George Eliot*, by Miss Mathilde Blind; *Emily Brontë*, by Miss Mary Robinson. *George Sand*, by Miss Bertha Thomas; *Mary Lamb*, by Mrs. Gilchrist; and *Maria Edgeworth*, by Miss Helen Zimmern. — *Athenæum.*

MISS MITFORD AND HER FRIENDS.*

THERE is no more charming figure in all that brilliant group of writers who were in the ascendency in England fifty years ago than Mary Russell Mitford. She infused so much of herself into everything that came from her pen, and possessed so insatiable a genius for making friendships, that it is impossible to know her works without becoming attracted to her, or, in her letters (both in those she wrote and those she received), being brought into contact with a wide circle of famous personages who delighted in paying homage to one from whom they were always sure of sympathy and appreciation. "She brightened the path along which she dwelt," and that gentle radiance still beams from her memory.

The collection of letters made by Mr. L'Estrange is in a sense representative, covering a period of more than half a century, from a June day in 1802, when Mrs. Mitford writes to the doctor that "Sweet Mezza is hard at work doing a prize composition," to a note from their daughter's own hand, dated three days before her death. Not all the friends appearing in the *Life* are represented here, and the epistles are of very unequal value. The editor, however, has used his material with apparent discrimination; there are no selections which are absolutely trivial; while the greater number are of extreme interest. Elizabeth Barrett, Mrs. Trollope, Joanna Baillie, William Cobbett, Miss Martineau, N. P. Willis, William and Mary Howitt, John Ruskin, Miss Sedgwick, Miss Porden (Mrs. Franklin), are among the names that occur most frequently. We find Douglas Jerrold, then "a young and struggling author," sending plays to Miss Mitford for examination, and, apropos of the failure of the "Witchfinder," complaining bitterly that "French melodramas have ruined us." Mrs. Trollope asks for help in getting a publisher for her book on America. "The most truly *English* sketches in the language are your country volumes," writes Miss Howitt. N. P. Willis, of whom Miss Mitford speaks as "a very elegant young man, and more like one of the best of our peers' sons than a rough republican," sends a message from London:

> Miss Porter had expressed the strongest wish to know you, and I had concocted a delightful dream of bringing her down to Reading and taking up our abode at the nearest inn, for a week, on my return from Coughton Court. This would have been agreeable to all parties; *but*, unluckily, I went to a picnic just before starting, fell in love with a blue-eyed girl, and (after running the gauntlet successfully through France, Italy, Greece, Germany, Asia Minor, Turkey, etc., etc.) I renewed my youth, and became "a suitor for love." I am to be married (*requitur*) on Thursday week. Do you excuse me for not coming to see you? I brought Miss Porter back, but it was to chaperon me to my wedding. The lady who is to take me, as the Irish say, "in a present," is some six years younger than myself, gentle, religious, relying, and unambitious. She has never been whirled through the gay society of London, so is not giddy or vain. She has never swum in a gondola, or written a sonnet, so has a proper respect for those who have. She is called pretty, but is more than that in *my* eyes; sings as if her heart were hid in her lips, and *loves* me. *Voilà*, my programme in little. When you come to London, or when *we* (how delightful to write in the plural *now!*) — when *we* come to Reading, I am bent on your liking her. She already (as who does not that reads?) loves you.

Mr. Ruskin is indignant with people who admire English mountains or lakes after Switzerland. "Our mountains are mere bogs and lumps of spongy moorland, and our lakes are little swampy fish-ponds." Later, he had read *Atherton*, and received from it "the same kind of refreshment which I do from lying on the grass in spring." He found in it "an indescribable perfume and sweetness, as of lily of the valley and honey."

> I perhaps feel it the more from having read very little lately, except of old books; hardly any poetry even among *them*, but much of dry history. I do not mean *dull* by dry, but dry in the sense of faded leaves, the scent and taste of it being as of frankincense instead of the fresh honey. I am sure that your writings will remain the type of this peculiar character of thought. They have the playfulness and purity of the *Vicar of Wakefield*, without the naughtiness of its occasional wit, or the dust of the world's great road on the other side of the hedge. I don't know where one can get a *perfectly* innocent laugh except with you.

After all is said, Miss Mitford's own letters form the most attractive portion of the volume. Her literary insight was always keen and candidly expressed; and, while some of her judgments of her contemporaries are capricious, others are singularly impartial. Of Leigh Hunt she says: "He might have been near to Chaucer if he had only been true;" and in another letter:

> None but a contemporary of Moore can tell how much his fine feeling of rhythm, the flow and sweetness of his verse, aided his reputation. People were helped to the words by the sound, and so remembered them; it was like an air in music.

But she could condemn wholesale as follows:

> The English novels of these days seem to me the more detestable the one than the other — Dickens all cant (liberal cant, the worst sort) and caricature; Thackeray all cynicism, with an affectation of fashionable experience; and the lady writers, the Miss Jewsburys, the Miss Lynns, and *tutte queste*, emulous of the passion and doing of George Sand, without her grossness, but also without her genius and her beauty.

Longfellow, she concedes, "has beautiful bits, but his prose is trash." "I confess," she adds, "that I think he owes his success here quite as much to his faults as to his merits." Bayard Taylor, who visited Miss Mitford in 1852, she describes as "shy and gawky, long rather than tall (you know what

* The Friendships of Mary Russell Mitford, as Recorded in Letters from her Literary Correspondents. Edited by the Rev. A. G. L'Estrange. Harper & Bros. $2.00.

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I mean), and with a total absence of that strange, delightful thing called charm." She has much to say of Mr. Fields: "I have known many brilliant talkers, but never any one that approached him." An interview with Carlyle must close this notice:

"So, sir, ye're an American?" quoth the self-sufficient Scotchman.

Mr. Fields assented.

"Ah, that's a wretched nation of your ain. It's all wrong. It always has been wrong from the vera beginning. That grete mon of yours — George" (did any one under the sun ever dream of calling Washington George before?) — "your grete mon George was a monstrous bore, and wants taking down a few hundred pegs."

"Really, Mr. Carlyle," replied my friend, "you are the last man in the world from whom I should have expected such an observation. Look at your own book on Cromwell! What was Washington but Cromwell without his personal ambition and without his fanaticism?"

"Eh, sir," responded Carlyle, "George had neither ambition, nor religion, nor any good quality under the sun — George was just Oliver with all the juice squeezed out!"

Longfellow's First Volumes.

The Mountaineer of the Alpujarras and the Mysterious Picture; L'Homond's French Grammar; Charade-Comedies.

A Cambridge gentleman,* in overhauling some boxes of old books which recently came into his possession, lighted upon two exceedingly rare volumes, one of them possessing a good deal of intrinsic interest. They were the *Manuel de Proverbes Dramatiques* [Samuel Coleman: Portland. Griffin's Press: Brunswick. 1830], and the *Elements of French Grammar*, by M. L'Homond, Professor Emeritus in the University of Paris, translated from the French, with additional notes, for the use of schools by H. W. Longfellow, Professor of Modern Languages in Bowdoin College. [Boston: Charles Bowen, third edition, 1834.] The latter was copyrighted in 1831. To these may be added the little volume, *Novelas Españolas*, or Spanish Stories, the subtitle of which is, *El Serrano de las Alpujarras; y El Cuadro Misterioso*, or The Mountaineer of the Alpujarras and the Mysterious Picture. [Griffin of Brunswick, and Coleman of Portland. 1830.] A package of copies of this latter volume was recently discovered by the publisher, Mr. John Bartlett, in his warehouse in Cambridge, where they had lain for twenty years or more. The three were Longfellow's first published volumes, and of all three he was the editor, not the author. There are many interesting things to be said about these little text-books: The prefaces, especially, are of value as showing the enlightened views on education held by the young professor who was afterwards to enshrine himself in the hearts of the children of two hemispheres.

To begin with the humorous *Proverbes Dramatiques*, or Charade-Comedies, as one may translate the title. The book is beautifully printed, with wide margins, and is bound in soft purple cloth. We may let Professor Longfellow himself explain the title by the following extract from his preface:

Le Proverbe Dramatique est une espèce de comédie, que l'on joue dans les sociétés de Paris. Le mot d'un proverbe est enveloppé dans l'action et révélé dans le dénouement de la pièce; et de là vient le nom de Proverbe, que porte ce genre de comédie.

He further says:

J'ai puisé ce recueil dans une collection de pièces du même genre, publiée à Paris, entre les années 1768 et 1782, sous le titre peu imposant de "Proverbes Dramatiques." La collection complète consiste en huit volumes in douze, contenant cent trois pièces, parmi lesquelles il y en a qui pourraient bien tenir lieu de petites comédies. Le nom de l'auteur est inconnu. Dans l'advertissement de l'Editeur on prétend, que l'ouvrage n'est autre chose que le contenu "d'un Manuscrit, trouvé la nuit, dans les rues de Paris, et dont l'adresse était entièrement effacée." Il est a regretter, que l'on ne trouve pas plus souvent de tels manuscrits!

On the title-page is the following:

Monsieur, je suis Comédien: et comme nous passons ici avec toute la troupe, nous serions très-flattés si nous pouvions avoir l'honneur d'amuser l'honorable compagnie qui est dans ce château. TRAGIQUIN.

There are fourteen of these light and pleasant proverb-comedies in the volume. As their editor states, they were played in Parisian social circles fifty years ago, the idea being to guess the proverb from the stage representation and from the language of the actors. They are in idea a good deal like the fables of La Fontaine. The language and the style are both simple and plain. Two or three specimens will serve to show their character. The first is called "Le Poulet," the proverb being "Les Battus Paient L'Amende," or "Misfortunes never come single." The characters are the hero, M. D'Orville, his physician, M. Fremont, and D'Orville's two lackeys, La Brie and Comtois. "La scène est chez M. d'Orville," who has been ordered to diet by his physician; he is nearly dying of hunger, and, while waiting for the single chicken-wing upon which the physician said he must dine, falls asleep. The lackeys eat his dinner for him, and when he wakes persuade him that he himself has eaten the whole chicken. The physician arriving, they tell him the same story, and he, in a rage at his patient's imprudence, orders him eight more days of diet on dog's-grass tea.

The next comedy is "La Diète;" mot du proverbe, *Il faut savoir hurler avec les loups.* An eccentric old fellow named M. Despreuils, being ill, suffers under the hallucination that he is dead; he closes his eyes, and obstinately refuses to eat, begging the people of the house not to annoy a dead man, nor pursue him beyond the tomb. His niece, Mde. Deneret, a widow, is in love with le Chevalier de St. Jules, and they are in mortal terror lest the old uncle should die; for he has made a will disinheriting the niece in case she marries St. Jules, and they hope to persuade him to change his mind. The problem is to get the old gentleman to eat. St. Jules's lackey hits on a plan: the patient's room is draped entirely in white cloth, and the conspirators come in clothed in white from head to foot; they get some one to talk in a loud voice in an adjoining room about the decease of Despreuils; finally, he opens his eyes to see if he is really dead, sees the white ghosts in the white room, and, what is more, sees them eating delicate viands with the greatest gusto and smacking of lips. After some discussion they persuade him that he is in the other world, and that he might as well eat *there* as not. After eating he falls asleep; the drapery is removed; eating heartily has cured his hallucination, and when he wakes, he revokes his decision about his niece's marriage. It will be seen that there is a decided touch of Molière in these trifles,— the same *sots*, the same quack doctors, etc. One would think that the volume would bear to be reprinted and used in schools now.

A word as to the ideas of teaching disclosed in the preface of the *Proverbes Dramatiques*, and in that of the French Grammar. These ideas are eminently modern and sensible, and must have been received with delight by the poor victims of Greek and Latin pedantry in Bowdoin College. Prof. Longfellow approvingly quotes L'Homond as follows:

When we speak to the young, there is a certain quantity of knowledge to which we should limit ourselves, because they are not capable of receiving more. Above all things, it is important not to present to them many objects at once. . . . May the writing of this elementary book answer the only end I have in view, that of being useful, and of sparing to that amiable age a part of those tears which its first studies cause to flow!

In the preface to the *Proverbes*, Mr. Longfellow says:

Il faut que l'instruction soit "un sage, caché sous un joyeux maintien." Il faut que le cœur soit intéressé, afin que l'esprit puisse être instruit.

That is, let instruction be masked under pleasure, and let the heart be won, if you would instruct the mind. He goes on to recommend the conversational tone in the reading of French by pupils, advises conversation and teacher's *soirées* "où l'on ne parle que la français," and says:

Qu'il me soit permis de recommander d'y faire jouer la comédie; je crois que voilà le meilleur moyen que l'on puisse imaginer pour graver fortement dans l'esprit d'un élève les phrases idiomatiques d'une langue, et pour lui faire prendre cette inflexion de voix, par laquelle on reconnaît un natif, dès qu'il parle.

He meets the objection that young ladies might not like to play in the comedies, for fear of being laughed at on account of their bad pronunciation, with the remark that no young man could so far forget *les bienséances* as to make fun of a young lady under such circumstances.

The *Novelas Españolas*, or Spanish Stories, selected by Mr. Longfellow from the *Tareas de un Solitario* (Exercises of a Recluse) of George Washington Montgomery, are simply two of the best of Washington Irving's tales put into a Spanish dress and a Spanish environment.* As a writer in the Boston *Advertiser* has stated, Montgomery was born at Alicante, Spain, and was the son of an American merchant, for many years resident there. "His Spanish works met with great applause in Spain, for the classical purity of their language, and have been adopted by many Spanish teachers as class-books." The Mountaineer of the Alpujarras is Rip Van Winkle, figuring under the name of Andres Gazul; his dog appears as Tarfe, his native town as Cadiar, and, of course, the Catskills are the Alpujarras. In the *North American Review* for October, 1829, Jared Sparks has a foot-note which undoubtedly refers to Mr. Montgomery's translation of *Rip Van Winkle:*

Two or three years ago an American gentleman in Madrid translated into the Spanish language Mr. Irving's *Rip Van Winkle*, introducing such changes in the names and local usages as would adapt it to the local taste. When the performance was finished it was sent to the censor

* The publisher, Mr. Moses King.

* Mr. Longfellow, in his prefatory note, has the following remark on these imitations:

Estas novelitas, sacadas de las *Tareas de un Solitario*, son imitaciones del *Rip Van Winkle* y del *Joven Italiano* (the young Italian) del celebre Washington Irving. Inutil seria ponderar el mérito de un autor, cuyo nombre estan conocido al público, y cuyos escritos estan tan llenos de gracia y de invencion. El cotejo de estas novelas con sus originales hara ver al lector de cuanto su autor es deudor al autor Americano.

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for his inspection. He soon returned it, with his injunction that it should not be printed. The translator, unable to conceive what objection there could be against it, called on the censor, and had a long conversation with him on the subject. When his reason for suppressing the translation was asked, he replied that he did not fully understand the purport of the piece, but it was sufficiently obvious that some secret political meaning was concealed in it, which was designed to produce an effect on the people.

We must suppose that the scruples of the censor were finally overcome, for Mr. Montgomery's book certainly appeared. If not published in Madrid it probably appeared in Boston, its author having had works printed in both cities. The Harvard College Library contains an historical novel written by him and published at Madrid. It will be noticed, also, that the dates of Mr. Sparks correspond with the date of the appearance of Mr. Longfellow's reprint of the *Rip Van Winkle*.

In the imitation of Irving's story or stories of the "Mysterious Picture," Irving is transformed into the Marques de Mondejar, and Bianca becomes Blanca. The Spanish story is little more than a translation. Irving's tale has some of the haunting sadness and tropical languor of "Paul and Virginia." A melancholy young Italian nobleman, of nineteen years, falls in love with a delicate and lovely creature of sixteen. They meet at a villa in Sestri di Ponenta, near Genoa. The young Italian is obliged to be absent in Southern Italy for two years, nursing a slowly dying father. In his absence a rival, Filippo, intercepts his letters to Bianca, forges answers, persuades the girl that his rival is dead, and marries her. The lover returns, learns the truth, murders the deceiver, flees, and is haunted by the horrible apparition of his victim's face. He tries in vain to rid himself of the vision by painting it. The painting he leaves with a friend, and then gives himself up to justice. It is this mysterious picture, with the agonized expression of its blood-sprinkled face, that lends to the chamber of Irving's Baronet its reputation of being haunted.

The Longfellow Memorial.

Subscriptions to the Longfellow Memorial Fund from adults have been received from the following States and countries:

Massachusetts.	Germany.
Rhode Island.	New Hampshire.
Vermont.	New Jersey.
Georgia.	Michigan.
Wyoming Territory.	Ohio.
Kansas.	New Mexico.
Washington Territory.	Maryland.
Indiana.	Dakota.
England.	New Brunswick.
Maine.	Connecticut.
New York.	Wisconsin.
South Carolina.	Pennsylvania.
Illinois	Louisiana.
Minnesota.	Colorado.
District of Columbia.	California.
Missouri.	Iowa
Nova Scotia.	Canada.

Subscriptions from children have been received from:

Massachusetts.	Connecticut.
Colorado.	Virginia.
New Hampshire.	Maryland.
Rhode Island.	Ohio.
North Carolina.	Wisconsin.
Kansas	France.
New York.	New Jersey.
Pennsylvania.	Maine.
Illinois.	Tennessee.
Iowa.	Nebraska.
Michigan.	West Virginia.
Canada.	

Longfellow's Will.

The will of the poet Longfellow, deposited at the Probate Court, East Cambridge, on April 4, 1882, is written on the four pages of a quarto sheet of grayish letter paper. The erasures and corrections are some of them in red, and some in black, ink, the latter being of a darker shade than that used in the original draught. The signature is also in blacker ink, showing that the will was not signed at the time it was first drawn up. The seal is red in color, about the size of a ten-cent piece, and extremely plain, being simply covered with a network of fine lozenge-shaped indentations. The handwriting is that of Mr. Longfellow, and is perfectly firm and clear. A peculiarity of the will is, that, in giving the date (usually written "in the year of our Lord"), Mr. Longfellow omitted the clause "of our Lord." The will was made in 1874, and the erasures and alterations in 1875. The witnesses are George W. Greene, Eben Snow, and Wm. M. Snow. In transcribing the will, the writer of these lines corrected *fifty errors* (of punctuation, etc.) in a newspaper transcript made by some reporter. W. S. K.

Cambridge, Mass.

CURRENT FICTION.

A Transplanted Rose. [Harper & Brothers. $1 00.]

Robin. By Louisa Parr. [Henry Holt & Co. $1.00.]

Claude's Confession. By Emile Zola. [T. B. Peterson & Bros. 75c.]

The Cleverdale Mystery; or, the Machine and its Wheels. A Story of American Life. By W. A. Wilkins. [Fords, Howard & Hulbert. $1.00.]

There is no author's name on the title-page of the "Story of New York Society" entitled *A Transplanted Rose*, but if we were asked to guess at it we should say Edgar Fawcett. Mr. Fawcett is familiar with New York society; he has the contempt for social shams and sillinesses which these pages exhibit; and their sympathy with what is honest, and true, and sensible is in keeping with his professed principles in literature. The "transplanted rose" is a wild young lady from the Far West, "with beautiful dark hair, a fine brunette complexion, and a slender figure, tall and not ungraceful," who has come to friends in New York to be made a gentlewoman of.

"I hope you are not fatigued with your long journey?" said Mrs. Mortimer. "Well, yes, 'm, I *am* some fatigued. Nobody could travel six days and nights steady without being some tired. I had Emerson to read, though, and that was a comfort. I'm awful bookish, and father says 'Give Rose a book, and that's the last of her.' But I want to see something of the world, so I came on to Aunt Laura's to go into New York society. I should like to be fashionable, and dance, and sing, and improve myself. I have not had any chances at Chadwick's Falls, but father says if I am a good girl I shall go to Europe next year." (She pronounced it *year-r-r.*)

The New York history of this young woman is an amusing compound of ignorance, mistakes, sins against etiquette, offenses to envious rivals, trials by jealousy and unwarranted affection, and triumphs over soft hearts; and in the end she is "transplanted" farther than ever, even to England, where we leave her a ripened and beautiful woman, the wife of a baronet.

Stories of ill-assorted marriages, with all the possible and impossible complications which such produce, have been plentiful enough of late years; and unsavory and distasteful enough to make it as surprising as agreeable to light upon a book like *Robin*, where the old theme is treated with such different results. It is the old *motif* of a girl with two lovers, who marries the wrong one from stress of circumstance and doubt as to the intentions and feelings of the other. In most hands such a situation may easily be wrought into all unpleasantness; what it produces in *Robin* is a pure little tale, full of pathos and sweetness. Robin herself is full of girlish and womanly charm. Christopher Blunt, her husband, is so fine a fellow that we deplore the early death which cuts the tangle for the other two; the mutual fathers, each in his own way, are capitally sketched, and the little volume in which their fates are recorded is as clever in execution as it is unexceptionable in tone.

In *Claude's Confession* M. Zola is said to have revealed the story of his early life. It is a black and bitter tale of poverty and suffering; of mistaken love; of momentary pleasure; of prolonged expiation. Its crudeness is nowhere relieved by imaginative beauty, and is only at times overwrought into sentimentalism of the hysterical order. This young Provençal who tries to redeem a dull grisette of the Latin Quarter from a life of shame, is a victim of feverish aspiration, not of genius. The analysis of character, which was meant to be profound, is simply a painting of surfaces: certain people looked thus and so, they felt and acted in such a manner — that is all. There is no natural development of motive from circumstance to deed. These are puppets; they live in more or less of dirt and squalor; and their creator pulls the strings at will. There is, strictly speaking, no plot; and the death of Marie, with the shadow play, is a piece of sheer brutality. It may all be true, but it is not art; the mission of art is to please, to elevate the mind by appealing to the emotions on the noble side. M. Zola succeeds only in arousing disgust. The interest felt in his work must be that of a man of science watching with abhorrent fascination some hideous larva crawling in the filth of a dung-hill.

If *The Cleverdale Mystery* is what it purports to be, a revelation of the inner workings of "machine politics," it ought to serve as an effective campaign document for the reformers. Bribery is a venial offense in the circle controlled by the chief personage in this narrative, a State senator, and a "boss" of the most refined and powerful type. Forgery and body-snatching are among the occasional amusements of his votaries, while he himself sacrifices the happiness of his family as a mere trifle when placed in the scale against his ambition. Mr. Wilkins has laid on his colors with a broad brush, and without much attention to detail. Taken separately, most of his incidents may be true, but the picture as a whole is plainly overdrawn. The author has shown little imaginative skill in the management of his love story, and in dialogue is seriously deficient. As a piece of fiction, *The Cleverdale Mystery* is devoid of interest; its polemical value from its pronounced exaggeration must, we should say, be slight.

Travels in South Kensington; with notes on Decorative Art and Architecture in England. By Moncure Daniel Conway. [Harper & Bros. $2.50.]

Mr. Conway is not a disciple of Bunthorne, nor does he put forth his pretty volume on South Kensington as a text-book of the "utter." But he has his eye on the American Philistine in making his notes on the practical fruits of the

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æsthetic renaissance. He finds "England, land of beautiful homes, reviving the art of decoration for the Age of Humanity. She will no longer have the home to be homely. Her call has gone round the world, and temples and palaces deliver up their treasures that they may gather in London, there to teach the millions how they may beautify the latter-day temple, which is the Home, and refine the latter-day king, which is Man." That, at least, is the Positivist's view of it, and no one will quarrel with the sentiment, however much he may object to the language in which it is expressed. When Mr. Conway goes on to declare that "he would rather burn his work than have it aid the retrogressive notion that Art in America is to copy the ornamentation or duplicate the work of other countries," he is simply talking nonsense. There is no particular inspiration in a guide-book, and that, in spite of the over-rhetorical "prolegomena," is all that Mr. Conway's book can reasonably pretend to be. He gives us a fairly good account of the founding of the South Kensington Museum and of its more important collections, treating the subject from the historical point of view; the chapter on decorative art and architecture is made up of brief descriptions of one or two public buildings, and of a half-dozen or so private dwellings, with an interesting account of the decorative work of the Misses Garrett; in conclusion there is a bird's-eye view of that serene abode of sweetness and light, Bedford Park. The illustrations are not sufficiently numerous to be representative; they are, however, well chosen and carefully engraved.

The Harmony of the Bible with Science, or Moses and Geology. By Samuel Kinns, Ph.D. [Cassell, Petter, Galpin & Co. $3.00.]

We rather like this book. It is well printed and elegantly and amply illustrated; it treats of almost every department of science; and its statements of scientific facts and theories are in the main remarkably clear and accurate. Moreover, the author takes pains to relieve the reader's mind by the frequent introduction of stories and personal reminiscences which are only remotely connected with the subject. For these things we prize the book. Almost every class of readers will find it interesting and profitable. As to its success in harmonizing religion and science, we cannot speak so confidently. The author's scheme is very elaborate, more so than any other we have ever examined. He believes in the nebular hypothesis, and follows generally the scheme of harmony between Genesis and Revelation which was advocated by Hugh Miller, without that distinguished geologist's humility and caution. A specimen of the author's refinement of the theory is seen in the significance he attaches to the scientific evidence concerning the late introduction of the principal flowers and fruit trees, which, upon the authority of Agassiz, he affirms appeared only a short time before man; and this corresponds in our author's mind with what is said in Genesis about our Lord God planting a garden and placing man in it. Our author thinks that a great fault in Milton's description of Eden is that he mentions few flowers, and is glad that the ascetical notions of the Puritans have given place to the æsthetical tendencies of the present time. The author is very fond of narrating such incidents as the following:

At the funeral of Sir Edwin Landseer I was present in St. Paul's, sitting with the venerable Robert Cruikshank near to the bier, and read on a card attached to one of the most beautiful wreaths, "From Queen Victoria as a mark of her esteem."

Rare Poems of the Sixteenth and Seventeenth Centuries. Edited by W. J. Linton. [Roberts Brothers. $2.00.]

There is a word used by Smollett which is very expressive as describing a certain quality in literature and language. The word is "smutty." The "smutty joke, ridiculously lewd," says the author of *Peregrine Pickle.* A story is "smutty" when it is obscene. Walt Whitman has written a good deal of "smutty" poetry. It would be doing injustice to Mr. Linton's collection of *Rare Poems* to say that they are "smutty," for most of them are unobjectionable; but it is easy to see why others have been omitted from the standard anthologies. The taste of the 15th, 16th, and 17th centuries allowed a freedom in verse which poets would have too much self-respect to use now; and we doubt the wisdom of renewing by means of modern editions a poetic license which, however justifiable in its time, would be now entirely out of place. There is not much in the present collection to which these remarks would apply; but they do apply most explicitly to such poems as Sidney's "Epithalamium," Ben Jonson's "Epithalamion," Sir John Suckling's "Ballad of a Wedding," and Rutter's "Marriage Hymn," pieces which could not be read aloud in the family circle. Barring these few exceptions, the book collects and arranges a great deal that is rich and sweet as well as antiquated and curious. It has not less than 137 poems from 50 poets, and 82 anonymous compositions taken from old song-books and madrigal collections. Among the authors named, Sir Philip Sidney, Thomas Watson, Ben Jonson, Herrick, Shirley, Waller, and Marvell are most generously drawn from, and the quaint beauties to be discerned on nearly every page are not to be denied. Neither is the barbarous prose of Mr. Linton's preface, who, however skillfully he may hold his graver, needs to mend his pen. But it is something to have an engraver for an editor, for Mr. Linton's taste or hand, one or both, has adorned this book with a profusion of most delicate and beautiful ornamental wood-cutting — head pieces, tail-pieces, fancy rules, little crevices of horizontal windows through which we look out between the lines upon gardens and meadows and forests and mountains and oceans, so that the poet's world lies ever right behind the poet's work, and as we read we think of the sweet sights and sounds and scents of a summery nature lying under sunshine and all aglow with the fire of life. In places sprays of blossoms drop down the page; in others birds are darting in and out the text. In this feature of typographical ornamentation the book is an original and dainty piece of work. About forty pages of historical and critical notes at the end place the reader under particular obligations.

Essays on the Floating Matter of the Air in Relation to Putrefaction and Infection. By John Tyndall. [D. Appleton & Co. $1.50.]

These are among the most serviceable of Prof. Tyndall's essays, containing "On Dust and Disease," "Fermentation and its Bearing on Surgery and Medicine," and "Spontaneous Generation." With these the public has been for some time familiar. The second and third essays, on "Optical Deportment of the Atmosphere in Relation to Putrefaction and Infection," and on "Further Researches on the Deportment and Vitality of Putrefactive Organisms," are less popular than the others, but, by reason of their elaborate character, more valuable to that class of readers who wish to have all the facts upon which the author's theories are based. As is well known, Prof. Tyndall thinks the theory of spontaneous generation to be still unproven, and he presents forcibly the facts which connect the spread of some contagious diseases with the rapid development of disease germs in the air. Drains and cesspools do not produce *de novo* the germs of disease. Their office is rather that of promoting and distributing such germs. The introduction of sewers and water-closets, connecting all the houses in a city with one system of drainage, is not an unalloyed blessing. The germs of typhoid fever and diphtheria revel in filth; but the germs themselves must be introduced into the filth from some extraneous source. How little connection there is between the mere presence of filth and these diseases is shown in the following facts quoted by Prof. Tyndall:

"In one part of Edinburgh, congregated together and inhabited by the lowest of the population, there are, according to the Corporation return for 1874, no less than 14,319 houses or dwellings — many under one roof, on the 'flat' system — in which there are no house connections whatever with the street-sewers, and consequently, no water-closets. To this day, therefore, all the excrementitious and other refuse of the inhabitants is collected in pails or pans, and remains in their midst, generally in a partitioned-off corner of the living-room, until the next day, when it is taken down to the streets and emptied into the Corporation carts. Drunken and vicious though the population be, herded together like sheep, and with the filth collected and kept for twenty-four hours in their very midst, it is a remarkable fact that typhoid fever and diphtheria are simply unknown in these wretched hovels."

An Introduction to the Study of English Literature and Literary Criticism. Designed for the Use of Schools, Seminaries, Colleges, and Universities. By Prof. James Baldwin. Vol. I. Poetry. [Philadelphia: John E. Potter & Co. $2.50.]

There are only two advantageous methods for the study of a literature, or any great department of a literature: one, the taking up of leading authors in succession and grouping subordinate names about them; the other, the proceeding by classified periods. In either case a chronological order is indispensable. These propositions, which are commonplaces of all intelligent criticism, Prof. Baldwin cavalierly sets one side. His work before us has the large aim of serving "as a guide to the acquirement of a practical acquaintanceship with all that is the best and the most worthy in our literature." In what way? By what the compiler styles with refreshing audacity the "natural arrangement by which works of a similar kind are grouped and studied together." By "natural arrangement" Prof. Baldwin means an artificial category — "poetical romances," "story-telling poetry," "allegories," "historical poetry," etc. As a result we are hurried in the space of thirty pages from the songs of the trouvères to Thomas Moore and William Morris, to begin the very next chapter with the "Canterbury Tales" and end it with "Hiawatha;" and we find Wordsworth, Sydney Dobell, and Elizabeth Barrett Browning sandwiched in between Raleigh on the one hand, and Wyatt and Surrey on the other.

But the decisive novelty of Prof. Baldwin's "natural arrangement" may be best illustrated

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by a selection from the table of contents prefixed to the final chapter. The student is expected to pursue subjects in the following order, or rather disorder:

Shelley's Queen Mab, The Revolt of Islam; William Cullen Bryant's Thanatopsis; J. G. Holland's Poems — Bitter-Sweet, Kathrina; Keble's Christian Year; Robert Browning's Poems — Christmas Eve, Easter Day, Prospice, Imaginative Poetry; Shakespeare's Venus and Adonis and Rape of Lucrece; Byron's Don Juan; Coleridge — Kubla Khan, The Cloud, To a Skylark; Shelley — Alastor; or, the Spirit of Solitude; Keats's Hyperion; Edgar Allan Poe — The Raven, Annabel Lee; William Cullen Bryant — The Land of Dreams; Browning and Tennyson; Algernon Charles Swinburne — Garden of Proserpine; Walt Whitman.

In this crazy, haphazard fashion, Prof. Baldwin has thrown together a quantity of critical or expository extracts from various sources, with plentiful illustrative quotations, which do not seem to us to have been chosen with any considerable degree of intelligence. The volume, in fact, is merely an unwieldy scrap-book of no practical value to the student, which inexperienced readers will do well to avoid. It is an admirable example of how a history of English literature ought not to be made.

CURRENT LITERATURE.

William Swinton's *Campaigns of the Army of the Potomac*, a critical military history within the limits indicated by the title, was first published in 1866, but has been long out of print. In its present new edition it has been improved by some corrections of minor faults, and by a brief appendix containing some matters for which there was not room in the foot-notes. [Scribners. $3.] — A new edition has also been begun, "thoroughly revised and enlarged," of Dr. Philip Schaff's *History of the Christian Church*, Vol. I being devoted to "Apostolic Christianity," or to the period A. D. 1–100. The form and appearance of the work in its new dress present a considerable improvement. [Scribners. $4.00.]

Of three volumes of Sermons before us those of Dr. Alexander M'Laren, an English Nonconformist, entitled *The Secret of Power* [Macmillan. $1.25], are almost purely subjective and spiritual, and touch the higher ranges of advanced Christian experience; those of the late Rev. Dr. Washburn of New York [Dutton. $1.75] are rather more ethical in their fiber and social in their direction, showing how this brave and manly preacher stood face to face with great and trying questions of the day; those of Dr. Joseph Cross, *Evangel* [Whittaker. $1.50] are, as their general title would indicate, evangelistic, strong in exhortation and in appeal to the affections. Dr. M'Laren is meditative, Dr. Washburn practical, Dr. Cross emotional. Dr. M'Laren is a soul, Dr. Washburn a mind, Dr. Cross a heart. Dr. M'Laren's sermons are to be pondered, Dr. Washburn's to be obeyed, Dr. Cross's to be felt. Dr. M'Laren was a man of fineness. Dr. Cross is a man of fervency. Dr. Washburn was a man of force, as any one would feel who should read these sermons, or who should look upon the portrait of him, in his preacher's gown, which is hanging this fall in the National Academy's Gallery at New York. We wish the publishers could have given a steel engraving of that portrait for a frontispiece to this volume. The preacher's presence has so much to do with his power, and these sermons would have been strengthened to every reader by a sight of the noble personality which delivered them.

We fail to see the importance of a new *Commentary on the New Testament* based simply on the Revision of 1881. But one is progressing, and has reached Vol. III, Luke, by Prof. Riddle of Hartford Theological Seminary. [Scribners. $1.25]. — Some "American clergyman" who is not willing to give his name has made up a volume of what he calls *Gems of Illustrations* from the sermons and other writings of Dr. Guthrie. There are some five hundred short extracts, classified in an alphabetical order of topics, with an index. [Funk & Wagnalls. $1.50.] — Rosa Corder has translated eight philosophico-religious essays by H. Didon, the French Dominican, having the form of discourses, and they are published under the title of *Science without God*. Their motive is good, to show that the contradictions between science and religion "merely rest upon ignorance of the Faith, or the confusion of the divers elements of Science;" but their tone, though learned and fervent, is better adapted to French than American ears. [Whittaker. $1.25.] — In *Walks About Zion* Rev. Dr. I. M. Atwood, a Universalist clergyman, tries in ten lectures the oft-tried plan before of painting a picture of each of the great Christian denominations, Roman Catholic, Episcopal, Presbyterian, etc.; but the lectures themselves are neither scholarly nor able, being rather superficial, sometimes ignorant, and not always fair. [Universalist Publishing House. 50c.] — Dr. J. R. Nichols, the author of *From Whence, What, Where?* is a Doctor not of theology but of medicine; but this little book of inquiry and suggestion respecting some of the graver problems of man's origin, nature, and destiny is a compound of exegesis, chemistry, and spiritualism. It is rather interesting nevertheless, and in the main sensible, being a materialist's reverent reasoning on religious themes. [Boston: Printed for the author.] — Dr. Godet's *Studies of Creation and Life* cover somewhat the same ground with the foregoing, but are informed with a distinct and fervent Christian faith. [Cong. Pub. Society. 75c.] — Of the Rev. Wm. Scribner's *Love for Souls* we should say that it was a Presbyterian clergyman's handiwork, and the beating out of an idea, in itself true and useful, pretty thin. [Scribners. $1.00.] — In *Half Hours with the Lessons of 1883* we have a collection of short expository discourses on the Uniform S. S. Lessons for next year by a body of distinguished Presbyterian clergymen, among them Drs. Howard Crosby, Herrick Johnson, R. R. Booth, T. L. Cuyler, and John Hall. [Presb. Board. $1.50.] — The object of the Rev. Henry Wheeler's *Methodism and the Temperance Reformation* is to show what, when, and how, the Methodists have served the temperance cause, beginning with John Wesley and ending with the Woman's Crusade. The book is historical, and in part documentary. [Walden & Stowe.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

498. **Marie, Freifrau von Ebner-Eschenbach**, was born Gräfin Dubsky, in the year 1830, and is a Moravian. Thus she cannot hardly claim descent from the old minnesinger Wolfram, who it is thought had Eschenbach near Anspach for his birthplace. In 1848, she married Ludwig, Freiherr von Ebner-Eschenbach, a distinguished officer of the Austrian engineer-corps, with whom she now lives in Vienna. The *Aphorisms*, just translated by Mrs. Wister, is her latest work, but she is better known by her poetical dramas or dramatic poems, *Maria Stuart*, *Maria Roland*, and by other writings, which include a comedy, *Die Veilchen*. She has also written stories, among them *Die Freifrau von Bozena*, and lately *Lotte die Uhrmacherin*, published in the March and April numbers of the *Deutsche Rundschau* for 1880. L. S.

Boston.

499. **A Little Fair Soul.** Where can I obtain full copy of a poem published, I think, some time either in the year 1869 or 1870, in *Every Saturday*, just before that magazine was discontinued? The opening lines are somewhat in this wise:

> A little fair soul that knew no sin
> Looked over the gates of Paradise,
> And saw one striving to come in,
> With fear and tumult in his eyes.

Toledo, Ohio. F. D. J.

500. Where can I get a copy of a humorous poem, in the Yankee vernacular, which was in general circulation some years ago, and called, I think, "A Plea for More Air"? It was an appeal to the sexton of the "meetin'-house."

Newark, N.J. MEDICUS.

501. **"The night has a thousand eyes."** These lines first appeared in the *Spectator*, Oct. 25, 1873, and the author is F. W. Bourdillon, at that time, I believe, of Worcester College, Oxford. The following is a German translation, also from the *Spectator*:

> Tausend Augen hat die Nacht,
> Eins nur giebt dem Tage Licht;
> Dach erlischt der Welten Pracht,
> Wem die Sonne glang gebricht.
>
> Tausend Augen hat der Geist,
> Eins nur hat die Herz dabei;
> Dach ein ganzes Leben reisst
> Mit der Seiben Tod entzwei.

Williamstown, Mass. S. V. C.

502. **James Hogg's Autobiographies.** In the fifth volume of *The Poetical Works of the Ettrick Shepherd*, published by Blackie in five volumes, there is a "Memoir of the author's life" beginning, with the shepherd's usual lack of affectation, "I like to write about myself: in fact, there are few things which I like better." He speaks of this Memoir, as "now to be brought forward for the fourth time." A footnote by the editor, Professor Wilson, explains that "this was written for a projected collection of his Tales — a work of which only one volume appeared." Hogg further on speaks of this as a short sketch, composed of extracts from an "extended Memoir." There is also added to this his brief "Reminiscences of former days." Professor Wilson was to have published a Life of Hogg, based no doubt upon Hogg's own material. It is possible that "Kilmeny" means to ask if Hogg published, or rather edited, autobiographies of others. In his *Winter Evening Tales* he purports to give several sketches of an autobiographical nature, in particular the lengthy *Renowned Adventures of Basil Lee*, which he says were lodged in his hands by an old man, who concealed his real name; for good reasons, as any one who has read the story may see. It is probably a fictitious narrative, for in the Memoir above mentioned, he says the greater

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part of these Tales was written in early life, when a shepherd among the mountains.

Boston. L. S.

In the first American edition of Hogg's songs (*Songs by the Ettrick Shepherd*, now first collected. First American edition. New York: William Stoddart, No. 6 Cortlandt Street, 1832), besides a well-written American preface, which quotes particulars of the author's life in his own words, but without mentioning authorities, there are autobiographical and bibliographical notices prefixed to many songs. I presume the volume can be found in public libraries. If it will answer the inquirer's purpose, I will lend him my copy. JOSEPH HOOPER.

Lebanon Springs, N.Y.

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

"Memorial Theatre Edition" of Select Plays of Shakespeare. — A friend has sent us a volume containing *As You Like It*, *Twelfth Night*, and *Much Ado*, edited by Mr. C. E. Flower, of Stratford-on-Avon, and printed in that town. It contains brief introductions to the plays, but no notes except a few indicating the transpositions of scenes on the stage. The portions omitted in representation are printed in smaller type. It is intended to publish from time to time other plays of Shakespeare that may be performed in the Memorial Theatre.

We learn from the introduction to *As You Like It*, that when that play was first performed in the theatre, April 30, 1879, a fallow deer was carried on the stage by the foresters in the 2d scene of act iv. which had been shot that morning by H. S. Lucy, Esq., of Charlecote Park, out of the herd descended from that upon which Shakespeare is credited with having made a raid in his youth. This deer was afterwards stuffed, and is used whenever the play is acted at Stratford.

The Date of "Steevens's Own" Edition of Shakespeare. — Mr. Crosby calls our attention to the fact that the date of this edition is given in our reprint of Mr. Furness's report on the Barton Collection as 1798, when it should be 1793. The misprint — for of course it is nothing more — occurs in the Report of the Public Library, and must have been overlooked by Mr. Furness, if he saw the proofs, as it was by us.

Misprints, and less excusable mistakes, are often reprinted again and again by the editors and commentators. We have lately noted a curious instance of the kind while working on *The Two Noble Kinsmen*. Dyce, in his introduction to the play (which he includes in his 2d edition of Shakespeare) says that it is printed "in the folios of Shakespeare, 1664 and 1685." Of course he knew better, as every good Shakespearian scholar does. The first (1623) and second (1632) folios contained the thirty-seven plays usually included in editions of the dramatist, with the exception of *Pericles*. This was added in the third (1664) folio, together with six other plays: *The Tragedy of Locrine*, *The First Part of the Life of Sir John Oldcastle*, *The Chronicle History of Thomas Lord Cromwel*, *The London Prodigal*, *The Puritan*, and *A Yorkshire Tragedy*. *The Two Noble Kinsmen* was first printed, so far as we know, in quarto in 1634, and, according to the title-page, was "Written by the memorable Worthies of their time;

{ Mr *John Fletcher*, and / Mr *William Shakspeare*. } Gent."

It does not appear in the first folio edition of Beaumont and Fletcher, in 1647, but is one of the plays added in the second folio, in 1679.

Dyce's mistake is not corrected in his 3d edition (1876) — we have not seen the recent 4th edition — and has been repeated by at least three editors and critics: (1) by Mr. W. C. Hazlitt in his edition of his grandfather's *Lectures on the Literature of the Age of Elizabeth* (London, 1870) p. 119, foot-note; (2) by Dr. Hermann Ulrici, in his *Shakespeare's Dramatic Art* (translated from the 3d ed. by L. D. Schmitz, London, 1876) vol. ii. p. 403; and (3) by Mr. Hudson, in his recent "Harvard" edition of Shakespeare, vol. xix. p. 129, where, however, only "the folio of 1664" is mentioned. It is evident that all these writers have blindly followed Dyce; how many others may have fallen into the trap he unwittingly set for them we cannot say.

We presume that most book-makers, if put upon oath, would have to confess to slips of this kind. They are as mortifying as they are — generally, at least — inexplicable. In the instance we have pointed out, the mistake is the stranger because no one who has made a special study of *The Two Noble Kinsmen* can help wondering why it was *not* put into the 3d folio when it certainly had a better right to a place than six out of the seven plays that were added to the 2d folio. Its omission has never been satisfactorily explained.

NEWS AND NOTES.

☞ In reply to many kind inquiries the editor of the *Literary World* begs leave to say that he has been back at his desk since the 1st of October.

— G. P. Putnam's Sons will publish shortly a new volume, by De Amicis, on Italian military life, which he calls *Sketches in Military Life*. De Amicis's books have only lately come to be considered successful, in a publisher's point of view. The first of his works, issued by the Putnams, fell flat. His *Constantinople*, which appeared in 1876, during the first year hardly paid for the plates. But the immense popularity of his later writings has made the whole series sell rapidly. For publication during the winter, Messrs. Putnam's Sons announce two valuable books. One is a *History of the United States*, for young people, by George Cary Eggleston. Though something on the lines of Mr. Higginson's excellent history, it will be more exhaustive. Particular pains have been taken to make the most striking events of American history as dramatic and interesting as possible, that they may be the better impressed upon the minds of the young readers. Graphic illustrations will be provided. Mr. Eggleston has held until recently the position of literary editor of the New York *Evening Post*, but now devotes himself entirely to authorship; and his popularity among young people, for whom he has written so much, ought to insure a hearty welcome for the new history. The other book has been prepared by Helen Campbell, and will be called *The American Girl's Book*. It treats of all matters about which girls want to know.

— A note was published in a recent issue of the London *Athenæum* to the effect that Mr. John Morley had abandoned the idea of assuming the editorial charge of a new magazine, which would seem to indicate that his plan of starting a magazine in connection with the Messrs. Macmillan had fallen through. This, however, is not the case. The publication of the new periodical has been postponed merely, as the announcement made, on good authority, in the last issue of the *Literary World*, indicated. Mr. Morley will, meantime, give more attention to the *Pall Mall Gazette*, of which paper he is also the editor, and to his many important literary undertakings. *Macmillan's Magazine* is soon to lose its old editor, Mr. George Grove, who has made his name well known as a writer upon music. He retires to assume an important position under the Government.

— The seventh edition of Liddell & Scott's *Greek Lexicon* has passed through the press in England, and copies are daily expected in this country. By an arrangement with the syndics of the University Presses, duplicate plates are to be sent over to Harper & Bros., who will issue the work for this market. The new edition is much enlarged and improved, many of the articles having been entirely re-written. The coöperation of several American scholars (Drisler of New York, Gildersleeve of Baltimore, and Goodwin of Cambridge) has been obtained, and the volume will represent the best scholarship of the day on both sides of the water.

— Appleton's chief holiday book, *Fifty Perfect Poems*, selected by Rossiter Johnson and Charles A. Dana, will show a new feature in modern book-making. It will contain seventy new cuts, prepared for the book by such artists as Fredericks, Frank Millet, Appleton Brown, Will Low, Gifford, Darley, Kelly, and others as well known; but instead of printing these blocks in the usual way, they will be worked upon silk Japanese paper, and mounted on the page by hand. The use of India paper mounted in a similar way is common enough, but Japanese paper, it is claimed, has never before been successfully employed.

— *St. Nicholas* for Christmas promises to outdo all its predecessors. *The Century* for December will contain the second portion of Mary Hallock Foote's new serial, the illustrations of which will be very striking. E. B. Smalley will furnish an article on the Supreme Court of the United States, with portraits of the Chief Justices; and Henry James, Jr., will begin his new story, "A Point of View," which consists of eight letters from both sides of the Atlantic, in which the manners, customs, and peculiarities of the Americans are freely dealt with.

— New York is to have a new daily newspaper, *The Morning Journal*. The projectors are Mr. Joseph Pulitzer, the proprietor of the St. Louis *Post-Dispatch*, and his brother, Albert Pulitzer, who has until recently been connected with the New York *Herald*. The price of the paper is to be a cent; and if its tone is no higher than the cheap dailies already published, it will reflect no particular credit upon American journalism.

— George Routledge & Sons have among their holiday issues *Mother Goose*, with new and original designs, by Kate Greenaway; *Pan Pipes*, accompaniments by Theo. Marzials, with pictures by Walter Crane; and *A Kate Greenaway Almanac for 1883*, a tiny book with fancy covers, and filled with colored cuts.

— Macmillan & Co. announce a *Life of Han-*

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del, by W. S. Rockstro; *Annie Keary, A Memoir*, by Eliza Keary, with a portrait; an edition of Mrs. Oliphant's *Little Pilgrim; Mr. Isaacs, A Tale of Modern India*, by Marion Crawford; *Love and Life*, by Charlotte M. Yonge; *Soliloquies in Verse*, by Alfred Austin; *Lectures on Art and the Formation of Taste*, by Lucy Crane, illustrated by Walter Crane.

— Cassell, Petter, Galpin & Co. offer in their *Evangeline* one of the most beautiful gift-books of the season. The illustrations, by Frank Dicksee, A.R.A., are reproduced in photogravure, by Goupil & Co., and four are proof impressions on India paper from the original blocks.

— The *Kansas City Review of Science and Industry*, published by Theo. S. Case, makes an appeal for more generous support, which it fully deserves. In a modest way it is doing a useful work. It is a monthly, and the subscription price is $2.50 a year.

— The Rev. Howard P. Hill, rector of Christ Church, Montpelier, Vt., has published a sermon of his on *Confirmation*, which is worthy of general circulation in Episcopal parishes. Copies can be had of him in packages of ten or more at two cents each.

— A. D. F. Randolph & Co. will issue at once *Swiss Letters and Alpine Poems*, by Frances Ridley Havergal, with twelve colored illustrations, uniform with *Life Mosaics*, by the same author. A *John Bunyan Birthday Book* is in preparation by this firm.

— Under the title of *Three Great Poems*, G. P. Putnam's Sons have put together into a handsome gift-book Bryant's *Thanatopsis*, *The Flood of Years*, and *Among the Trees*, beautifully illustrated with engravings by Messrs. Linton and McEntee.

— Miss Rose Kingsley, a daughter of Canon Kingsley, is to contribute to the holiday number of *Wide Awake* an account of the famous trio of dogs at Eversley rectory, "Dandy," "Sweep," and "Victor."

— An *édition de luxe* of Thackeray's works is now offered by Estes & Lauriat, to all lovers of the great novelist; a perfect edition, beautifully illustrated, and limited to only two hundred and fifty copies.

— Henry Holt & Co. have just ready in their "Leisure Hour Series" *Two in a Tower*, by Thomas Hardy; also John Addington Symonds's *Renaissance in Italy*, *Italian Literature*, in two volumes.

— Fowler & Wells announce *Forty Years in Phrenology*, by Nelson Sizer; *A New Theory of Species*, by Benjamin G. Ferris; and *Traits of Representative Men*, by Geo. W. Bungay, with portraits.

— Owing to the destruction of the stereotype plates, and the edition being limited, the price of *Etudes of French Art*, published by R. Worthington, New York, has been changed from $10.00 to $12.50.

— J. W. Bouton, New York, is taking subscriptions for the *Œuvres Complètes de E. Meissonier*, reproduced from the original pictures by the heliogravure process.

— E. & J. B. Young & Co. have in preparation the "Bampton Lectures for 1882," entitled *The One Mediator*, by Rev. P. G. Medd.

— Robert Carter & Brothers are preparing a new and cheap edition of *Church in the House, or Lessons on the Acts*, by Dr. Arnot.

— R. Worthington has just ready *Modern Etchings of Celebrated Paintings*, with descriptions by John W. Mollett.

— Mr. Alcott's condition remains about the same.

Foreign.

— Mr. Charles Higham, 27 Farrington Street, London, E. C., sends us the prospectus of *A Bibliography of the Literature of Swedenborg and the New Church*, compiled by the Rev. J. R. Boyle, now in preparation. The basis of it is Mr. Boyle's own collection of works, one of the largest in existence. Deficiencies have been supplied by examination of other similar collections in England and at Stockholm, and by correspondence with the United States. The bibliography will be in three parts: the first, a list of all theological or religious works by New Church writers; the second, of secular books by New Church writers; the third, of works written in opposition to the teachings of the New Church. Short biographical sketches of authors will be given wherever practicable, and a large amount of bibliographical information will be included. There will be about 6,000 titles, and the work will be issued to subscribers only, in one octavo volume, at a guinea a copy. We should hope there would be a considerable American subscription to a work of such obvious literary and theological value.

— We may expect during the coming season a new and considerable poem by Mr. Edwin Arnold, C.S.I., author of *The Light of Asia*, entitled *Pearls of the Faith; or, Islam's Rosary*, being the "Ninety-nine Beautiful Names of Allah," with comments in verse. The poem will, we believe, treat metrically of the life and religion of Mohammed by means of legends, records and traditions of Islam from the standpoint of an Indian Mussulman, as in *The Light of Asia* Gautama Buddha's life and doctrine were expounded from the standpoint of an Indian Buddhist. Of the latter work the tenth edition of the English original is now passing through the press here, whilst of the numerous editions printed in different cities of America, in various forms and sizes, more than one hundred thousand copies have been disposed of up to the present time.—*Athenæum.*

— A memorial is proposed in Secular Hall, Leicester, England, to Mr. James Thomson, the poet, author of *The City of Dreadful Night*. For the recent dedication of this hall Mr. Thomson wrote the dedicatory poem. The memorial will probably take the form of a bust or a mural tablet, and subscriptions may be sent to Reeves & Turner, publishers, London.

— The Rev. Edwin Hatch's Bampton Lectures of a year or two ago on *The Organization of the Early Christian Churches* are in a second English edition, have been translated into German, and are attracting attention in Italy.

— Mr. Colquhon is writing out an account of his recent remarkable journey through Southern China, and will publish it with illustrations made from his own photographs and drawings.

— The house in Paris on the Rue des Jardins, Saint Paul, in which Rabelais is reputed to have died, has been marked with a marble slab.

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BROWNING'S AGAMEMNON.*

TRANSLATIONS in general, and translations from Greek and Latin in particular, differ widely in form and character, according to the diverse tastes and needs for which they are designed. If, then, we seek a fair judgment of the merits or the defects of any given version, it is important to know with what purpose and for what readers it was written. The easy-going college-boy has one standard of excellence, the ordinary English reader has another, and between and beyond both these there is wide room for preference. A rendering literal enough to pass the requirements of the examiner, whatever the sacrifice of spirit and grace, serves the purpose of the one; while a version that gives the general course of the author's thought, in an intelligible manner and without much care for details, best satisfies the other. Still other readers there are — may their tribe increase! — who measure the worth of a translation with more critical eyes, and ask such fidelity in details as shall reproduce the force and beauty of the original work in the highest degree possible. For readers of this class, Mr. Browning's version of the masterpiece of Æschylus, and of Greek tragedy as well, is directly intended. Reflecting upon the accuracy he should himself demand, if his own acquaintance with Æschylus were to be formed through a translation alone, he has made this the ideal in his own work. Archaic and difficult constructions, anything, in fact, except absolute violence done to our language, he has deemed allowable, if by these means he could give "the very turn of each phrase . . . as Greek a fashion as English will bear." Adornment and amplification he has carefully abjured; and if obscurity seems the inevitable result of his method, he reminds his readers that the learned Salmasius long ago pronounced this play without a rival in ancient literature in point of obscurity.

After fair allowance for the purpose thus plainly set forth, the success of this effort is beyond question. Of Mr. Browning's skill in reproducing not only Greek thought but also Greek form, we have had ample proof before. *Balaustion's Adventure* is almost superior to the original *Alcestis* in power and verve, although conceived but little in the precise manner of Euripides. With the genius of Æschylus Mr. Browning has far more in common, and if the present work is less attractive to the general reader than the former, it has even greater interest for the scholar. The rugged, condensed expression of the mighty Greek suits well with the natural style of Browning's verse, and as we have followed the version line by line with the original, we have been amazed to mark how closely the very idiom has been kept. The Bohn translation will still have greater charms for the school-boy, and the English reader may prefer the easy but often nerveless version of Prof. Plumptre; but, if we mistake not, the elect few, for whose appreciation Mr. Browning most cares, will welcome and cherish with growing delight this grander rendering of the grandest of all Greek tragedies.

Of the other poems in the volume we must speak briefly. Like the earlier volumes from the same pen, they blend humor and pathos, portray the noblest and the darkest sides of human character, and, with the mystery that clings to all that is real and intense, are "full of morals half-divined as life." "La Saisiaz" is another meditation upon the great theme of "In Memoriam," with such diversities in aspect and treatment as the different qualities of the two poets would suggest; dark and sad in its general current, but lit up here and there with flashes of faith and insight, such as stream through lines like these:

> Oh, how but losing love does whoso loves succeed
> By the death-pang to the birth-throe,— learning what is love indeed?
> Only grant my soul may carry high through death her cup unspilled,
> Brimming though it be with knowledge, life's loss drop by drop distilled,
> I shall boast it mine, the balsam, bless each kindly wrench that wrung
> From life's tree its inmost virtue, tapped the root whence pleasure sprung,
> Barked the bole, and broke the bough, and bruised the berry, left all grace
> Ashes in death's stern alembic, loosed elixir in its place!

The twelve dramatic idyls vary in length and quality. Each takes a single incident, for the most part familiar to all, and creates around it a fitting scene, or draws out the deeper shades of character indicated in the traditional outline. Of the first series "Pheidippides" is the most pleasing, while "Tray" deserves notice for its sarcasm, and "Halbert and Hob" for its simplicity and power. "Echetlos" and "Muleykeh" are the finest pieces in the second series.

* Agamemnon, La Saisiaz, and Dramatic Idyls. By Robert Browning. Houghton, Mifflin & Co. $1.50.

THE WINTHROP PAPERS.*

THE Winthrop Papers preserved by six generations of the Connecticut branch of the family, and since 1860 in possession of the Hon. Robert C. Winthrop, are already favorably known to antiquaries from the three parts heretofore published. They are a rich mine of colonial lore not even yet exhausted. The present volume contains letters of very unequal value from John Winthrop, Jr., and Henry, Forth, Stephen, Adam, Dean, Samuel, Fitz John, Wait, and John Winthrop, F.R.S. They cover the years from 1626 to 1701. The letters of Fitz John and Wait Winthrop after 1700 will be published by the Society hereafter. The volume under notice is printed at the expense of Mr. R. C. Winthrop, Jr.

Here are evidently the letters of gentlemen, or, as the editors fairly put it:

> the writers of the following letters may be seen to have been amiable and genial men, good sons, affectionate husbands, devoted fathers and brothers, serviceable friends, not slothful in business, serving the Lord, given to hospitality, addicted to moderate amusement and scientific investigation, while perhaps singularly free from harshness and illiberality of word or deed.

From this the editors proceed to argue against the drift of certain recent writers who accuse the Puritans of moroseness. But, *per contra*, it would hardly be fair in any respect to take the Winthrop family as a specimen of the average Puritan colonist. The Winthrops were high-bred and educated men, much given to travel, and many of them college graduates. A strain of gentleness in gentle blood not seldom betrays itself by its very contrast with its opposite in the conduct of associates. Besides, most of those who appear in this volume were of the early years of Puritanism, and had known the restraints of English society. But as Puritanism involved itself in politics, and men bred in this alien soil came on the stage, a new temper of hardness betrayed itself. This shows itself even in Puritan portraits, where sometimes the face of the son has a harsher aspect and less refinement than the father's — as in the case of the two Winslows. Indeed, the wilderness, with its savagery, its lack, its toil, its moroseness, entered not only their doors but their inner lives. The New England Puritan differed from him of Old England, both as superior and inferior. The final synthesis of our Puritanism has yet to be made, and requires a very delicate and judicial hand. Documents like those under review are invaluable aids in the undertaking, since these letter-writers are off their guard, are not posing for any public, and since under their pens gleams of the real life of colonial

* Collections of the Massachusetts Historical Society. Vol. VIII. Fifth Series. Boston. Published by the Society MDCCCLXXXI. Winthrop Papers. Part IV.

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New England flash out to reveal curious things in the darkness. Yet with all their service these writers have left many things unsaid that we would gladly hear. For instance, what an illumination of history if the younger John Winthrop had told us with his Puritan pen of the state of English society under the Commonwealth and after the Restoration, or of the formation of the Royal Society, of which he was early a member; and why it was that Charles II gave him his miniature, still preserved in the family; or if Fitz John, thirty years later, had told us of the court life of William and Mary when he was living in England as agent for the Connecticut Colony.

Yet the student of colonial times may well forget what he misses in what he gains from the Winthrop family. They were men of affairs, with their hand on the helm of public business, industrious, keen-eyed, and resolute; given to commerce and land-owning, some with a bias towards medicine and mechanics, eager to improve their farm stock, to discover iron mines, and to build salt-works, as their letters show. Best of all, they show us the times here, as they saw them, down to very curious details. Here we see what difficulties our fathers had in sending and fetching law documents across seas, when deeds of land on either shore were to be legally executed; the vexatious delays of letters sent round about by Barbadoes or Virginia; the curious custom in these same letters of pious mottoes written over every page, as, "God be Immanuel with us and Jesus;" the difficulties of currency and exchange where beaver skins and corn took the place of guineas, and there was much lack of all commodities in bad seasons; and in general the hardships of a few white men on the sea-shore between a sea from four to twelve times as wide as it is today in time, and a whole continent given over to savages.

The details are quaint enough. How their horses fared, and the best breed of goats, and the raising of swine, rabbits, and turkeys; the making of berberry candles and the way to discover adulterations thereof; failures in growing tobacco, and a search for and purchase of periwigs, and leather belts, and sealing-wax — such matters appear in these letters beside politics, religion, and the general fortunes of continental Europe. Stephen, one of Cromwell's soldiers, writes from London: "My much lying in the wet fields upon the ground hath brought zeatica [sciatica] upon me as it hath upon many others." Wait writes to Fitz John from Boston, 1677: "Candles are not to be had for money, and if you send no tallow we are like to sit in the dark." The same to the same, July, 1678: "There is not one English or Dutch cheese in the country that I hear of." And again: "Your candles were so intimately mixed with straw and joined together that they were good for little." "If you have saved any beef or tallow for me, I desire that you would send it by the first opportunity." Again from Boston, 1683: "Here is many hands at this instant pursuing a whale between Charlestown and Cambridge."

Very gentle are these words written by Stephen Winthrop to his father on the death of his mother:

> Grief cuts me off that I cannot write either what nor as I would. Let these request your prayers to the Almighty for me that tho' all friends fail and nearest relations be taken away, yet that he would fail me never.

Very sturdy also are the words of Wait Still Winthrop to the Connecticut government when some of his tenants had been roughly handled because of his disputed title:

> The measures that Cap. Fitch has used at that plantation are intolerable; whereby it may be a hundred families are discouraged and some I think are gone to Carolina and other places. Therefore if he be lord of your Colony let him set down his laws that we may obey him: if not, I desire in behalf of ourselves and our oppressed tenants, and they desire, that they may have the justice of the Colony as Englishmen.

The ancient orthography and abbreviations of the letters have been preserved by the editors, and several *fac-similes* are given. As usual with the publications of the Historical Society, there is a good index.

A FRENCHMAN'S TUNIS.*

THE Chevalier de Hesse-Wartegg is not a De Amicis, and his book on Tunis has not the brilliancy and color of the Italian writer's fascinating sketches of Morocco, but it has, on the other hand, none of the false lights unduly magnified through the medium of an orientalized imagination. The Chevalier seems to have enjoyed unusual facilities for observation, and his plain, straightforward narrative has the interest which always appertains to an honest study of a remote people by an intelligent and unprejudiced observer. The style is uneven, not uniformly free from laxities of syntax and disfiguring foreign idioms, but on the whole readable and never offensively ornate. An introductory chapter reviews the history of the regency, while the bulk of the work is given up to descriptions of the capital, the government, manners and customs, the Jewish quarter, and life at the watering-place Goletta, where "the wife of the Bey can descend into the sea direct from the palace — perhaps bathes at the very same place which Dido frequented." About one hundred pages are devoted to travels through the provinces, among the Berbers and Bedouins, to the holy town of Kairwan, to Gabes and Sfax.

The present century has marked a great change in the old Roman province under Islam rule. The fairy-like magnificence of the barbaric era of piracy has long since gone to decay, and with the advent of European ideas has come an artificial civilization that is as harmful as it is ludicrous:

> East and West seem to have exchanged tastes. In Europe, Moorish buildings, Oriental carpets, houses with Turkish and Persian furniture; in the East, and especially in North Africa, European culture clumsily ingrafted on an Oriental stem, and instead of walking on Persian carpets through the midst of those productions of the East which we have seen in dream-like visions, we find Parisian varnish, Parisian patchouli, cheap paper-hangings, and dreadful engravings.

Our author compares the result to the spectacle of a negro he once saw in Hayti, clad in an apron and high hat. The Arabian will adopt European dress and furnish his house in the European manner, but his Oriental inclinations are sure to come to the surface. The rich Tunisian will erect a palace in the Mameluke quarter and carefully shut out all the exquisite products of the East. "He will hang three or four large glass chandeliers in a small room, put besides some candelabra on the side-tables, and at least two or three clocks between, which do not go." "They buy three copies of an engraving, put them in broad gilt frames, and hang them all in a row." There is a curious absence of caste-feeling in Tunis. "Nobody ever knows whether the Bedouin he meets in the streets today may not be an influential man tomorrow." An almost republican equality prevails. The prime minister began life as a barber's assistant. General Bakush, minister for foreign affairs and governor of Susa, is the son of a slave, and, up to his twentieth year, was a commission agent. But tenure of office is as insecure as it is easy of attainment; and there are strange stories of corruption and dishonesty. To protect themselves from the avarice of their rulers, wealthy residents invoke the aid of foreigners. Thus, General Bakush had built a large house on a fashionable street in the European quarter. The prime minister heard of it and said: "I like your house; give it to me!" "The house is not ready," answered Bakush; "I will have it finished first." Then he placed himself under French protection, and made the structure inhabitable without completing it, "and his excellency, the prime minister, has been waiting a long time for the house of the chief of his cabinet." A reigning Bey cannot, according to Tunisian custom, live in a palace where one of his predecessors has died; and as a consequence, there are more than a dozen unused in the capital. Even when used, the official residences are managed on a scale of barbaric extravagance. The summer castle of the Bey at Goletta is occupied by him only for a few weeks in a twelvemonth:

> From the day of his departure until the following year it serves cattle for stabling, and gangs of strolling Bedouins for night quarters. The costly, ornamented sleeping-chambers are then full of incredible dirt; in the broad corridors and up in the garret-floors heaps of rotten straw lie about. Doors and windows are broken, the walls dirty, the beautiful marble slabs on the floor torn up. And all this notwithstanding that many people are paid to keep the palace in

* Tunis: The Land and the People. By the Chevalier de Hesse-Wartegg. Dodd, Mead & Co. $1.75.

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order. Before the Bey arrives the palace is renovated all through; everything gets white-washed or painted; windows are provided with new shutters, doors with new locks — in one word, a stable is turned into a palace, of course at an enormous cost.

The Chevalier's account of his exploration of the Jewish quarter; his description of the absurd Tunisian "army" whose pay "is equivalent to its services — that is to say, a little more than nothing;" and the chapter on life at Goletta, are among the more interesting portions of the work which we are compelled to leave untouched.

A HISTORY OF ENGLISH PROSE FICTION.*

IT cannnot be said that Mr. Tuckerman has adequately met the acknowledged need of a comprehensive and exact history of the development of the English novel. His method is descriptive, rather than critical; his choice of extracts is made at haphazard; his material does not seem to have been thoroughly well digested; and the comparative space given to different periods and authors is not allotted on any exact basis of judgment. On the other hand, the author has taken up his subject only after careful preparation and *con amore;* his style is good; his rapid sketches of notable epochs are effective and truthful; and when he does criticise, his opinions are clearly stated, and are original and to the point.

A history of English prose fiction is necessarily a history of English society, and from this point of view Mr. Tuckerman's work, as far as it goes, is exceedingly well done. The favorable, not to say enthusiastic, estimate of the influence of chivalry may, perhaps, be dissented from, particularly when it leads to such assertions as that "the chivalry of the Middle Ages is essentially the chivalry of today, but it now exerts a moral and intellectual, instead of a physical, force." The transition in literature from the ideal chivalry to the ideal yeomanry is a fascinating theme, which is here treated with discrimination; and the succeeding stages of social transformation — the degeneracy of the clergy and the consequent reaction from ecclesiastical bonds (Moore alone in his *Utopia* standing out as the prophet of a new, far-distant era); the period of Elizabethan license, degenerating to a mere straining after novelty, as in *Euphues*, but finally resulting in the *Arcadia*, "the first specimen of a fine prose style" — these are carefully traced. To date the end of ideality in fiction from the culmination of the religious renaissance in the *Pilgrim's Progress*, strikes one as a little forced, and yet it is true that realism came with the fall of Puritan power, as the restoration, with Mrs. Behn as its chief chronicler, very well shows. It is here, in fact, that we are to seek the origins of the modern novel as "a natural history of men," and the elaborate treatment of this formative period is therefore justified.

With the eighteenth century Mr. Tuckerman comes upon ground that has been abundantly explored, and is the first literary historian to avail himself fully of the philosophical researches of Lecky, which fact gives him a distinct advantage over his predecessors. He takes a healthy view of the coarseness of this period, "bred of energetic natures and animal spirits," and takes occasion to contrast that outspoken naturalism with the "sickly sentimentality" of today — a theme to which he frequently recurs with praiseworthy candor. The general estimate is somewhat weakened, however, by comparing the first half of the eighteenth century with the restoration, as "like the morning after a debauch." Individual writers are summarized concisely and well, sometimes in a single sentence. "Richardson," says Mr. Tuckerman, "was the first novelist to stir the hearts and to move the passions, and his power was the more striking that it was new." "Fielding had shown, more than any predecessor, the possibilities of fiction in the study of character and the illustration of manners, and to the art of the narrator he had added that of the dramatist." But Mr. Tuckerman accepts Coleridge's opinion ranking *Tom Jones* as one of the three most perfect plots ever planned — an absurd estimate, as every one who has studied Fielding's masterpiece, and understands the meaning of the word *plot*, very well knows. Mr. Tuckerman's faculty for condensed portraiture is well illustrated in his summary of Sterne, where a whole volume of biography and criticism is stated in a single page.

Coming to the romantic revival, it would be easy to quarrel with the author for the prominence given to the Walpole-Radcliffe school, so evanescent in its influence on the real development of the English novel; for here Mr. Tuckerman has sought to make an entertaining review rather than to advance in his subject as a whole. The final chapter, on the nineteenth century, is a hurried sketch, without proper proportion, and often downrightly unjust in its slinging about of names. The criticism of George Eliot is commonplace. When we consider the political bearing of Beaconsfield's novels, and their wealth of epigram, it is hardly fair to say that they "have little value beyond their reflection of his dreams and his ambition." It is a curious remark with regard to Dickens, that the exuberance and power of his imagination "*sometimes* betrayed him into exaggeration and caricature;" nor are we disposed to regard Cooper as a "native genius" who "opened a thoroughly national vein," since he was substantially an Englishman describing a hitherto unknown country. No attention is given to the new school of fiction in this country which is now having so great an influence on both sides of the Atlantic. We are simply told that "Mr. W. D. Howells, Rev. Edward Everett Hale, and Miss E. S. Phelps are still adding to their reputations;" while "Mrs. Burnett and Mr. J. W. De Forest are still writing excellent novels of American life; and Mr. Henry James, Jr., is studying that peculiar form of human nature known as the American in Europe."

* A History of English Prose Fiction, from Sir Thomas Malory to George Eliot. By Bayard Tuckerman. G. P. Putnam's Sons. $1.75.

BANCROFT'S CENTRAL AMERICA.*

AS our readers must be aware, there are two Bancrofts, historians of America. For half a century the figure of George Bancroft has towered on the Atlantic seaboard based pillar-like on pedestal on his slowly built and massive *History of the United States*. On the Pacific shore meanwhile has been lately rising into view a companion figure in name and work, Hubert Howe Bancroft, whose voluminous and broadly founded *History of the Pacific States* bids fair to be as truly a monumental effort as any yet known to American literature. The pioneer section of his work, *The Native Races of the Pacific States*, has been completed in five large and exhaustive volumes; now, in the first of three projected volumes on *Central America* he enters with unflagging zeal and unstinted diligence upon the second great division of his subject, a division which is likely to require not less than thirty volumes for a thorough treatment upon the scale laid down at the beginning. From Central America he will advance geographically northward, traversing Mexico and the North Mexican States, California, Nevada, and Utah, Oregon, Washington, Idaho, and Montana, and ending only with British Columbia and far-away Alaska. The plan is more comprehensive in its scope and more elaborate in its details than that of any historical digest yet attempted in this country; and is being carried out upon a system of research, digestion, and composition which is almost a nineteenth century wonder. A private library rapidly approximating to 40,000 volumes; housed in a fire-proof workhouse in San Francisco; and a staff of a dozen or more trained literary assistants, laboring under the direction of a single mind and along the same lines — these are the leading features of this curious, intricate, and powerful piece of literary machinery. No wonder the product is one before which ordinary and single-handed authorship would stand aghast.

The present volume, a ponderous octavo

* History of the Pacific States of North America. By Hubert Howe Bancroft. Volume I, Central America. Volume I, 1501-1530. A. L. Bancroft & Co. $5.00.

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of about 700 pages, is, as we have above remarked, but the first of three to be devoted to the Central American States. Its period is limited to the thirty years from 1501 to 1530. This was the glowing and romantic period when the New World was unfolding dazzling visions to the Old World; when Columbus was making his fourth voyage, when Ponce de Leon was hunting for the fabled fountain of perpetual youth, when Balboa was sighting the hitherto unseen Pacific Ocean, when Cortes was conducting the cruel conquest of Mexico and Pizarro the like cruel conquest of Peru. And these are the chief landmarks in the territory traversed by Mr. Bancroft's present volume.

The volume opens with a masterly sketch of Spanish civilization at the beginning of the sixteenth century. This sketch fills an entire chapter, and depicts with rapid but powerful touches the influences which had to do with European discovery and early settlement of America. The several voyages of Columbus are then narrated in detail. The discovery and administration of Darien and adjacent parts, and of several of the West Indies, occupy the next six chapters. Chapters nine to twelve relate the feat and the fate of Balboa, with episodical attention to the career of Pedrarias Dáville in Darien. After four chapters on routine events in Costa Rica, Nicaragua, and Honduras, we reach in chapter seventeen the account of Hernando Cortez, and the story of this indomitable soldier, with its connections, engrosses the ten chapters that remain.

It takes seventy closely printed pages at the outset to enumerate the authorities quoted by Mr. Bancroft in this *History of Central America*. There are a number of maps, large and small, general and local. There are a few incidental and explanatory illustrations. Extended and exhaustive notes, printed in smaller type than the main text, are a conspicuous feature of the volume. Pp. 69–154 are occupied with such a note, giving a "Summary of Geographical Knowledge and Discovery from the Earliest Records to the Year 1540," a treatise in itself. On pp. 238–39 is a bibliography of the life of Columbus, and on pp. 241–46 a comparative critical estimate of Irving and Prescott, both of whom Mr. Bancroft somewhat sharply arraigns for "amiable weakness" in their treatment of Columbus. A similar critical note on Las Casas and Oviedo, and the early chroniclers in general, runs from p. 308 to p. 320. The volume has a generous table of contents, but no index, the latter being probably in reservation for the third volume.

Considering Mr. Bancroft's history and training, the literary merit of his work is extraordinary. The style is a little overdone, but its ornateness can be forgiven perhaps on the score of the solid and valuable material which underlies it. Of the thoroughness of his research, the indefatigableness of his spirit, the enthusiasm of his temper, the honesty of his mind, the independence and candor of his judgment, there can be no question. The interest of his subject, and the skill and effect of his treatment of it, speak for themselves.

SPENCER'S POLITICAL INSTITUTIONS.*

THE recent visit of Mr. Spencer to this country makes our notice of his last work almost as timely as if it had followed closely on the publication of the volume itself. The book deals with the growth of political institutions, especially in their earlier stages, among savage and semi-civilized nations, as illustrating the general principles of evolution. A wide reading is here put under tribute to that brilliant faculty for generalization for which Mr. Spencer stands eminent, and in which travelers tell us of the Dyaks, Sepchas, Dhimals, Santals, and numberless other tribes unknown to fame. We are allowed to read the story of the slow growth of those institutions which are part of our every-day civic life.

This evolution has been, to use the author's own terms, from the state of militancy to that of industrialism. Intertribal war has been a necessary stimulant. We have not space to speak at length of how, in Mr. Spencer's view, the earliest societies came to separate by a natural and inevitable tendency into three parts — the chief, the council, or consultation body of elders or head men, and the people; how, as circumstances favored the increase in influence of the one or the other, the type of the political society itself became monarchical, oligarchic, or democratic; how the chief, whose power at first came and went with occasions when a despotic leadership was needed in conflict with some neighboring tribe, became at last the hereditary sovereign, ruling by supposed divine right; how the council of elders grew into a senate or house of peers; and how the armed multitude who, in the primitive assembly, voiced their assent or approval of a measure by the clashing of their arms, came at last to be present in the shaping of public measures only through their delegates in a house of commons or of representatives. This and much more of kindred nature is well studied out. We have room only for a few criticisms of a general nature.

What the author's real opinions may be we do not know; but he certainly gives an impression of the power of commerce and trade in the development of political institutions which is quite beyond the facts. One would think, after closing the volume, that, far from its being true, as Johnson wrote at the end of Goldsmith's *Traveller*, that

> Trade's proud empire hastes to swift decay,

all political development in its highest forms was the direct result of commerce, necessitating "the daily fulfillment of voluntary obligations and daily maintenance of claims," the continued assertion of the importance of the individual and his rights. Neither Johnson nor Spencer is right. Trade has done much for civil liberty; to it was owing the freedom of the communes in the Middle Ages, and the commercial bonds that bind nations today are a powerful check to wars of conquest or aggrandizement; but there are other forces — moral forces — which have had no less to do with both social and political advancement. The author of *Superstition and Force* gives a much fairer impression than Spencer when he attributes the growth of free principles, beginning with the Middle Ages, to the trading communes, the Roman law, and, perhaps more than either, to Christianity. But for a moral force like that of Christianity there seems to be no place in Spencer's system. We can only say that had Mr. Spencer's own nation been less eager to develop its trade, and devoted something more of its time and wealth to the education and enlightenment of the common people, it would not be true today that the degradation of the English working classes is appalling, and reflects nothing but disgrace on the governing classes, whose duty long ago called them to exercise something of the paternal care for which our author has so much contempt.

So far does Spencer carry his principles of *laisses faire* in reducing to the minimum the functions of the state for the individual, that he loses sight entirely of the fact that, as the machinery of popular government becomes more easily handled by reason of greater intelligence and an increased sense of responsibility on the part of the voter, the uses to which the machinery is put are enlarged in number till local governing agencies in particular illustrate the power of "combination of labor," as a phenomenon exactly the converse of the "division of labor," to which industrialism also directly tends. By combining, the citizens can do many things cheaper and better than through private enterprise. As government becomes more easily administered, it becomes also more complex in its functions.

We close this notice with the remark that in its general tone one easily detects that tendency to fatalism which will probably be the first result of the evolution philosophy. This is not its legitimate, nor will it be its ultimate, result. In the end men will become conscious that, besides the privilege of standing by and seeing the fittest survive by natural law, there is also a moral responsibility of making men and things fit to survive. Otherwise, as matter of practical philosophy, evolution will be a creed of "each for himself and the devil take the hindmost."

* Political Institutions. Part V of the Principles of Sociology. By Herbert Spencer. D. Appleton & Co. $1.50.

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Goethe in English.

A considerable tract might be written in history of English translations of Goethe. We gave last year [Vol. XII, pp. 273–4] a partial bibliography of the translations of "Faust"—how partial the reader will understand when we say that against the some twenty-five titles of select translations listed by us, Mr. Heinemann names somewhat over a hundred in his very nearly if not quite complete *Bibliography*,[1] a copy of which, with the compiler's compliments, we hereby gratefully acknowledge. From his pages it appears that since 1820 there have been only twelve years in which one or more English translations or annotated editions of "Faust" have not appeared. But "Faust," though Goethe's masterpiece, is far from being the only work of his which has tempted English translators — translators, some of them, of the highest distinction by means of works of their own. "Götz von Berlichingen," a dramatic version of the story of Götz of the Iron Hand, was translated by Sir Walter Scott, and "Wilhelm Meister" by Carlyle. Parke Godwin has translated "Truth and Poetry," and Miss Ellen Frothingham "Hermann and Dorothea." And the edition of *Goethe's Works* in English,[2] now for the first time collected in a uniform series by a Boston publisher, adds some further names to an already long and illustrious list.

The five volumes in which this edition is comprised do not appear to be arranged in any particular order, and in that respect lack the aspect of a series. The first of the volumes which we happen to take hold of is occupied chiefly with "Faust," Dr. Hedge furnishing 13 pages of historical introduction and 6 pages of critical notes to the first part, of which Miss Swanwick's metrical version and Hayward's prose version both are given. The second part is given in Miss Swanwick's version alone, which Dr. Hedge pronounces the best of the metrical versions. There are 13 pages of notes to the second part, but Dr. Hedge does not acknowledge them, and doubtless they are by another hand. The last fourth of the volume is occupied by three minor dramas, "Egmont," translated by Miss Swanwick, "The Wayward Lover," by Edgar Bowring, and "Clavigo," now translated for the first time — but we are not told by whom. A second volume is similarly devoted to Carlyle's translation of "Wilhelm Meister," made in 1839, and is pieced out with an anonymous translation of a short sketch, "The Recreations of the German Immigrants." A third volume contains "The Sorrows of Werther," "Elective Affinities," "The Good Women," and "A Tale," the translator of which is not named, but is perhaps Professor Noa, the associate editor of the series; it contains also the "Letters from Switzerland" and "Travels in Italy" in the Rev. A. J. W. Morrison's translation. A fourth volume is about equally divided between a large mass of miscellaneous poems in translations by Edgar Bowring, Aytoun, Sir Theodore Martin, Mr. Lewes, Carlyle, Longfellow, and others, and the dramas, "Iphigenia in Tauris" and "Torquato Tasso," translated by Miss Swanwick, Scott's translation of "Götz von Berlichingen," and Bowring's translation of "The Fellow Culprits." In a fifth and final volume we have the "Autobiography," translated by John Oxenford. The edition is printed throughout from new plates; type, paper, presswork, and binding are reasonably good; and the somewhat scattered parts have been brought together into a fair degree of unity; but it is a pity that a more exact system of classification and arrangement was not indicated by means of general and particular title-pages, more careful tables of contents, and a numbering of the volumes. We cannot think that Dr. Hedge's scholarly sense and touch are justly to be charged with this somewhat negligent editorial detail.

[1] A Bibliographical List of the English Translations and Annotated Editions of Goethe's "Faust." Compiled by William Heinemann. Privately reprinted from *The Bibliographer*. London: Elliot Stock.

[2] Goethe's Works. People's edition. Edited and revised by Dr. F. H. Hedge and Prof. L. Noa. 5 vols. Boston: S. E. Cassino. $7.50.

Logic and Life. With Other Sermons. By Rev. H. S. Holland. [Charles Scribner's Sons. $1.50.]

Logic and Life is a somewhat uninviting title, but the reader who puts aside whatever prejudice the name may inspire will be richly repaid by the freshness of thought and the utter unconventionality of tone that mark these discourses. From his position as senior student of Christ Church, Oxford, the author has looked out upon the intricate problems of the intellectual world, and sought their solution in a broader, deeper application of the revelation in Christ. Regretting the loss of that splendor and power which characterized the teachings of the Greek Fathers, and the narrow limits within which our later theology has too often been content to walk, he recalls the wider sweep of the first centuries of Christian thought, with their grander conception of the unity of creation, the evolution of history, and the universal action of the Divine Word. In the spirit of the older faith, he would bring into captivity to Christ the wealth of modern science, the secrets of modern culture, and the desires and needs of the modern spirit. His sermons are addressed to thoughtful, even skeptical minds, and lead the reader on and up from the level of bitter doubt into a more excellent way. They combine a keen insight to modern difficulties with a fervent, unconquerable zeal, and are clothed in a rhetoric rich and glowing, yet always chaste and free from exaggeration. Reminding one by turns of Mozley and of Farrar, Mr. Holland has more imagination than the former, and more accuracy than the latter. The discourses are arranged after a certain sequence, though not distinctly in a series. Certain intellectual conditions of faith are first discussed, then the moral needs presupposed by the Christian revelation, with the answer which these find in the Sacrifice of the Cross; after these, four sermons on the spiritual temper lead up to a study of the Trinity and the Incarnation, while the work and the responsibilities of Christian society and the advance and outlook of the individual soul complete the round of thought. All the sermons are interesting almost to fascination, but the fourth, a Lenten sermon on the Cost of Moral Movement, is noteworthy for its skillful analysis of the conditions and temptations of college life; and the sixteenth, on the Powers That Be, has been rarely equaled in power and dignity of movement.

—Mr. Phil Robinson has in preparation a work entitled *The Natural History of the British Poets*. The first volume, which Chatto & Windus have in press, will be called *The Birds of the Poets*, and will contain copious quotations from Chaucer to Wordsworth, with humorous and critical comments.

CURRENT JUVENILES.

The Talking Leaves, though in Mr. Stoddard's well-known style, is not up to the standard of *Dab Kinzer*. It is a story of life among the Indians, and contains the usual incidents, such as hair-breadth escapes, discovery of a gold mine, and the recovery, by her father, of a daughter stolen by the savages in her childhood. Somewhat commonplace, it is less sanguinary than such stories usually are, and is above the average of its class. [Harper & Brothers. $1.00.]

In *Those Children and their Teachers*, by Byron A. Brooks, there is embodied in story form a sweeping criticism of schools, both public and private, and of every grade from primary to collegiate. While there is much truth and justice in the author's strictures, the criticism is, in the main, as unreasonable and extravagant as the ideal plan which he describes is Utopian and impracticable. [G. P. Putnam's Sons. $1.00.]

Jessie and Ray, by Anna E. Woodbridge, combines recreations in natural history with a story, in a way sufficiently entertaining to chain the attention of children, and to prevent them from skipping the most instructive parts. It is a superior book of its kind. [Walden & Stowe.]

Miss Dewberry's School, by Mrs. M. E. Sangster, is written in her usual pleasing manner. Miss Dewberry is one of those teachers who have the happy faculty of adapting their methods to the capacities of children, and leading them to love their studies. Being quite human, she of course exchanges her teaching for married life after a time. The book has but little plot, and is full of the best moral and religious instruction. [Thomas Whittaker. $1.00.]

"Aunt Jo's Scrap-Bag," that is to say, Miss Alcott's, is now full, and a most wonderful bag it is. The sixth and concluding volume of these stories, written for children but capable of entertaining older people as well, is entitled *An Old-Fashioned Thanksgiving*, from the name of the first story. The Dolls' Journey, and Shadow Children, which follow, are especially interesting, and, like all the others, contain moral lessons. Although out of health and forbidden to write, so great has been the importunity of her young readers that Miss Alcott has also responded to their demands with a volume of *Proverb Stories*, consisting of various waifs and strays, written for young people, and, though not new, sufficiently captivating perhaps to satisfy the most exacting, among her admirers, at least. [Roberts Brothers. $1.00, and $1.25.]

For his excellent series of "Young Folks' Heroes of History," Mr. George M. Towle tells now the story of *Sir Francis Drake*, "the sea-king of Devon," the brave and hardy English sailor who added luster to Elizabeth's reign, who pursued Spanish galleons as a hawk his prey, who was the first English admiral to sail completely around the globe, and who was the hero of the overthrow of the Invincible Armada. The subject is a stirring one, and it fares well in Mr. Towle's hands, as the careers of Vasco da Gama, Pizarro, Magellan, Marco Polo, and Raleigh have in the same series before. [Lee & Shepard. $1.25.]

Belt and Spur takes us back to the Middle Ages, not less by its seventeen stories of knights

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and tournaments than by its sixteen illuminations, whose quaint designs and brilliant colorings make them look like leaves torn out of old manuscripts and missals, as indeed in a sense they are, being copies of originals in the British Museum. Richard Cœur de Lion in his battles and crusades, Fulk Fitz Warine who took great King John prisoner in Windsor Forest, the Black Prince at Poitiers, Henry the Fifth in France, Jacques de Lalain of the Fleece of Gold, bold knights of Scotland and daring sailors of the sea, are among the personages whose prowess is celebrated and whose feats are described; and the old chronicles are despoiled of some of their most picturesque romances of heart and hand. The pictures are very curious, but the text is too closely historical to suit minds that have not made some progress in learning, and can digest something more than mere story-telling. [Scribner & Welford. $2.00.]

James Braithwaite, whose story is told by the late W. H. G. Kingston in his characteristic style, is a fatherless young Englishman who ships as supercargo on a merchant vessel, and sails off to the East on a voyage which is attended by all sorts of adventures and misadventures — French frigates, drunken sailors, savages, and shipwrecks. The story is exciting, of course, but not unwholesomely so. [A. C. Armstrong & Son. $1.50.]

In *Off to the Wilds*, like the foregoing an English importation, Mr. Geo. Manville Fenn relates the adventures of an English family who are driven in search of health to seek a home among the Zulus. They live a sort of Swiss Family Robinson life on the main land, and lions, tigers, snakes, lynxes, floods, famine, savages, and all sorts of other elements, natural and unnatural, enter into their South African experience. A wild young Irishman named Dinny, and two Zulu boys, Coffee and Chicory, furnish enough comedy to offset all the tragedy. [T. Y. Crowell & Co. $1.75.]

Lucy and Walter Crane have made up a fine collection of *Household Stories* from the brothers Grimm, the one translating, the other illustrating; and it is hard to say which are more taking, the stories or the ingenious and most artistic pictures which accompany them, almost page for page. The stories are all fairy stories, pleasant ones and short; but inexcusably there is no table of contents or index. The engravings are listed, and they would make the reputation of any book, no matter what its contents. [Macmillan & Co. $2.00.]

The pictures in *The Mutiny on Board the Ship "Leander"* make us think of those in Jules Verne's books; but the style of the story is a reminder of *Robinson Crusoe* — and a good imitation. The narrative is a thrilling one, of the more harrowing sort; so that the more tender and sensitive minds — those of girls especially — would shrink from some of its incidents and scenes. Still, as a sea tale it has romance, interest, and power, as most all boys would admit. [T. Y. Crowell & Co. $1.75.]

Miss Ewing's stories of beasts and men, headed *Brothers of Pity*, have been collected out of *Aunt Judy's Magazine for Young People*, an English periodical. One of them is founded on fact. Two were suggested to the imagination, but might be true. One is a translation from the German. There are only five in all. The motive in all is kind feeling toward dumb animals. There are illustrations, and the book has an attractive appearance and substantial value. [London: E. & J. B. Young & Co. 75c.]

More fairy stories we have in *Little Folk in Green*, but of a different kind entirely from Grimm's; and for younger readers more especially. No table of contents here either — an omission which Miss Henrietta Christian Wright should not fail to supply in another edition. Miss Lydia Emmett furnishes four illustrations in color, one for each story. [White & Stokes. $1.75.]

Diddie, Dumps, and Tot, by Louisa Clarke Pyrnelle, is a story of child-life on a Southern plantation in slavery time, written with the object of keeping alive many of the old stories, legends, traditions, games, hymns, and superstitions of the former slaves. Although the author enjoys the rose-colored view of slavery, she has not been able to conceal its deleterious effects upon the whites, as shown by the fact that Diddie, Dumps, and Tot use nearly the same language as the ignorant servants by whom they are surrounded, and their childish minds are tainted by the same superstitions. The best thing in the book is the simple and touching story of the Wishing-Stone as told by Mammy, while one of the most amusing is the incident of the two puppies who were named Cherubim and Seraphim because "they continually do cry." [Harper & Bros. $1.00.]

CURRENT LITERATURE.

Old books under new names sometimes fare better. But then these three volumes of *Poems of America* are not exactly old books, though the text thereof is simply the text of five volumes of Mr. Longfellow's selected *Poems of Places*, namely, "New England," the "Middle States" and the "Western States," the "Southern States" and "British America;" for the text has been adorned with numerous illustrations, and an enlarged page, a thicker volume, and a new binding give the series a real newness and freshness. No "places" are dearer to the average American than those covered by the poetry here collected; and we should think it likely to prove a profitable venture to eliminate this poetry of America from the poetry of all the rest of the world with which in the former edition it was associated. [Houghton, Mifflin & Co. $5.00.]

There is occasion for a new life of *John Hus*, and the Rev. A. H. Wratislaw has improved it in a modest volume of 400 pages. The last fifty years in Bohemia have been marked by researches and by a loosening of restrictions upon the press which have resulted in greatly enlarging our knowledge of Hus — as Mr. Wratislaw writes his name — and of the historical basis of his life-work. Palacky's magnificent *History of Bohemia*, in five large volumes, began to appear in 1836; Baron Helfert supplemented it with an account of Hus and Jerome from another standpoint in 1857; and Palacky was permitted to publish in 1869 a hitherto proscribed account of the *Precursors of Husitism in Bohemia*. In 1849 Professor Tomek published the first volume of his *History of the University of Prague;* Hus's collected writings, edited by Erben, appeared in three large octavo volumes between 1865 and 1868; in 1870 Palacky completed the publication of his previously interdicted works; and in 1875 Professor Tomek sent forth the third volume of his *History of the City of Prague*. All these works, abounding in fresh material, Mr. Wratislaw has had before him, and his narrative is probably the best monograph in English on the subject. The historical introduction is especially pertinent, and a chapter near the end on Hus as a writer has literary value. [London: E. & J. B. Young & Co. $1.05.]

The recent bi-centennial celebration of the landing of William Penn upon American shores was marked by an attempt, but an unsuccessful one, to procure the removal of his remains to this country. They now lie in the Friends' burial ground at Jordans, Buckinghamshire, a few miles out of London. The story of the undertaking is related in full, with all the documentary materials, by Mr. G. L. Harrison, in a thin quarto volume entitled *The Remains of William Penn*. Mr. Harrison was deputed last year by the Governor of Pennsylvania to visit England, and if possible effect the removal. But the opposition shown by the descendants and members of the Society of Friends was not to be overcome, and the project has been abandoned. Wisely so, we should say. Mr. Harrison describes his negotiations, prints his various correspondence, and gives an account of his visit to Penn's grave, which is not far from the lovely village of Chalfont St. Giles, where the cottage occupied by Milton, in which he wrote "Paradise Lost," still remains. The book has four chapters, five pictures, and is important as an historical memorandum. [Philadelphia: Privately printed.]

Hints for Sketching in Water Color by Thomas Hatton, and *Drawing in Black and White* by Mrs. S. N. Carter, are the two latest issues in "Putnam's Art Hand-Books," pretty and useful little manuals all of them to students in art. Mr. Hatton's *Hints* are almost purely theoretical, relating to such general conditions as "atmosphere," "contrast," etc.; Mrs. Carter's book is almost purely technical, and, with the aid of illustrations, helps the reader to an understanding of the use of charcoal, crayon, lead-pencil, and pen-and-ink. [Each 50c.]

Only professional students of philosophical science have anything to do with Mr. Malcolm Guthrie's labored essay of 475 pages *On Mr. Spencer's Unification of Knowledge*. Philosophical controversy is one of the last things that "general readers" care anything about. When the philosophers agree, it is hard enough to follow them; when they disagree, most of us will abandon the attempt. Mr. Guthrie offers himself frankly though modestly as a critic of Mr. Spencer's whole system viewed as a logical structure. He is not opposed to Spencer's handling of the doctrine of evolution, as such, but thinks he sees blanks in his handling of it and defects of explanation which seem to him to destroy its integrity. To him

the deductive system which Mr. Spencer attempts is so mystical in its fundamental ideas, as well as so incomplete in its logical connections, that, regarded as a system of Philosophy, it is as vague as it is ill constructed.

To substantiate this general critical position Mr. Guthrie's work is devoted. Mr. Spencer's *Principles of Psychology* and *Principles of Biology* are examined step by step, and with regard to his whole system the conclusion is reached that "admirable as is the boldness, magnificent as is the sweep, extraordinary as is the connectiveness of his reasonings, he nevertheless fails

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in his vast attempt." [London: Trübner & Co.]

The interest of the volume of sermons by the Rev. Alexander Crummell, D.D., entitled from the leading sermon *The Greatness of Christ*, is not in the sermons, which are ordinary, but in the authorship, which is extraordinary. Dr. Crummell is a full-blooded negro, with hair and beard now as white as his face is black. He was born in New York, but his father had been a slave, and his grandfather was King of Timanee, West Africa. He was educated in New York and New Hampshire, was admitted to Holy Orders in the Episcopal Church, studied further at Cambridge, England, went to Liberia, where he served as rector of a parish and professor in a college, and is now settled in Washington, D. C. Twenty sermons compose the volume. To their author they are creditable, and they are a hopeful sign of the times. [T. Whittaker. $1.50.]

We have been very tardy in speaking of the two latest issues in the American Actor Series, the lives respectively of *The Booths*, Junius Brutus and Edwin, by Mrs. Asia Booth Clarke, and of *Charlotte Cushman*, by Mrs. Clara Erskine Clement. Mrs. Clement's work has been anticipated by Miss Emma Stebbins's excellent memoir, published in 1878 [L. W. Vol. IX, pp. 5, 6]; but the story of the Booths is fresh and has much interest. Edwin Booth's life, of course, is yet incomplete, and Mrs. Clarke follows it only down to 1880. [J. R. Osgood & Co. $1.25.]

Dr. S. O. L. Potter's essay on *Speech and its Defects* took the Lea Prize at Jefferson Medical College, Philadelphia, and is published by permission of the faculty of that institution. Its main feature is an exhaustive discussion of the infirmity of stuttering or stammering, to which 70 pages out of 115 are given. Dr. Potter argues that the infirmity can be overcome, but only by patient disciplinary exercise, and he shows how. On quacks and charlatans who profess to cure this defect he is very severe. At the end of the book is a useful bibliography of the literature of the voice. [P. Blakiston, Son & Co. $1.00.]

Russell's *Orthophony* is an elaborate scientific manual of vocal culture, based on Rush's *Philosophy of the Human Voice*, and consisting almost wholly of elementary exercises for the development of the vocal organs. The several chapters are on "Respiration," "Orthoëpy," "Mode of Utterance," "Quality of Voice," "Force," "Stress," "Melody," "Time," "Emphasis and Expression;" and the selections for practice are numerous and varied. [Houghton, Mifflin & Co. $1.25.]

Professor Knapp of Yale College has prepared *A Grammar of the Modern Spanish Language*, laying out that language in structure and rules as now spoken at Madrid. The book is so planned as to be used in two courses. The first will take the beginner over the ground of the essentials in about forty lessons. The second is to be in connection with a volume of *Spanish Readings*, which will lead the way into the best Spanish literature of today. Conversational as well as literary forms are introduced; and ability to read, write, and speak Spanish is promised to come by a reasonably diligent study of the work. [Ginn, Heath & Co. $1.65.]

To the Series of Epochs of Modern History is now added the Rev. W. Warburton's sketch of *Edward III.* We call it a sketch, by reason of its dimensions, but in thoroughness and carefulness it is more than that, as may be said of all the volumes in this excellent historical company. The best English scholarship has been concerned in their production throughout. The period of Edward's reign was practically the central fifty years of the 14th century, and it is one of the memorable reigns of English history. It is crowded with events. Mr. Warburton treats it in its five decades, and in a concluding chapter sums up Edward's character as man and monarch, describes the social condition of the people in his time, and gives a survey of the literature of the period. It was the period of the "Vision of Piers Plowman" and of "The Canterbury Tales." [Charles Scribner's Sons. $1.00.]

SHAKESPEARIANA.

EDITED BY WM. J. ROLFE, CAMBRIDGEPORT, MASS.

Hamlet's Uncle. In view of the abundant criticism, German and English, that the play of *Hamlet* has called forth, is it not remarkable that no critic has yet made anything like a careful study of Claudius, the King? For it seems to me that this is an important point in the solution of Hamlet's own character, since certain family traits exist alike in uncle and in nephew.

Shakspere has not left us in ignorance of the King's personal appearance. It is not prepossessing, surely, — "a wretch whose natural gifts were poor to these of mine" — "an incestuous and adulterate beast," the Ghost avers; and we know how Hamlet describes him:

> . . . like a mildew'd ear
> Blasting his wholesome brother. Have you eyes?
> Could you on this fair mountain leave to feed
> And batten on this moor. Ha! have you eyes?

Making due allowance for Hamlet's hatred and wrath, we may conclude that physical beauty has been denied the King.

He has bad habits, too. His drunkenness, which we can in part excuse on grounds of time and nationality, is disgusting to his nephew, who comments upon it in no less than four different places. Yet he is no mere sensualist, no Charles the Second; he has capacity for statecraft and he makes a politic ruler. He succeeds in flattering his courtiers into a state of ready subservience; he has even inspired in Polonius, Laertes, and the rest, a feeling of affectionate loyalty. Notwithstanding the moral contrast between himself and the brother whom he has murdered, the new monarch is already popular; he does not, like the usurping Macbeth, become a morose tyrant; "those that would make mows at him . . . now wear his picture in little." And we can see how Claudius might be popular. His stoic bravery wrests from us reluctant admiration, when Laertes and his Danes break through the royal doors (iv. 5. 95). Note, too, his superb self-control in the last scene, when the Queen drinks of the poisoned cup. "It is too late," he mutters; but he does not blench. That he loved his wife we cannot doubt, and it is not insensibility that restrains an outburst of grief.

Turning to the higher attributes of the intellectual man, the likeness to Hamlet is very striking. In Hamlet the subjective predominates; in the King, the objective. In both there is a struggle between will and thought; but the latter comes more quickly to a decision. The King is prompt in action, when once his mind is made up. "Follow him at foot, tempt him with speed abroad," he cries, when the enraged Hamlet has burst from the apartment with a wild — "Come, for England!" The King's mind is not so fine-grained as Hamlet's; he cannot reply to the latter's poisoned darts of satire. Intellectually, as physically, he is both strong and coarse.

Now comes the most noteworthy point of all — the King's tendency to irresolute reflection. Notwithstanding the capacity for action which we have noted, there yet remains an almost morbid desire of introspection — a wish to view all things from all sides. Herein is the likeness to Hamlet most plain. (cf. i. 2. 11; iv. 7. 110.)

The closet scene (iii. 3. 35–70) is one of the most remarkable in the play. It gives us the deepest insight into the mental and moral nature of the man. He is alone, and he tries to pray, weighed down beneath the burden of a heavy guilt. Here, too, is Hamlet's moralizing hesitation, lest he be not able to justify the deed; unlike Hamlet, however, the King passes from a state of moral to a state of mental subtlety. His reflective faculty is a many-sided prism, and all the colors and changes are brought out in strong relief against the background of convicted guilt.

> . . . Whereto serves mercy
> But to confront the visage of offence?
> And what's in prayer but this twofold force, —
> To be forestalled ere we come to fall,
> Or pardon'd being down? Then I'll look up;
> My fault is past.

He palters with conscience, and tries to argue himself into a state of repentance, very much after Hamlet's own fashion of arguing himself into a state of revenge.

> Try what repentance can: what can it not?
> Yet what can it when one can not repent?
> O wretched state! O bosom black as death!

His mind writhes in exquisite torture, ever clinging, with fatal optimism, to some hope that "all may yet be well." He is now under the influence of terror; he becomes edifyingly moral; he thinks of another world. But the reaction is temporary; he concludes that "words without thoughts never to heaven go." No more repentance for him hereafter! He is so deep in blood now that "returning were as tedious as go o'er." Even in death he feels no remorse. He passes away without a word of confession, with a lie upon his lips.

Shakspere never denies his worst villains some redeeming traits. And the King at least has a conscience to trouble him; the closet scene tells us that. And we have heard his secret sighs heretofore: "O heavy burthen!" Though he will not unmask before the world, he carries his retribution about with him. Surely there is something in this man worthy of critical notice!

EDWARD FULLER.

— Trübner & Co. have published *Emerson at Home and Abroad*, by Rev. M. D. Conway, a work at once historical, biographical, and reminiscential. Trübner is issuing Mr. H. H. Bancroft's *Native Races of the Pacific States* at a guinea a volume.

— Mr. Robert Langton, of Manchester, announces *The Childhood and Youth of Charles Dickens*, with numerous illustrations from original drawings.

— A new history is forthcoming of Lingard's *History of England*, in ten volumes octavo, with all the copyright additions.

— Mr. Edmund W. Gosse is to edit for Macmillan & Co. a new and complete edition of the works of Gray.

— Mr. Walter Besant will furnish the leading story in *Good Words* next year, its title *All in a Garden Green*.

— Mr. John Addington Symonds is engaged on a collection of *Studies of the Elizabethan Dramatists*.

— Chatto & Windus have in press a work on Arabian society of the middle ages and the present day.

— Mr. Matthew Arnold is credited with the intention of making an early visit to the United States.

— Burns's copy of Ferguson's poems has turned up in an old circulating library at Edinburgh.

— Mr. J. Cotter Morrison will write the life of Macaulay for the "English Men of Letters" series.

— Mr. Henry George's *Progress and Poverty* is now circulating in England in a sixpenny edition.

— The Rev. James Martineau denies that he is collecting materials for an autobiography.

— Miss Mathilde Blind is about to give to the public a monograph on George Eliot.

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The Literary World.

BOSTON, DECEMBER 2, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

> Learn to read slow; all other graces
> Will follow in their proper places.
> WM. WALKER: *Art of Reading.*

*** Notwithstanding the opposition of the London *Times*, Dean Bradley has given his consent to the plan of a memorial to Longfellow in Westminster Abbey. The plan seems so far to have found favor among the people, and the subscriptions already amount to £500. Meantime the list of the Longfellow Memorial Committee has reached us, and is long and imposing. The following are the leading names: The Archbishops of York and of Dublin, the Duke of Westminster, Earl Granville, the Earls of Derby and Shaftesbury, the Bishops of Durham, Bedford, Dover, and St. Albans, the Baroness Burdett-Coutts, Lords Lyons, Napier, and Edmund Fitzmaurice, Edwin Arnold, Matthew Arnold, Philip James Bailey, Prof. Lionel S. Beale, Walter Besant, William Black, Geo. H. Boughton, Sir Thomas Brassey and Lady Brassey, Robert Buchanan, Dr. Wm. B. Carpenter, Wilkie Collins, Sir Geo. W. Cox, Austin Dobson, Miss Amelia B. Edwards, Canon Farrar, Rt. Hon. W. E. Forster, J. A. Froude, F. J. Furnivall, Jenny Lind Goldschmidt, E. W. Gosse, Newman Hall, S. C. Hall, Thomas Hardy, Paxton Hood, R. H. Horne, Dean Howson, Thos. Hughes, Holman Hunt, Jean Ingelow, Henry Irving, Blanchard Jerrold, Prof. Jowett, W. E. H. Lecky, Sir F. Leighton, J. Norman Lockyer, Sir John Lubbock, Dr. Charles Mackay, Katherine S. Macquoid, Philip Bourke Marston, Sir Theodore Martin and Lady Martin, Justin M'Carthy, Samuel Morley, Max Müller, F. T. Palgrave, James Payn, Mrs. Pfeiffer, J. Allanson Picton, Rt. Hon. Lyon Playfair, Dean Plumptre, W. R. S. Ralston, Charles Reade, J. Sims Reeves, F. W. Robinson, W. M. Rossetti, George Augustus Sala, Prof. Seeley, Principal Shairp, Rev. W. W. Skeat, G. Barnett Smith, Leslie Stephen, R. L. Stevenson, John Addington Symonds, Alfred Tennyson, Prof. Tyndall, Anthony Trollope, Martin Farquhar Tupper, Dr. Vaughan of the Temple, Theodore Watts, Sir Erasmus Wilson, Dr. Forbes Winslow, Rev. J. G. Wood, and Edmund Yates.

*** It is pleasant to hear from far-away Athens such auspicious accounts of the opening of the work of the American School of Archæology in that city. This school is a device to furnish American students with the best facilities for studies in Grecian archæology on the spot, under the sheltering wing of American universities and colleges. Harvard, Columbia, Johns Hopkins, Yale, Princeton, Brown, Amherst, and Wesleyan are already enlisted in the enterprise, and the coöperation of Dartmouth, Cornell, and the University of Virginia is presently expected. A committee of the American Institute of Archæology, formed of one member from the faculty of each of these institutions, has the general oversight of the work, and $3,500 for the annual expenses has been pledged for ten years. The plan is to send out to Athens an American scholar as director of the school for each year. Professor William W. Goodwin of Harvard has gone for 1882–83, and Professor Packard of Yale will follow him in 1883–84. A renovated house for the school has been rented near Hadrian's Gate and the Pillars of the Temple of Olympian Zeus, a situation in the southeastern part of the city, commanding charming views of the sea and the islands. A library costing $1,000 has already been set up. A permanent steward is in domestic charge. Six pupils are now at work, graduates two of them of Harvard, two of the University of Vermont, one from Wesleyan University, and one from the University of Virginia. Other American students resident in Athens are enjoying some of the advantages of the school. Through the kindly offices of the United States Government, the director is to be made *ex officio* an attaché of the Bureau of Education in Athens, a relation which will place the American school on an equal footing with the similar French and German schools already existing. A yearly bulletin is projected, to contain the theses of the students, and to exhibit the more important results of their work.

*** The death of Thurlow Weed, which took place in New York, November 22, removes one of the most venerable, active, and striking figures in the history of American journalism. Mr. Weed's life was long, laborious, and eventful. On the one hand it touched the times of Washington and Adams, he having been born in 1797, and on the other it reached down into almost the latest struggle and tumult of New York politics. Like so many of his brother political journalists, Mr. Weed began his career as a printer's "devil," and worked his way up to position and influence by sheer force, ability, and indomitable energy. He was a quartermaster's sergeant in the War of 1812, and drew his pension as such to the end of his life. He was prominent in forming the anti-Masonic party after the mysterious disappearance of Captain William Morgan in 1826. For nearly a quarter of a century he was State Printer at Albany. He was a Republican from the first. He was a bosom friend of Lincoln and Seward. He was a fighting man, his sword his pen. He was a dictator, his editorial chair his throne. He probably made as many enemies and as firm friends as any public man of his time. He was not a statesman, but a manager. He could give and take hard blows. He was shrewd, conscientious, fearless, tenacious, and unconquerable. His tall and slender figure, slightly stooped, his silvered head, his kindly face, as well as his character and career, long made him one of the conspicuous personages of Albany, where he formerly maintained his hospitable home, and later in New York City, where his closing years were spent. Industry and skillful financiering made him nearly, if not quite, a millionaire. We believe that he was a man of Christian beliefs and religious habits, but without denominational connections.

*** A trial in New York within the last fortnight of a suit against the Rev. Henry Ward Beecher for damages in failing to complete his famous *Life of Christ*, though it did not go against him, disclosed some suggestive facts as to book-writing and book-making. It was in evidence that in 1867 Mr. Beecher signed a contract with the publishing house of J. B. Ford & Co. to write for them within eighteen months a *Life of Christ;* that he was paid $10,000 for this signature; that the first part of the work, constituting Vol. I, was duly written, delivered to Ford & Co., and published by them at a cost (including "plant") of about $62,000; that 29,655 copies of it were sold, the receipts from which were about $67,000; that in addition to the $10,000 paid him for signing the contract, Mr. Beecher received in royalties on the first volume a little over $3,000; that he was repeatedly urged to go on with the work and complete it: that in 1872 he did write some eight chapters, or about one half the second volume; and that the incompleteness of the work had killed it. "It is the worst book that we now have," wrote one of the firm some time subsequent to 1869, "and the only reason that we can give for this state of affairs is that we do not know when it will be finished." A large number of subscribers to the work, who own the first volume, would be glad of some light on this point.

*** With the laudable object of bringing authors into close and pleasant social relations, several prominent New York literary men have founded the Authors' Club, and at a first meeting, held last week at the house of Mr. Lawrence Hutton, a large number of well-known writers were enrolled as members. Mr. Hutton, Mr. Gilder, and Mr. Stedman have been prominent in its organization, and the names of so many distinguished authors are connected with the scheme that its success is a foregone conclusion. The membership will be limited strictly to professional men of letters, and among these a large proportion are journalists. It will have no club-house, but suitable rooms will be rented for meetings and social gatherings. Officers are not to be elected, but nine members selected by ballot will form a governing committee. It has been announced that one of the special purposes of the club will be to aid deserving

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young authors to gain general recognition. If this part of the programme is fulfilled the Authors' Club will have its hands full.

*** It is said that there are persons who still vote for Andrew Jackson for President, whenever the Presidential election comes around. We have found out the reason. They own the *Popular History of the United States*, by John Frost, "continued to the inauguration of President Garfield." Published in New York in "1881." In that book, on p. 400, in the chapter on the "administration of Andrew Jackson," we are told, that "it is a difficult task to write the history of an administration which is *not yet closed*." The staunch Jackson men evidently want the General to stand for another term. We suppose it is their strong admiration of Jackson that keeps them from voting for General Taylor, of whom the same volume says that after an engagement, he "encamped near Monterey, *where he is at present*," probably awaiting orders!

*** It seems that football and other active games are not so engrossing to German students as they are to those of America. A movement has been made towards introducing them into the schools of the higher grades, and of making them obligatory, instead of "elective," as they are with us.

*** Did anybody notice in the *Independent's* savage onslaught on Browning's last volume a reference to his early drama, "Pippa Passes," as *Pepper Papers?* If it was the fault of the printer and his devil, where can the proof-reader have been?

*** More than thirteen thousand children have contributed to the Longfellow Memorial, and the number is rapidly increasing. If they were to walk in a procession at intervals of three feet, the line would stretch out to nearly eight miles.

HOLIDAY BOOKS.

III.

Wild Flowers.

In a pleasant New Hampshire village, amidst the seclusion of mountains, lakes, and woodlands, in an old farm-house which has been a family dwelling-place for many generations, live a pair of gentle and genial sisters, filling out the years with polite studies and good works, taking quiet enjoyment from the days as they drop by, doing with their might what their hands find to do, and sending forth into the world now and then some note of the progress they are making in the interpretation of the world and of what goes on within it. One of these sisters is Miss Amanda B. Harris, whose cultivated and graceful hand adds many a pleasing touch to these columns of ours, and from whose workshop now comes to our Christmas pile one of the more refined and engaging volumes of the year. *Wild Flowers and Where They Grow* is its title; its form, a quarto of generous dimensions; its pages, a hundred and sixty; its staple, a ramble after the flowers of the field and wood, with pleasant talk about their haunts and habits, about the birds that hover over them and the mosses which nestle around them; and its embellishment, a series of sixty wood engravings designed by Miss Humphrey. Miss Harris begins her expedition in the earliest days of spring, when the capricious trailing arbutus first discloses its blushing face in the sterile pasture or on the damp edge of a sled-path leading into the swamp. Hard by the little bunches of arbutus, which bring such extravagant prices on the city streets, are to be found the partridge-berries and checkerberries, sods interwoven with the glistening gold-thread, hummocks full of ground-nuts. After these come the hepaticas—white, lavender, pink, and blue; the dark sombre trilliums or Benjamins; and then the fruit flowers, loading the air with their fragrance; and so on into the fervent summer, with its violets, dandelions, cowslips, and buttercups, its columbines and lilies, its pitcher plants and lady's slippers. This is the world into which Miss Harris takes the reader, nor does she return until the autumn days have come, and she can load her arms with Indian pipe and golden rod, and the richly colored leaves which mark the ripening of the year. It is altogether a lovely expedition. Who does not love to go for wild flowers, through redolent meadows, into the woods where the birds flutter and sing, along the banks of gurgling streams, into mossy swamps, smelling the damp earth, treading over the crackling pine needles, and getting the sights and sounds of nature at first hand? That is what this book enables us to do. It is the product of loving and sympathetic observation, and intelligent study. Gilbert White and Thoreau have had few more enthusiastic and patient disciples than Miss Harris. She is as modest and retiring in her manner as the humblest of the wild flowers of which she goes in search, but there is a familiarity shown with them which comes of long acquaintance. She is their friend and companion, and caresses them with a lover's touch. Miss Humphrey, her illustrator, is in full accord with her taste, and many of her larger designs are very pleasing. The pictorial line running through the book is uneven, some of the work being hasty and coarse, but the printing has been done with unusual care, and paper, type, and binding make the work one of more than common elegance. [D. Lothrop & Co. $3.00.]

Niagara.

We wonder that Niagara has not been made the subject of a book before now. Church has painted it, but Mrs. Sigourney almost alone of noted American poets has sung its fascinations; and Mr. Holley's work on *The Falls of Niagara* is the first attempt, so far as we know, to do justice to the history, scientific nature, romance, and tragedy of this perhaps most noted natural wonder of the New World. Mr. Holley's work was originally published some years ago, but has been long out of print. In its present form it is substantially new, with a supplementary chapter on other great cataracts of the world for convenience of comparison, with numerous illustrations generally very good, and with a generous and elegant typography which fairly entitles it to a place among holiday publications. The work is comprehensively planned and well executed. It takes in the whole subject in all its aspects, and the author's residence at Niagara for a third of a century gives him a large qualification for his task. His first steps are historical, going back to the discovery of the Falls by the French, and the early descriptions of it by Cartier, Champlain, La Salle, and Father Hennepin. The origin and meaning of the name Niagara are traced, and there is a pleasant account of the adjacent regions. Three chapters follow upon the geological questions raised by the Falls; their comparatively recent origin is argued, and while a steady retrocession is conceded, at the rate of about a foot a year, reasons are given for the belief that the mighty cataract can never degenerate into a mere rapid. On the other hand, it is maintained that the Falls will be higher as they recede. These scientific points being attended to, Mr. Holley proceeds with the local history and passing incidents connected with the Falls during his observation—their weird appearance in winter; the feats of building bridges to Goat Island, so called from the venerable and dignified goat who once spent a few months there; the prowess of Joel Robinson, who has rescued more than one man from the very brink of the abyss, and who carried the little steamer "Maid of the Mist" through the whirlpool in the gorge below; the hotels which have sprung up around the spot, and the distinguished visitors who have frequented them; the thunderous fall of Table Rock; and the long list of accidents of which the Falls have been the scene. It would appear that since 1810 forty-three persons are known to have been carried over the Falls, and the several cases are cited with full particulars. Mr. Holley has evidently kept a diary of the history of Niagara since he has known the place, and his pages are enriched with that great variety of circumstance which lends such interest to a narrative of this kind. His reprobation of the fact that there is not a foot of American soil from which an untaxed view of the Falls can be had is none too severely expressed, and the fact is a national disgrace. The publication of this work ought to help on the project of an International Park at Niagara, temporarily arrested last year by the parsimonious veto of the Governor of New York. [A. C. Armstrong & Son. $3.00.]

The History of Fashion in France.

We suppose this is intended as a "holiday book," though its historical substance and antiquarian flavor give it more than a temporary value. Old clothes are not as a rule an inviting subject; but here they are transfigured, and looked at through colored glasses. The object of the author, M. Challamel, is to trace the development of fashion in dress in France from the earliest times—woman's dress, of course, in particular. This is done in a series of thirty-three chapters, extending from the Gallic and Gallo-Roman period down to the present time. After reaching the middle ages, the treatment is by reigns, so to speak, the reign of each king having a chapter to itself, and the subject being opened out and illuminated with great research, minute detail, and much anecdotal matter. For example, let us skim over with the reader Chapter VII, which covers the reigns of Charles VI and VII, when women wore a kind of two-horned head-dress, the horns, or "hennins," made of stiffly starched linen kept in shape by fine wires. The novelty was irresistible, and women vied with each other to wear the tallest horns. The priests preached against them, so extravagantly were these "horns exalted." Isabeau de Bavière, of this period, was the first to wear a linen che-

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mise, the under garments of French women having been previously of woolen serge. Women became so proud of these new linen under garments that they made holes in their gown sleeves through which to show them off. Servant girls wore a bodice of one color, a tucked-up skirt of another, and a petticoat with a kilted flounce; and covered the hair with a cap. The beautiful Agnes Sorel was the first to wear diamonds in her hair. In the 15th century a nobleman's fine scarlet coat cost about a thousand francs; cloth of gold cost 1,800 francs the ell. Women of high rank carried walking sticks made of valuable wood; and to take the place of mittens imported violet-scented gloves from Spain. But it was indecorous to give one's gloved hand to another, or to dance in gloves. Fans women used at church to brush away the flies. Fair hair alone was considered beautiful. A few years later women of quality are found trimming their dresses with ribbons, cords, and furs. The neck is much uncovered. The collar is turned down almost to the arms. Working women wear serge gowns and white aprons, and go bare-headed. Hanging sleeves are succeeded by close fitting. Bodices are laced in front. Velvet girdles embroidered in gold fit tightly to the waist. False hair is common. Head-dresses take all sorts of fantastic shapes; the sugar-loaf being especially popular. Long trains are borne by young girls. Pin cushions are hung from the waist. Here is a story of the queen of Henri III:

She was, on one occasion, in a linen-draper's shop, and seeing a lady dressed with great elegance, she asked, "And who are you?" The lady, without looking at the speaker, replied that she was the wife of President N——. "In good truth, Madame la Presidente," observed the queen, "you are very smart for a woman of your rank." "At any rate I am not smart at your expense," returned the lady; and then suddenly recognizing the queen she threw herself at her feet. Louise de Lorraine gently remonstrated with her upon her extravagances; she herself having little taste for dress or display.

M. Challamel's work, which has been translated into English by Mrs. Cashel Hoey and Mrs. John Lillie, with too literal adherence however to the extravagant French system of paragraphing, is provided with a series of fashion plates in color, which present some curious examples of taste in dress; and is bound in a novel and showy style as perhaps befits the subject. The sides are veneered with thin sheets of curly maple — wood paper, we might call it, on which are stamped the title and ornamental devices in black and gold, a hand mirror in black and silver, and a peacock's feather in gold and green. The back is yellow cloth. The book is large, heavy, gilt-edged, wide margined, opens in a way which makes us suspicious of the durability of the stitching, and is throughout as striking in appearance as a Parisian lady in full dress, with somewhat more character. [Scribner & Welford. $10.00.]

England, Picturesque and Descriptive.

The idea of making an illustrated book of rambles through England is not by any means new, but Mr. Joel Cook has done it on a larger scale than most of his predecessors, and his volume is a success in several ways. First, it is of ample dimensions, and the reader feels that time will be taken to show him what he wants to see, and that he is not to be hurried from place to place faster than he can take in the scenes through which he passes. Secondly, the routes are well planned, so as to cover the most inviting parts of England, with the least possible retracing of steps and crossing of tracks. Eight tours are described as follows: from Liverpool respectively westward into Wales, northward through the Lake Region, and southward through the Midland Counties; along the Thames by way of Oxford to London; and from London respectively northward to the Tweed at Berwick and Bamborough, westward to Milford Haven, southwestward through Cornwall to Land's End, and southward along the Channel coast and to the Isle of Wight. Over all this ground Mr. Cook leads the reader in familiar companionship, with the firm tread of one who knows where he is going and understands the history and meaning of what he is seeing. He writes in the clear and graphic manner of one who has actually followed these routes and has sat down to *tell* you what he saw. He visits the old towns, the cathedrals, the castles, the abbeys, the crumbling ruins. He has access to all public and private buildings, knows English history by heart, and imparts a pleasant flavor of tradition and reminiscence to his pages. The book is somewhat such an one as Mr. Samuel Adams Drake made a few years since about the *Nooks and Corners of the New England Coast*. It is not unlike what Mr. Jennings's *Field Paths and Green Lanes* would be, if that delightful book were expanded to cover all England. Its illustrations are so numerous and so fairly good as to bring the landscape well before the eye, and enable the untraveled reader to feel that he is really at England's heart. The illustrations number nearly five hundred, or almost one to every page. Their general average is good. Not all of them are truthful in the best sense. The views of St. Paul's Cathedral and Westminster, for example, are inadequate and belittling; but others are very successful. As a rule the smaller pictures are the better, but some of the interiors are excellent, and little garden corners, bits of shrubbery, many an old ruin, decrepit gateways, and crumbling towers are done with good effect. Historical objects hold a leading place in the illustrations, and scarcely any place or building will be missed from among those with which readers of English history are most familiar. We agree with Mr. Cook that English scenery has a preëminent charm for American eyes. We think that no matter how far the American tourist may travel, he will return from the lakes of Italy, from the mountains of Switzerland, from the romance of the Rhine, from the glittering boulevards of Paris even, with a singular feeling of content in England, with a feeling of being at home again; with a satisfaction in great London and in the gentle beauty of English fields and rivers and villages and woodlands which nothing else quite equals. Mr. Cook writes under the full control of this idea, and he has made a book which visitors to England will peruse with delight for its traversing of well-remembered scenes, and which, for those who never expect to see England, may serve to produce in some degree the pleasurable sensations of an actual journey. [Porter & Coates. $7.50.]

Wee Babies.

This is a Kate Greenaway picture-book, of a pretty large pattern, the pictures in colors after designs by Ida Waugh, the poetry by Amy E. Blanchard. The lithographic work was executed in Holland. The front cover shows the heads and shoulders of twenty-eight babies, with faces of all sorts and hair of all colors; not to speak of two heads and one pair of chubby feet for which there is not quite room, and of three dolls, one of them a rag baby. One large-sized baby, with four peek-a-boos for the four corners, has undisputed possession of the back cover. Opening the book, we find the cover linings marked off into miniature squares, each square being a duplication in plain brown ink of the design on the fore cover. Encompassed about with this great cloud of babies, we go on into the interior proper, and find ourselves faced with a procession of poetry and pictures, in which babyhood is transfigured in all sorts of forms and colors, and its sentiment, romance, and entertainment are sung in a succession of simple but pleasing verse. Twins in a wicker-work carriage trundled along by the white-capped *bonne;* little mischiefs ransacking the bureau drawer; a bald-headed fellow in long dresses taking his merry jump-up-and-down in his mother's arms; a young pedestrian out for his first toddling excursion with older brother and sister; a bowl of bread and milk in nurse's lap; the neighbor's baby over the fence; a tumble-down; a black baby; listening at the stove-pipe hole for Santa Claus; asleep in the cradle; crawling through the hoop; hiding behind the handkerchief; pulling the milk over; dressing up like a grandmother; getting the hair cut by an unauthorized barber; the naughty boy in the corner; and "Good-night, Mamma!" — these are characteristic scenes in this apotheosis of the baby; and the babies' faces throughout are capital studies. [E. P. Dutton & Co. $2.00.]

New England Bygones.

Some of our readers may remember the loving notice which we published, about two years ago, of a book called *New England Bygones* [Vol. XI, p. 195]; a book descriptive, in an Emersonian vein, of the best features of New England scenery, character, and life; a book of whose literary form and inner spirit we felt we could hardly say too much in praise. The book was published anonymously, but its author presently proved to be Mrs. E. H. Rollins of Philadelphia. The public enjoyment of the work was soon saddened by news of the death of the author, which took place on the 29th of May, 1881. The present season is signalized by the appearance of a beautiful quarto edition, exquisitely illustrated with wood engravings, and manufactured with the utmost elegance and tastefulness of paper, type, presswork, and binding; the whole making what comes as near to being the perfect book in substance and externals as any publication of the year. A generally remarkable and particularly touching introduction by Gail Hamilton gives the leading facts in Mrs. Rollins's life, and sketches a most winning portrait of her character. Mrs. Rollins was born in Wakefield, N.H., in 1831. She came of an old and standard New England stock, grew up in a representative New England village, studied at the traditional New England schools, and married a bright young New England lawyer, and so, when she came to write of "New England Bygones," wrote of what she had seen and heard and felt and known in the intimacy of the experiences of years. Her marriage was exceedingly fortunate and happy, and the picture which Gail Hamilton gives of the union is singularly strong in its features of mutual adaptability, sympathy, and

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support. Mrs. Rollins was a woman of rare and delicate mold, as her writings would suggest and as the frontispiece likeness of her proves. Her nature was sensitively organized, but her frail and tender physique was informed with a keen and active intellect. She had penetration, justice, candor, perfect truthfulness. She bore children, two of whom died. This loss "loosened her hold upon her other children. She loved them not less, but she had no sense of security in them." Her husband's public life took her to Washington, which city she did not like; later she passed her happiest years in Philadelphia, where this book of hers was written, and where she died. She was intellectual, domestic, social, self-contained, self-reliant, unpretending. The story of her last days, of her last hour, is pathetic in the extreme. She faced the change of worlds without a tremor, and prepared for her departure with the calmness and steadiness which are born only of a great trust and a perfect love. This picture of the author of *New England Bygones*, now at last given us, confirms to the full the impressions of the unknown author which the first reading of her book conveyed. As for the book itself, in its new and monumental dress, we will simply reiterate that it is well-nigh perfect in proportions, details, and workmanship. It is a book to which Mrs. Rollins's own pure and refined taste could have taken no exception. The engravings, which number about eighty, are characterized by unusual excellence. The text is full of fine subjects for the artist's pencil, and they have been well improved. The genius of New England has seldom if ever received a more eloquent exposition than in this now doubly charming work. [J. B. Lippincott & Co. $5.00.]

Caldecott's "Graphic Pictures."

This large oblong folio is made up, we suppose, of Mr. Ralph Caldecott's contributions to the London *Graphic*, and very capital fun it furnishes. The pictures are on the *Punch* model, in the Cruikshank style, and executed in color; and a running letter-press of kindred tone accompanies them. They are carefully done, show real and honest work, and while humorous throughout never descend to ignoble materials or undignified methods, but are clean, fresh, and unobjectionable. The book is one to laugh over from beginning to end, and almost every page furnishes a subject for close study. There are eight series of sketches. The first sets forth "Mr. Chumley's Holidays." Mr. Chumley is an artist, who goes down to Scarborough, and invites us to look over his shoulder as he notes down with pen and pencil the people whom he sees at that favorite and famous English watering-place. There is an amusing scene in the drawing-room where dancing is going on; there is a group of heads, among which is to be recognized many a watering-place type; there is a sea-sick experience very true to life; one of the cleverest designs shows a row of lone females sitting on the promenade as a swell of the first water passes by, and their looks and glances and nudgings of one another are "too good for anything." The dinner table experiences which follow are equally good, particularly the eager waiting of a dozen hungry boarders for the lone waiter who looms up loftily in the distant door. "Mr. Chumley's Holidays" are followed by "Flirtations in France;" and then come in succession a hunting series, "The Rivals;" a pastoral series, "Our Hay-making," in which not so much hay as love is made; "Mr. Carlyon's Christmas," which is full of general appropriateness to the season; "The Wyckdale Steeple-chase" and "A Hunting Family," either of which series would fit in admirably to almost any one of Mr. Anthony Trollope's novels; and finally "A Visit to Venice," which is perhaps the least effective of all. The pictures throughout very well illustrate the degree to which caricature may safely be carried without degenerating into vulgarity, and at the same time preserve its saliency. Mr. Caldecott is particularly successful in the delineation of faces, and the humor of his thought finds varied expression. [George Routledge & Sons. $3.00.]

Hamerton.

There are few living critics and essayists whose writings better deserve collection, and presentation in uniformity of series and style, than those of Philip Gilbert Hamerton. Mr. Hamerton is an Englishman by birth but a Frenchman by transplantation. He is first an art student and critic, second an artist, third a writer, fourth a poet. He has English honesty and French versatility. He has knowledge, skill, taste, and sentiment. He is instructive and charming. Many of his works have been republished in this country by Roberts Brothers of Boston, and to these publishers the public is now indebted for a series of ten volumes, a little library in green and gold, comprising the best and most permanent and useful of what Mr. Hamerton has written. What we do not find in the collection are his *Observations on Heraldry* (1851), *Isles of Loch Awe and Other Poems* (1855), *Etching and Etchers* (1866) — a large and costly work, *Contemporary French Painters* (1867), *Etcher's Handbook* (1868), *Painting in France after the Decline of Classicism* (1868), *Harry Blount*, a juvenile, and *Marmorne*, Mr. Hamerton's very readable contribution to the first series of "No Name" novels. But what the series does give us is a very fair presentation of Mr. Hamerton's well-rounded and highly cultivated genius, as will appear from the following rapid characterization of the several volumes. *A Painter's Camp* is a delicious story of out-door artist wanderings in England, Scotland, and France, camp-life literally, the better to study nature face to face with an artist's purpose. *Thoughts About Art* is a collection of twenty-seven essays on art topics, theoretical and practical, with a sprinkling of biographical detail. *The Intellectual Life* is a plea for and directory to culture, taking the form of letters, and written in a most familiar and friendly tone. *Chapters on Animals* are sixteen in number, recording the observations of a tender lover of beasts and birds who has at the same time a sensitive professional eye for their peculiarities of form, motion, and color. Much of this book bears on the intelligence of the brute creation. *Round My House* is a note-book of French life, written while the author was living in an old chateau, full of finely sympathetic picturings of landscape and humanity, and rich with sentiment and criticism. *The Sylvan Year* and *The Unknown River*, two volumes in one, are both wrought of French materials, the former being a gentle story intended to bring out the refreshment which there is in out-door nature for a wounded spirit, and the latter the narrative of a romantic excursion for etching purposes. *Wenderholme* is an English novel, of Yorkshire and Lancashire, not so good a novel as *Marmorne*. *Modern Frenchmen* is a series of five biographical essays, the subjects Jacquemont, the traveler and naturalist, Perreyve, the ecclesiastic and orator, Rude the sculptor, Ampère the historian, and Regnault the painter. *The Life of J. M. W. Turner* is a good critical biography of that strange person and noted painter. *The Graphic Arts*, Mr. Hamerton's latest work, is a descriptive and critical handbook on the various branches of drawing, painting, and engraving, based on thorough scientific principles and running out into minute technical details. Taken together these ten books offer a most fascinating course of reading for all pure and gentle minds, and for art students and artists are a mine of information, direction, and critical help. The binding is a very happy combination of taste and economy, the sides of marble paper, the backs of stamped muslin having the effect almost of leather. To how many hands would this beautiful set of beautiful books make a most grateful Christmas gift. [$15.00.]

Edens of Italy.

This rather fanciful title hardly does justice to the substantial book which bears it; a book which is not without appeals to the eye, but which long after the eye has found its satisfactions can detain, delight, and profit the mind. The author is an American clergyman who has lately published a book of sermons, and we are bound to say that his descriptions of Italy have impressed us much more than his sermons. It is the object of these nearly 300 pages and more than 100 engravings to set before the reader the charms of Italy. The illustrations, though seldom of superior quality, are generally very respectable; and some of them — the larger full-page inserted plates especially — are very good. Their profusion gives them a certain power, and they do represent the buildings of Rome and Florence and Naples and Venice, and bits of Italian landscape in or around these and other cities, with positive effect. Good as the illustrations are, the text is better, and comes near if not quite to being a brilliant essay upon Rome and related topics. Dr. Cross was a leisurely traveler and a studious visitor. He spent six months in Rome, diversifying his sojourn with occasional excursions over the Campagna and among the neighboring mountains. But let him tell his own story of his explorations:

Six weeks additional were devoted to Naples, Vesuvius, the buried cities, the Sorrentine Promontory, and the most renowned localities of the Campania Felix; a month to Florence and the Val d'Arno, including Pisa and Livorno; another to Venice, Padua, Verona, and Milan; and a fortnight to miscellaneous wanderings over the plains of Lombardy, and farewell lingerings around those incomparable lakes. In the churches and palaces of Rome, Florence, and the sea-born city; on the breezy heights of Albano, Frascati, Tusculum, and Tivoli; amid the flowers and brambles that cover the *débris* of Veii and Fidenæ, and the caverns and craters that enclose the Elysian Fields; in the fiery caldron of Vesuvius, the chestnut groves of Monte Sant' Angelo, and the excavated villas of Herculaneum and Pompeii; in the sweet vineyards of La Cava, the blooming ravines of Amalfi, the caverned rocks of Cumæ and Misenum, and along the river-strewn coast beyond the tunnelled ridge of Posillippo; in the marble miracle of Milano, the enchanting Borromean Islands, the groves and gardens that environ the blue waters of Como, and the castles and convents crowning a hundred heights with outlooks over as

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many paradises; — were single hours enjoyed "worth ten years of peaceful life" in any other region of our planet.

That last touch is a little extravagant, but it must be conceded that in the pages following the glowing preface from which these words are taken Dr. Cross makes out a strong case for his "Edens." Of the dozen chapters the first five are devoted to Rome, — Rome imperial and Rome pontifical, its palaces and its churches, and St. Peter's *par excellence*. The sixth chapter describes rambling excursions amid scenes associated with Hadrian, Virgil, Horace, and Cicero, and the seventh visits the ruins of Antemnæ, Fidenæ, and Veii. Naples, Vesuvius, and the buried cities of Herculaneum and Pompeii, Florence, and Venice divide the remaining chapters between them, save one in conclusion which passes rapidly by a few minor points of interest away from these centers. Dr. Cross's mood is much that of A. J. C. Hare in his *Walks in Rome*, and the newer work is not unworthy the attention of those who have feasted on the older, to say which is to give it high praise. Dr. Cross certainly shows himself a master of minute and delicate observation, and his descriptions are always forcible, often eloquent, and seldom if ever overdone. The historical background of the scenery is kept in view at every step, and the personal element, while noticeable, is never obtrusive. We warmly commend *Edens of Italy* as a work which, with many external attractions in its favor, has decided merits for readers who are grateful for being transported by strong and easy hands to distant and enchanting portions of the earth. We notice a serious blunder in the Table of Contents, where the page references are incorrectly given throughout. [Thomas Whittaker.]

Single Illustrated Poems.

Lee & Shepard have a series of illustrated popular poems in holiday style, of which *Nearer, my God, to Thee*, *Rock of Ages*, *Hannah Jane*, and *Abide with Me* will be easily remembered. To this series they add this year Rosa Hartwick Thorpe's *Curfew Must Not Ring Tonight*, of which our readers have had a good deal to hear in these columns off and on, and Dr. E. H. Sears's lovely Christmas hymn beginning, "It came upon the midnight clear," words which would have been a much surer title for the book than the one it bears, *That Glorious Song of Old*. The books are small quartos, illustrated by or "under the supervision of" George T. Andrew. As illustrated books they are of as unequal value as the poems out of which they are made. Dr. Sears's lines are among the sweetest and best that have ever been written on the Nativity, but are not of a sort to lend themselves to pictorial illustration, and the engravings are about a total failure. They have neither meaning, beauty, nor fitness. You can see how the artist was at his wit's end to find pencil expression for the poet's thought. The selection was a poor one for the purpose. On the other hand, *Curfew Must Not Ring Tonight*, while very ordinary as verse, is susceptible in an unusual degree of artistic interpretation, and the convenience of such topics as "England's sun slowly setting o'er the hill-tops," "that gloomy shadowed tower," "while the judges read," "the old man coming slowly," "o'er her hangs the great, dark bell," and "the sexton at the bell-rope," has been skillfully and happily improved. The designs are good and the effect pleasing. This volume is, we think, one of the best of the series, and we should hope that any further selections would be made from the same range of poetry — the historical and narrative. Hymns of devotional sentiment and a reflective cast are far less suitable. The price of each of these books is $1.50.

Since the foregoing paragraph was in type another addition to this series has appeared in the shape of Tennyson's poem *Ring Out, Wild Bells*, printed, illustrated, and bound in companion style with the books mentioned above. The designs here are by Miss Humphrey, and the engravings have Mr. George T. Andrew for their sponsor, whose name is now so widely in request. The total effect is such as, in our opinion, to place the book about midway between the other two. The poetry, it is true, is Tennyson's, but it is not as good as Dr. Sears's Christmas hymn; and the pictures, though better than those accompanying the latter, have neither the variety nor the force of those which adorn *Curfew Must Not Ring Tonight*. There is a touch of monotony in the lines which limits the pencil. Some of the cuts are good, however, notably that of the head-bowed female figure of "grief that saps the mind." [Lee & Shepard. $1.50.]

Frances Ridley Havergal's poem, *The Bells Across the Snow*, which has been wrought into another of these chaste and pleasing illustrated quartos, is a simple, plaintive, and tender composition, extending to but three stanzas, pitched in a minor key, and reminding glad hearts at Christmas-tide of the sorrowful associations which are rising in many a home.

> There is a minor in the carol,
> And a shadow in the light,
> And a spray of cypress twining
> With the holly wreath to-night.

The designs to fit the poem are the work of seven artists, among them Alfred Fredericks and F. T. Merrill; and Mr. George T. Andrew, whose name is on so many Christmas books, has had charge of the drawing and engraving. There are fourteen illustrations, and in subject and execution they are above the average of the books of this class. The merry Christmas party, with the little out-door vista overhead, the greetings in the doorway where the old tall clock stands to tick one year out and another in, "the spray of cypress twining with the holly wreath," the lonely figure listening "in the starlight to the 'bells across the snow'"— these are all suggestive themes for the pencil and are prettily improved. Wherever there is desolation and sadness Miss Havergal's lines in this tasteful dress will tend to bring comfort and peace. [E. P. Dutton & Co. $1.50.]

Goldsmith's well-known poem of *The Deserted Village* is a good subject for illustration, and so far as the printer's and binder's part of the work are concerned, Porter & Coates have prepared an inviting edition of it in small quarto form, similar to the above. But the illustrations, though bearing the name of the late Hammatt Billings, do not compare with the best recent work, either as drawings or engravings. Billings has been dead some years, and the work lacks freshness. Billings had certain artistic gifts, but he could hardly compete with some later workers in the field which he certainly did much to open and develop. The frontispiece, showing the ruined cottages of "Sweet Auburn! loveliest village of the plain," the towered old church crowning the hill beyond, is pretty and pleasing; but we look in vain among the thirty-odd other pictures for one that has any marked merit either of subject or treatment. The cover is very tasteful. [$1.50.]

J. B. Lippincott & Co. have taken one of T. Buchanan Read's shorter poems, *Christine*, fitted it out with a dozen or fifteen illustrations by F. Dielmann, and put it into the form of a small quarto of a few less than fifty pages, with the added embellishments of thick tinted paper, gilt edges, and a cover in brown and silver and gold. The poem is the story of a young Florentine sculptor who was ordered by a Duke to carve him a statue; who took the maiden whom he loved for his ideal; and who, when the statue was finished and unveiled to his noble patron, found that his gentle mistress was the Duke's daughter. The Duke and Duchess were at first greatly put out by this, but finally concluded to make the best of it, and there was presently a happy marriage in Florence. The engravings here are very good. [$1.50.]

The Golden Floral.

A box from Lee & Shepard, 8 inches by 10 and by 2, has furnished us with a genuine surprise, and a beautiful one. Opening it we found within a pile of eight large white envelopes, well-filled with something; and opening the envelopes, each proved to contain the sheets of one number of their series of "illustrated single poems," noted elsewhere, bound not in cloth covers in the former and common style, but in beautifully illuminated cards, heavily fringed with colored silk, and knotted at the back with a white silk cord and tassel. The groundwork of each card is old gold, and on each is wrought a floral design in chromo-lithography. To particularize the several poems: "Rock of Ages" shows a female figure kneeling at a cross overhung by a bunch of fleur-de-lis and cat-tails; "Nearer, My God, to Thee" a flying angel on a panel surrounded by sprays of lilies of the valley and violets; "Abide With Me" a head of the Saviour framed in with large white lilies; "Ring out, Wild Bells" a winter scene opening vista-like through a branch of English ivy; "Home, Sweet Home" a cottage landscape adorned with blush rosebuds; "He Giveth his Beloved Sleep" a trio of angel heads, backed by a bunch of white roses mostly fully blown; "The Breaking Waves Dashed High" a seashore view, with white daisies and ferns; and "Oh, Why Should the Spirit of Mortal be Proud?" a glimpse of woodland, and a cluster of rich dark pansies. The back cover of each poem is illuminated in corresponding style with the front, and the fringes differ in color throughout. The whole idea is novel, and tastefully executed. Any one of the set, or the set in full, is beautiful to the eye. [Each $1.75.]

Herrick Illustrated by Abbey.

Mr. E. A. Abbey's illustrations of the poems of Robert Herrick, which have been so conspicuous a feature of *Harper's Monthly* the past year or two, have now been made up, with the poems themselves, into a sumptuous quarto, which touches easily the high-water mark of American typography and wood-engraving. The poems, many of them mere snatches of song, number about a hundred and seventy. The pictures are almost as numerous; and in quaintness the one run into the other. The text is set in old-fashioned type and style. The margins are generous. The paper is heavy and rich.

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The binding is novel and striking. The edges are gilt. The whole appearance of the book is one of exceptional elegance. Herrick is a good poet to read by aid of such modern accompaniments. He published his *Noble Numbers, or Pious Pieces*, in 1647; the remainder of his poems in 1648, under the title of *Hesperides*. He is well described by Robert Buchanan as having scores of unpitying yet flawless "mistresses," real and ideal, whom he has transmitted to posterity under such euphonious names as Silvia, Corinna, Electra, Perinna, Perilla, and others. As a rule he sings their praises sweetly and modestly. His sentimental morality was by no means of the dull, heavy kind; on the contrary, it was brisk and easy, like the religious morality of Herbert and Wither. His songs suggest the picture of a respectable British Bacchus, stout and middle-aged, lipping soft lyrics to the blushing Ariadne at his side; while, in the background of flowers and green leaves, we catch a glimpse of Oberon and Titania walking through a stately minuet on a close-shaven lawn, to the frolicking admiration of assembled fairy-land. Herrick's best things are his poems in praise of the country life, and his worst are his epigrams. . . . His was a happy, careless nature, throwing off verses out of the fullness of a joyous heart, rioting in a pleasant, sunny element.

All of which is a very faithful portrait of Herrick, and a just exposition of the bright, playful, happy temper of this book in all its aspects. Mr. Austin Dobson furnishes a short preface. [Harper & Brothers. $7.50.]

The Changing Year.

We do not know when we have seen a book of so high a grade as this volume so "chock full" of pictures. The aspect of it is as if the printer's "forms" had just been made up out of the engraver's "blocks" exclusively, and spaces then been mortised out here and there wherever there was a corner or a crack or a chance blank, to make room for square inches of type. The result is a profusion of English landscape views and figure pieces, all of a good average of merit, in both drawing and engraving, with accompanying short poems, printed in different sizes of type to suit the exigencies of space, the poems selected from a wide range of writers, English and American. The division of contents is fourfold, into Spring, Summer, Autumn, Winter, and the idea is to follow, with ear and eye, the procession of the seasons, looking outward upon the countenance of nature and inward upon the moods of the heart as those moods respond to nature's touch. Under "Spring," for example, one poem is Longfellow's "April Day," and joined with it on the two pages which it occupies are pictures of "forest openings," of the cottage and the garden, of the "grey rocks" "inverted in the tide," etc., etc. Under "Summer" we have Wordsworth's "Sonnet to Sleep," and under "Autumn" Longfellow's "Midnight Mass for the Dying Year," similarly illustrated. There are about one hundred and thirty poems, and the pictures, either as frameworks about the poems, or as vignettes, or as panels, packed in about the text in an endless variety of adjustment, must count up many times that number. Among the artists are Wyllie, Blair Leighton, and Barraud; and Giacomelli, whose success with birds finds in these pages some shining examples. The nationality of the designs is unmistakably English, and this quality gives many of them a special charm. As a collection of the poetry of the seasons, it might easily be enriched, with names as well as matter; but as a scrap-book of wood-engravings of the English school it could hardly be surpassed within the same dimensions. English wood-engraving is not American, as we have had occasion to remark before, but there is a frankness, an honesty, a wear-well appearance about even this coarser work which is always pleasing. Not a few of the pages show work of marked excellence even when measured by the highest standards. The human element in the pictures adds to their interest. It is not always foliage we look upon, or quiet lakes mirroring the trees upon their shores, or flowers blooming in quiet dells, or birds hovering on the branches; but now and then a happy pair of children rambling in the woods, or a lover toying with his mistress, or a shepherd watching his flock, or a fisherman putting out to sea. Here is a maiden, sitting by the brook-side near the old stone bridge, her hat at her feet, her head leaning on her hands, her thoughts — where? Here come the bride and bridegroom from the village church, the children casting flowers in their way. Here is the sailor boy, just home from his voyage, clasped in his mother's arms. Here by turns are the mother sporting with her child in the sunshine on a flowery bank; the harvesters binding the sheaves; the sad-faced widow watching by the lonely grave; the first snow-fall; old age lying wrinkled and restless upon the bed. Pleasant pictures and tender sentiments fill these pages, and make *The Changing Year* a book both to gratify the eye and stir the emotions. [Cassell, Petter, Galpin & Co. $3.00.]

Cradle Songs.

This is a very odd-looking book, and a very curious one. It embodies an original and pleasing idea; and is in various ways a novelty. The basis of it is a collection of thirty-one Cradle Songs, from nearly as many different languages, printed often in the original form as well as in English translations. Besides these veritable songs, which have been contributed by the compiler's friends in all parts of the world, there are imaginary cradle-songs of Eve in the Garden of Eden, of Dante, and of the Virgin Mary. Doubtless Eve did sing to the infant Cain, as she rocked him in her arms to sleep; but the subject is not a particularly inviting one, and the handling of it has a touch of grotesque suggestion; and we should have omitted it from a collection like this. With so many literal songs in actual use, it was not necessary to go so far afield under the lead of mere fancy. With all the songs thus collected stands the music, words and melody hand in hand; Mr. Reinhold L. Herman being responsible for this part of the work. Furthermore, the songs are profusely illustrated in chromo-lithography, after designs by Walter Satterlee, and the illustrations are often good enough to add a charm of their own to the pages. The effect of the quaint costumes of all the different nationalities and their bright colors is sometimes very pleasing. Whatever else varies, motherhood is the same the world over, and these pictures and strains of maternal care and affection, whether Indian, English, Danish, Japanese, Russian, Chinese, Greek, Swedish, Persian, or South African, are wonderfully akin in feeling and expression. The collection of course does not profess to be exhaustive, and English and American songs proper are in the minority. One by Sir Walter Scott is here, but not Tennyson's, so well known. It is some thing to know how Arabic, Hungarian, Hottentot, Zulu, Cuban, and other widely differing mothers sing their babies to sleep, and we should think Mr. Herman might realize his hope of discovering by means of this effort "an unexpected treasure of as yet hidden wealth of poetry and music of a similar character." A word is due to the novel way in which the book is made. The book proper, a good-sized quarto of 64 pages, is stitched in the usual manner at the back, and provided with a stiff paper cover; but, instead of being bound, it is laid loosely in an outer cover of lilac-colored cloth, stamped in gilt, and furnished on both sides at top and bottom with light pink ribbons for tying the lids together. This outer cover is too delicate in texture and color to wear well, and we do not think the combination of pink and lilac a happy one. The effect is weak. A dark cover with the pink ribbons, or dark ribbons with a lilac color, would have been an improvement. [Dodd, Mead & Co. $4.00.]

Heartsease.

It is a real pleasure to a reviewer to note such steady and marked improvement as characterizes the art-work of that poet and water-colorist whose name to the public is L. Clarkson. The early work of Miss Clarkson — as we shall prefer to call her — was crude in the extreme. Two years ago, in her *Indian Summer*, she recorded a distinct success. This fall, in *Heartsease*, she has given us by far her best work yet, and very excellent work it is. The flower paintings, in their lithographed likenesses, are very beautiful, and much of the accompanying poetry is really poetry. To compare this latest fruit of Miss Clarkson's taste and skill with her first is to see how diligently she has studied, how patiently she has practiced, how courageously and confidently she has persevered, how the genius of her task was in her, and how in spite of obstacles it has struggled for expression and found it, in forms at last that approach very near to perfect qualities. And how much more our praise means for her, when placed over against the sharp criticism which we felt called upon to pronounce upon her first book. We do not know her, but we stretch out our hand to her, whoever and wherever she is, and congratulate her upon the lovely sentiment, the tender womanliness, the exquisite delicacy and refinement of *Heartsease*, both in its words and illustrations. The book may be described as a variation in rhyme and color upon the theme of pansies. In form it is a large quarto of perhaps a couple of dozen leaves, full-page flower plates alternating with pages of poetic text; handfuls of pansies held out to us with snatches of song. The dedication page is inscribed to "the friend of my girlhood, the lover of my womanhood, the ideal and crown of my life;" and it is not too much to say that the riches of a woman's heart toward husband have seldom found a fuller or sweeter expression. "You ask me why," she says —

> You ask me why I offer them to him —
> These Pansies that at best may win a slim
> Approval, from the fervor and the haste
> Of his life's work? Because an hour of waste
> We spent together, gathering flowers, one day,
> With memories in them, from life's pleasant way.
>
> . . . . . .
>
> Because if he had left and lost me where
> He found me, yet that day would have been fair,
> And up and down my spirit's pathway still
> His memory would have wandered at its will:
> But God for us hath chosen other days
> In which I am to walk with him always.

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Is it enough? or do you think I waste
My gift? Believe, *I do not think to paste*
A tinsel praise across his good gold name;
I do not herald it for my poor fame.
I only answer, when you ask his worth,
I thank God that I know him on this earth,
And that he stoops to find such sympathies
As I can offer with my frail Heartsease.

This is very simple and natural and true; and the same tone runs throughout the book. One other touching little melody we must make room for:

Babyhood that frolics wild
Over endless fields of mirth,
Happy just to be a child
And to greet the gladsome earth,
Surely your own types are these
Happy yellow heartsease.

Maidenhood, with hopeful face,
Upward turned to skies of gold,
Finding love in every place,
Where life's sunny tale is told,
In your path I scatter these
Golden-petaled heartsease.

Wifehood, with unclouded heart
Folding in the precious store
That contentment doth impart,
Finding ever room for more,
For your heart I gather these
Glory-colored heartsease.

With the pansies in the pictures mingle here and there a few sweetbrier blossoms, chrysanthemums, Roman daisies, heliotropes, and fuchsias; but the pansy is the poet's and painter's favorite all along, and her heart is ever turning to it with fond delight, and to the thoughts of tender and trustful and tranquil devotion of which it is the emblem. If this book were a wife's offering to her husband, it were one to make him happy and proud, and more than ever appreciative of the treasure of a woman's heart;

He who calls a heart his own
Owns a priceless treasure,

as the old song runs; even to the cold public it must appear a prettier and more pleasing book than can be looked on every day. [E. P. Dutton & Co. $6.00.]

Calendars.

Calendars are not books, but the three before us are made of books, and of the best of books; they give mouthfuls of authors for every day in the year, with much elegance and grace of service; and they may well help to adorn the library, and to direct the mind into those waiting fields of thought and sentiment which we are always wiser and happier for frequenting. The three of which we now speak are not triplets, like the three boy brothers who walked into a Boston clothing house the other day to be dressed up all alike for winter; but two of them are twins, namely, the *Emerson* and the *Longfellow Calendars;* though there is of course a difference in substance, and enough diversity in appearance to enable one to be known from the other. The form is the same—a heavy card 12 inches by 8, richly illuminated, bearing a block of 365 leaves, each leaf with its date and its extract from the works of the author whose name it bears. The *Longfellow Calendar* shows a portrait of the poet, views of his house and of what we take to be the Belfry of Bruges, and pictures of sweet Priscilla and Evangeline. The *Emerson* shows only a glimpse of the Concord homestead through a rift in the branches of a great evergreen whose trunk and foliage fill the card. The *Emerson* is the graver and richer; the *Longfellow* is the more varied and the brighter. [Houghton, Mifflin & Co. Each $1.00.]—*Kate Sanborn's Sunshine Calendar* resembles the foregoing exactly in plan and dimensions, but takes its extracts from a wide range of authors. The grandmother on the front of the card, with her cap and spectacles, is a natural and nice old lady; but the naked boy out in the grass catching a butterfly is out of place even if his name is Hope. Hope is always clothed with something. [J. R. Osgood & Co. $1.00.]

"American Tree Calf."

Alligator-skin paper, wood-veneers, and now "American tree calf" for book bindings; the book in this instance being a gilt-edged, red-lined, old-plate 16mo edition of the *Poems of Adelaide A. Procter*, one of the most gifted of the lesser English poets. The collection is complete, and is published as it appeared in 1858, with the introductory sketch of Miss Procter by Dickens. In the spring of 1853, as Mr. Dickens writes, he observed, as conductor of *Household Words*,

a short poem among the proffered contributions, very different, as I thought, from the shoal of verses perpetually setting through the office of such a periodical, and possessing much more merit. Its authoress was quite unknown to me. She was one Miss Mary Berwick, whom I had never heard of; and she was to be addressed by letter, if addressed at all, at a circulating library in the western district of London. Through this channel, Miss Berwick was informed that her poem was accepted, and was invited to send another. She complied, and became a regular and frequent contributor. Many letters passed between the journal and Miss Berwick, but Miss Berwick herself was never seen.

"Miss Berwick" turned out to be Barry Cornwall's daughter Adelaide; who was born in 1825; whose poetic gifts were marked from her earliest years; who became a Roman Catholic in 1851; and who died in 1864 beloved and lamented by all who knew her. It was midnight on the 2d of February as she turned down the leaf of the little book she was reading and shut it up. As the clock was on the stroke of one she quietly asked: "Do you think I am dying, mamma?" "I think you are very, very ill tonight, my dear," was the reply. "Send for my sister. My feet are so cold. Lift me up!" They were her last words. She was "lifted up." But all this is about Adelaide Procter and not about "American tree calf" in which this new impression of her poem is bound. "Tree calf," the reader will understand, is an expensive leather binding used for choice books, in which the leather is so naturally grained and veined as to suggest a vertical section of the huge trunk of a tree. What is here called "American tree calf" is an imitation of this choice and expensive leather, and it is a very fair imitation. The material is probably paper, peculiarly marbleized, and varnished. A genuine calf back and a gilt ornamental border around the edges of the front and back covers help on the delusion. It would hardly "deceive the elect," as the publishers intimate, but it is a success in its way. If one were making a collection of curious bindings this would certainly deserve a place; and the poetry would be worth a high place in any library without any binding at all, which is more than can be said of some. [T. Y. Crowell & Co. $1.25.]

Hours With Art and Artists.

In size and appearance the work bearing this title is one of the most imposing and superb publications of the year. It is a large quarto, ten inches by thirteen, but looking much larger than that; numbering nearly 200 pages; gilt-edged; and richly bound in green cloth stamped in black and gold. It is a book of engravings after celebrated works of celebrated artists, to accompany which Mr. G. W. Sheldon, author of *American Painters*, has written a running text, chiefly biographical, upon the artists represented, with descriptive details, critical estimates of their works, and occasional touches of reminiscence and anecdote. Twelve of the engravings are on steel, and there are eighty-nine on wood. All are full-page, and nearly all are of good quality. Some show excellence. The steel engravings are mostly in pure line, and are without exception of a high order. Their subjects are uniformly refined and elevating, and the whole tone of the work is intelligent, cultivated, and artistic in the best sense. The letter-press is written in an interesting style, and the fact that it relates to living artists, American and European, gives it freshness and pertinency for the present time. A singular defect is the omission of any table of contents or index enumerating the artists described. Their names can be learned from the list of engravings, but should have been indexed by themselves in addition, and the neglect so to do is unpardonable in a work so elegant and costly as this. They are as follows: Boughton, Munkacsy, Bridgman, Détaille, Neuville, Poilpot, Vely, Toulmouche, Firmin-Girard, Boulanger, Fortuny, Landelle, Beyschlag, Teschendorff, Barth, Kneuffer, Bole, Lobrichon, Millais, Corot, Butin, Haag, Ruiperez, Millet, Regnault, Gérôme, Jourdan, Jonghe, Baugruit, Palmaroli, Aubert, Worms, Couture, Meissonier, Bouguereau, Zamacoïs, Vibert, Beckwith, Thayer, Chase, Homer, Gifford, Moran, Selinger, Bunce, Brown, Gungengigl, Colman, Bellows, Sartain, Quartley, Bricher, Eaton, Shurtleff, Smillie, Champney, and Gibson. The text is continuous, without any division into chapters; and no particular principle seems to govern the order of subjects: two other defects in the volume, we must think. Why would it not have been better to group American, English, and French artists each by themselves, or to have adopted some other judicious method of classification, under which the text might have been broken up a little? Mr. Sheldon's material is undeniably valuable and entertaining. He gives good personal descriptions of the artists, shows them in their homes and studios, gets in a great many details about their pictures, tells where many of the pictures are, what prices were paid for them, and furnishes in short abundant data for a good knowledge of leading artists, and of what they have done and are doing, on both sides of the Atlantic. We observe no signs of favoritism, but an independent, manly, honest, friendly, critical temper. Why Bierstadt, Church, George L. Brown, and some others who might be mentioned, are not included, we are not able to say. The author's sources of information are evidently original, and largely personal, and his statements bear the stamp of authority. The style is marked by a wise reserve. The last six engravings give interior views of the studios of Moore, Colman, Dolph, Tiffany, Gifford, and Chase. [D. Appleton & Co. $7.50.]

More "Kate Greenaways."

The one book of the year which deserves the lady's favorite epithet "cunning" is Kate Greenaway's *Almanack for 1883*. This diminutive gem is about three inches by four, about three eighths of an inch thick, and has but twenty-four pages; but its pictures number nearly if not quite fifty, and they are Miss Greenaway's choicest and daintiest work. They look like figures seen through an opera-glass

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reversed. They are Liliputian beauties — boys, girls, and grandmothers, skipping, dancing, playing house, off to school, trundling hoop, picking flowers, gathering fruit, and each one of twelve pages has the calendar for the month. [George Routledge & Sons. 50c.]

No more curious, delicate, and entertaining picture-work of the Kate Greenaway pattern has come to our notice in any book this year than that in *The Horkey*, Robert Bloomfield's ballad, as illustrated by George Cruikshank. Just how Cruikshank, who died four years ago, could have illustrated this poem in this style for this season we are not able to say, but some publishers' hocus-pocus has brought it about, and if this is what an artist can do when he is dead, the sooner all die the better. If you want to know what the "Horkey" is, you must read the introduction to this book, by that prince of punsters, Mr. F. C. Burnand, and if you want to know what the pictures are you must buy the book, for they are indescribable in variety and almost inimitable in quality. Every page provokes study, and the invention displayed is endless. [Macmillan & Co. $1.50.]

Pussy Willow is an oblong, about the shape of an old-fashioned music-book, such as we used to hold at the singing-school in the old-district school-house, a generation ago. Opening it, we find thirty or forty pages of print and color, and at every opening this combination: a picture, a song, and the music for the song, a new and very pretty idea in holiday books for children. The music is uncommonly good, the songs are respectable, and the pictures are gay. Childhood, and the things of childhood are the theme of all. [White & Stokes. $2.00.]

The Wife's Manual.

A small, choice, fragrant book which many a daughter would like to give to her mother, many a husband like to lay lovingly in his wife's hands, is *The Wife's Manual*, a collection of poetry, comprising prayers, meditation, and praises for the several representative occasions of a wife and mother's life; all by the Rev. W. Calvert, an English clergyman of degree, one of the minor canons of St. Paul's, London. There is "The Bride's Prayer," "A Wedding Song," "Night Thoughts," "Prayer in her Husband's Sickness," "A Cradle Song," "A Mother's Farewell," "For a Daughter on her Wedding Day," "In the First Hours of Widowhood," and some forty other pieces, such as "The Approach of Death," "In the Time of Prosperity," "For a Son Going out into the World," "Before Entering on Domestic Duties," "When Recovering from her Confinement," and on similar themes. The form of the poetry is smooth and flowing, simple and unpretending, as becomes its object, and its spirit is altogether delightful. The book is also striking for its typographical novelty and elegance, the text of each page being framed in emblematic designs of great and delicate beauty. The ornamentation is that of what is known as "Queen Elizabeth's Prayer Book," printed by John Day in 1569. Its chaste and impressive elegance strikes the eye at once. The edges are red, and the binding is parchment. The contents make the book one for the secret thought and the private hour, and for a golden link between two hearts that love — a link that none may know but they that wear it. Who does not know that quiet corner in the mother's chamber, by the window that overlooks the lawn, a window open to the singing of the birds and to the sunshine and to the rustle of the leaves — that corner where stands her little work- or writing-table with its chair, with her favorite pictures and ornaments disposed around, her Bible and Prayer Book close at hand — her holy place, where to be alone with herself she retires many times from the toil and trouble of the passing day, to commune with her own heart and be still in happy thoughts of the one she loves above all others, or in adoration of the Good Giver of every thing that makes life blessed? In that quiet nook this little volume would be quite at home. It would settle down into a tender companionship which would be quickly recognized. Its voice is low and sweet, and would gently accord with the other associations of the spot. And in time its well-thumbed edges would attest the measure of comfort of which its reading has been the ministration. [Roberts Brothers. $2.25.]

Children's Quartos.

From May to Christmas at Thorne Hill, by Mrs. D. P. Sanford, is a family story which owes existence to the fact that Mr. and Mrs. Lee went to Europe, taking Bessie with them, and that the rest of the children, Rob, Rex, Willy, Amy, and Molly, are sent with Nurse Gregory to spend the summer at Thorne Hill, where a vacant house belonging to Nurse's brother is engaged for the party's use. Jonas Jones is the hired man and Mrs. Jones does the cooking and washing, and here the children have fine times, if the father and mother are away. The long low attic makes a capital play-room, an unseasonable snow-storm a few days after arrival adds to the excitement, there are a horse and a cow in the barn to be fed, there is a nice Miss Linna who plays on the piano, there is a church and a Sunday school, there are rats in the old house which keep the children awake at night and give them something to talk about, there is a letter from England, with one whole page written by Bessie, Rex gets a little homesick, the cat has some kittens, the Fourth of July has a glorious celebration, and Christmas is gladdened by the return of the absent ones in safety. All of which is related by Mrs. Sanford in a very happy style, which girls of from six to twelve years will particularly enjoy. There are plenty of good pictures. [E. P. Dutton & Co. $2.00.]

Papa's Little Daughters, by Mrs. Mary D. Brine, may be aptly described as a companion to the foregoing, constructed upon a somewhat smaller scale. The "little daughters," Madge and Margie Moore, are motherless, and are sent away by their father for a season to a friend's, where they have a round of gentle adventure, all under the care of a sweet and loving Aunt Gracie who does her best to fill the dead mother's place. When papa comes home, and they go back to their home in the city, they carry Birdie Grey with them for a visit. This, like the other, is a book for girls from six to twelve. [T. Y. Crowell & Co. $1.25.]

In *Three Vassar Girls Abroad* Mrs. Lizzie W. Champney, with her husband, "Champ," for an illustrator, describes the rambles of three Vassar College girls on a vacation trip through France and Spain, having for her object both the entertainment and the instruction of the reader. The three girls are Cecilia Boylston, Maud Van Vechten, and Barbara Atchison; and Mrs. Arnold goes with them as *chaperone*. The party explores Paris pretty thoroughly, and then visits in turn Chartres, Orleans, Madrid, Toledo, Seville, Granada, Lisbon, Oporto, and Gibraltar, and takes a few days' run across to Tangiers. Mrs. Champney has been quite successful in making a story out of her materials, and weaves in a great deal of incident and dialogue, which is more than all writers in the same field can do. The pictures are of secondary value, only some of them having the appearance of being made to fit the text. The book is one for older girls, from twelve to sixteen. [Estes & Lauriat. $1.50.]

Our Little Ones is the successor to the old and favorite *Nursery*, and is bound up at the end of the year into a volume which has no appearance of being made of serial parts, but rather that of an ordinary book of pictures and reading, only a very handsome book, handsomely printed and very beautifully illustrated. The page is a little larger than that of the old *Nursery*, and there are nearly 400 pages. The engravings are superior, and fairly equal the best wood-cutting now done in America. You may open at almost any page and find work which rivals the best in *Harper's* or the *Century*. "Oliver Optic" is the editor, and among the contributors we notice the names of Mrs. D. P. Sanford, Emily Huntington Miller, Amanda M. Douglass, Frank Foxcroft, Rev. E. A. Rand, and Mrs. Julia P. Ballard. The book is for youngest readers. [Lee & Shepard. $1.25.]

The fashionable quarto form in which Asbjörnsen's *Folk and Fairy Tales* are presented brings them down to the level of juveniles, but really they appeal not in vain to older tastes, and indeed we should doubt the expediency of introducing all children to this world of the supernatural, peopled by spirits, sprites, ogres, gnomes, hobgoblins, giants, and uncanny folk generally with horrible forms and grinning faces. The stories, which are thirty-three, are translated by H. L. Brækstad, and introduced with an historical sketch of Asbjörnsen by Mr. E. W. Gosse. They are good examples of their kind, and, as Norwegian folk-lore, have a curious literary and ethnical interest, and an undeniable fascination. But we think it an open question, to say the least, how far such tales have a happy effect upon youthful imaginations, and whether it be not best that children reach a pretty large growth before their feelings are put to the strain imposed by some of these narratives. Still they have a charm, and as mythological studies a value. [A. C. Armstrong & Son. $2.50.]

We had last season a *Rip Van Winkle's Travels in Foreign Lands*, nominally by Rupert Van Wert, but really by Rev. Dr. D. C. Eddy. The same author gives us this season in a similar form and style *Rip Van Winkle's Travels in Asia and Africa*. The tour is through Morocco, Algeria, Tunis and Tripoli to Alexandria, then to Jaffa and by way of Smyrna and Ephesus to Damascus; thence through Galilee and Samaria to Jerusalem and parts adjacent; thence back to Egypt; thence up the Nile and through the desert to Zanzibar, and thence by prodigious leaps to Madagascar and India. The book is full of instruction, but its style is not very interesting. Children would pronounce it dull. [T. Y. Crowell & Co. $1.75.]

Margaret Sidney's story of *What the Seven Did* is the story of the sayings and doings of a party of seven girls, who had formed themselves into a Wordsworth Club, with the motto "We

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are Seven," not so much for the study of Wordsworth's poetry, it proved, as for the doing of good works from sentimental motives. There is Cosy Raymond, Patty Green, Callie Smith, Rosy Hill, Prim Foster, and Juliet Woodford, the Squire's daughter, who lives in the biggest house, and wears black velvet and a Rubens hat, with one other whose name we will leave the reader to find out. A kind deed done to Widow Barker introduced the Club to the notice and regard of good Miss Rachel Wigthorpe of Wigthorpe Place, whom everybody in Fairburn knew, and under whose appreciative and generous patronage the Club flourished like a green bay tree. How a poor family *does* have a Christmas when it supposed it was to have none at all; how Dick Raymond got up a surprise party on his own hook, with other boys to help him; how the Club lost its most illustrious member; how the Widow Barker got her cow; and how an ice-cream party which was benevolently abandoned in the first chapter is successfully accomplished in the last; all this is related in a very lively and entertaining style well suited to the tastes of girls from eight or ten years old to fifteen. The book is one of the thickest and the most elegantly made of the quartos of the season. Its 400 pages are printed on superb paper, and there can be no more mistake about the originality of many at least of the numerous illustrations than about the excellence of them all. The handsome cover is one of Champney's designs. [D. Lothrop & Co. $2.25.]

It is not Mark Twain but Mrs. Abby Morton Diaz who has written the *Chronicles of the Stimpcett Family*, but if it were not for her name op the title-page you might almost think the book were his. That is to say, it is very laughable but rather silly. Mr. Stimpcett is a man of the happy-go-lucky type, and his family suffers accordingly. There is a great time to begin with getting a bag of meal to mill and back again. There is a summer boarder. There is a circus. Peggy makes a mistake. There is a surprise party and some school-keeping. Stories of Detch, Chang Phauk, and the Boggermuggers come in by the way. The whole round of adventures is ridiculous and absurd, and has little meaning except to provoke one's risibles. In that it is a great success. Ostensibly written for children, this book addresses itself on the sly to adults, and may be read to edification by anybody at the close of a weary day when audible smiles are in order. The style is a curious composition of straight-faced drollery, making it hard sometimes to say whether the writer is in fun or in earnest; and the comedy is often irresistible. The illustrations are very good, but the maker of them has appropriated the signature of "Boz," to which there is another claim. The binding is a Japanese design by Kappes. [D. Lothrop & Co.]

Mr. Edward Greéy's *Wonderful City of Tokio* has these elements of a successful appeal to young readers: it is a supplement to his *Young Americans in Japan* of last year; it thus furnishes further account of the adventures of the Jewett family in their Japanese home; it is not written from the imagination, or out of stale materials, but is founded on a fresh visit to Tokio in 1881; and it is largely illustrated from sketches made by a native Japanese artist expressly for the work. The showy and emblematical cover, full of meaning, is Mr. Greéy's own design. The twelve chapters give vivid descriptions, in story form, of present aspects of Japanese life — Tokio, the lacquer-makers, the ink-makers, the fan-makers, the porcelain-makers, the college of music, the shops, the fields, the streets, festivities at New Year's, etc., etc. The Japanese artist's pictures are characteristic and curious. [Lee & Shepard. $1.75.]

As Part Fourth of his series of "Boy Travellers in the Far East" Mr. T. W. Knox, himself a traveler as well as author, gives us *The Adventures of Two Youths in a Journey to Egypt and the Holy Land.* The youths are the same Fred Bronson and Frank Bassett whose acquaintance we have made in the previous numbers of the series. The narrative is founded on the author's visit to Egypt and Palestine in 1873, '74, and '78; and is enriched with studies of such authorities as Wilkinson, Lane, Thomson, Prime, Piazzi Smith, the lately murdered Prof. Palmer, and Dr. Tristram. Egypt is entered from Bombay by way of Suez, the Nile is ascended as far as to the First Cataract, pyramids are visited and tombs explored. Then from Alexandria, which is left behind before Arabi Bey's recent performance, there is a voyage to Joppa, and from Joppa there is a ride to Jerusalem; and after rambling about Jerusalem the route takes in Bethlehem, the Dead Sea, Nazareth, the Sea of Galilee, and Damascus, and ends at Beyroot. The pictures are very numerous and good, and the cover linings are utilized for excellent maps of the countries described. [Harper & Brothers. $3.00.]

A book similar to the foregoing is Mr. M'Cabe's *Young Folks in Africa*, only it is a make-up from the narratives of veritable explorers, and not itself a work of actual observation. Having studied up his subject well, the author first takes a party of four young Americans and a college professor, who met on the steamer crossing the Atlantic, to Algeria. Pleased with this taste of Africa, they resolve to cross the "dark continent" from the Atlantic Ocean to the Indian. And they do it by way of Benguela, the Zambezi, and Durban. The story wears an air of verisimilitude, but halts a little in places, as would be inevitable, and of course lacks the precision and vividness of a literally true narrative. There are numerous but rather inferior pictures. [J. B. Lippincott & Co.]

Little Folks is an excellent specimen of the better sort of English magazines for the young, its numbers for a year here bound up into a volume of 380 pages, handsomely printed and illustrated, with a sprinkling of puzzles and music, with scraps of poetry mingled in with the prose, with some uncommonly good wood-engravings, and with reading matter of really superior quality addressed to children of the more mature minds. [Cassell, Petter, Galpin & Co. $1.25.]

Joanna H. Mathews's story of *Fred Bradford's Debt* shows an understanding of the feelings and ways of boys and girls, a strong sympathy for what is manly, heroic, and true, a kind feeling for all who suffer by the hands of others, and a good deal of ingenuity in weaving a lot of ill-assorted pictures into a gallery of connected and orderly illustrations. Fred Bradford is a high-spirited boy who undergoes provocation from a mean playfellow, and learns to pay off his score in the Christian spirit of good for evil. Lessons of humaneness in the interest of the Society for the Prevention of Cruelty to Animals are incidentally taught, and the story, like everything Miss Mathews writes, is refining and salutary. [Cassell, Petter, Galpin & Co. $1.25.]

Oliver Thorne Miller's *Little People of Asia* has in its favor, besides other external attractions, the novelty of being a study of children and child-life in the strange lands of Turkey, Syria, Persia, India, Thibet, Siam, Siberia, China, Japan, and Kamtschatka. It shows us salted babies and oiled babies, babies bundled up and babies buttered, babies without homes and babies who never cry, babies who are dyed and babies who lie half frozen under the snow, and babies who are carried about in baskets and bags. There is a surprising amount of information in the book, conveyed in a sprightly and interesting manner, and helped out by a profusion of pictures. American children, who want useful knowledge as well as amusement, and who would like to see how much better off they are in homes and schools and dress and sports and comforts than some other children of the world, would do well to read this book. It is an excellent one for the Sunday-school library. [E. P. Dutton & Co. $2.50.]

Bo-Peep is a picture book of the better sort, printed in large type for eyes that have just mastered letters and are beginning to find their way among easy words [$1.00]; *The Prize* is a similar book for older readers, but is fitted with showy colored pictures pasted in, which do not, in our judgment, add to its attractiveness [75c.]; and *Chatterbox, Junior*, has so justly become a favorite that we need no more than call attention to the issue for 1882, which, with its illuminated cover, large pages, plentiful pictures, and nicely assorted reading in prose and verse, is a mine of good things for young eyes [$1.00]. All published by Estes & Lauriat.

Thirty-two short and pleasant stories, about cows, chickens, rabbits, cats, dogs, ducks, funny old women, happy birth-days, pet ponies, ships and sailors, frogs and dollies, make up the reading matter of Margaret Vandegrift's *Holidays at Home*, and make of it a good book for girls under ten years. The accompanying pictures are invoiced as fifty-five, but they count up many more than that, the smaller vignettes and the tail-pieces inserted in the text not having been included with the full-page engravings in the enumeration. The stories have a gentle religious spirit, and the atmosphere of the book is domestic and refining. [Porter & Coates.

There is a palpable artificiality about Mr. Hezekiah Butterworth's *Zigzag Journeys in the Occident* which might tempt a critic to sarcasm, but which the reading public would probably overlook. The book, which is successor to several volumes of "Zigzag Journeys" in the Orient, Europe, and Classic Lands, purports to be a story of an expedition of young folks from Boston to California, having for its object the furnishing of information about lands, settlements, farms, ranches, and the westerly course of "the Star of Empire" generally. But the reading matter is pieced out with a good many things that have no more connection with this object than Bunker Hill Monument has with the Mississippi River, and the desire to crowd the pages with pictures has led to some queer associations. A frontispiece map of Europe printed in red ink over upon a map of

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the United States in black ink is a very ingenious and telling way of showing the storage capacity of the western half of our broad Republic. Miss Isabella Hopkins's story of "Jerry Slack's Money Pot"—a capital story by the way—is a good specimen of the borrowed plums which are mixed in with Mr. Butterworth's duff; and the veracious tale of "Parson Pool's Miracle" is another. But they are stories which would fit in to any other book just as well. The views of prairie cities and other scenes convey a good deal of information to the eye, but the fabulous "Fable of Youth" facing p. 114 and the "Assassination of Garfield" facing p. 139 are absurd interruptions to anything like artistic unity. [Estes & Lauriat.]

A much more homogeneous and logical book than the foregoing is Mr. C. A. Stephens's *Knockabout Club Along Shore*, in which in that author's lively style are related the romantic and thrilling adventures of a party of young men who chartered a steamer and made a trip up the coast of Labrador into a corner of the "land of the midnight sun." There are passing views of Halifax, N. S., and St. Johns, Newfoundland; there are icebergs, sledge journeys, bear-hunting and seal-fishing; and threads of historical information are interwoven with the story, which is one of daring, hardship, exposure, and peril, and reads like a veritable narration, if it be not that. Mr. Stephens is sometimes a little "loud" in his talk; but he "keeps things moving," and the average boy will follow him with zest and vote his book a "regular stunner." [Estes & Lauriat.]

In *Little Wide Awake*, a quarto of nearly 200 pages, two pages of short stories, one for each page, alternate with two pages of pictures, sometimes one large picture, sometimes several small ones to a page. The pictures are in color, and of the cheaper order; we should much prefer plain wood-cuts as an education of a child's taste. The stories, being by Mrs. Sale Barker, are unexceptionable. The picture on the cover is a beauty, of a demure little maiden in white cap and white spencer, with black mitts on her folded arms, sitting by her doll's tea set, ready we guess to give a party. [George Routledge & Sons. $1.75.]

The *Every Boy's* and *Every Girl's Annuals* are companion books of a larger sort and older style than the foregoing; brother and sister books, so to speak, twins, looking alike but different in character, coming to gladden the eyes and please the tastes of boys and girls of the same household. They have some colored pictures which we do not particularly fancy, and many plain wood-cuts which are very good indeed. The reading matter in the *Boy's Annual* is historical and biographical, relating to wars, adventures, personages, voyages, and discoveries. The reading matter in the *Girl's Annual* is more sentimental, poetry mingling with the prose, and needlework, birthdays, cookery, Sister Dora, wood-carving, and gardening taking their place in the list of contents. The *Boy's Annual* has a red cover, the *Girl's* a blue; both covers are exceptionally handsome. Routledge & Sons. Each $2.50.]

Authorship catches fevers, and books come in shoals like mackerel or fly through the air in great flocks like pigeons. A fashion just now is to send a party of boys off to the ends of the earth, and make a story out of their adventures; after which recipe many a dish has been cooked for the present holiday table, as witness these columns on "Children's Quartos" this week. Mr. Harry W. French's *Our Boys in India* is only another variation of the old theme. The boys in this instance are two, Americans of course, and they are placed in India by means of a sort of Charley Ross introduction, which sets the reader off with all the excitements of highly-wrought fiction. Once fairly afield, Mr. French goes into description of Indian scenery and life, feasts on the rivers, hunts tigers, explores the mountains, penetrates the palaces, hob-nobs with the natives, and leads the way through an extensive round of adventures. The pictures are plentiful and fair. [Lee & Shepard. $1.75.]

The Children's Kettledrum, by M. A. C., is a picture-book in color, with accompanying verses, gauged to younger minds—little folks of four years and six. Its shape is a little out of the common, being very nearly square, or 6¾ by 7¼ inches. Another peculiarity is a "presentation plate" in which a child's name may be written. The pictures are bright and showy and good of their class, but the class is not first. There is an occasional stiffness in the drawing, as if the artist's hand were cramped, and the finish is not soft and fine; but the work is carried out with a good deal of detail, and the pages are unusually well-filled. The tone of the book is excellent. [E. P. Dutton & Co. $1.00.]

Miscellaneous.

Miss L. Clarkson's *Fly-Away Fairies and Baby Blossoms*, a book of poems and colored pictures in two parts, is in her earlier manner so far as the pictures are concerned, and is far less pleasing than her *Heartsease*, mentioned elsewhere in this issue. The flower work is perhaps equally well executed, but the subjects are not so good, and the fancy which introduces sprites, elves, and baby-fairies wading among the reeds, flying on the backs of birds, riding on butterflies, gnats, and fishes, and tumbling about among the flowers, produces an effect of incongruity. Miss Clarkson has found her true path in such work as *Heartsease*, and should stick to it. *Fly-Away* fancies are a failure. [E. P. Dutton & Co. $2.00.]

The episode of the runaway of Master Harry Walmers, Junior, and little Miss Norah, his cousin, extracted from Dickens's *Boots at the Holly Tree Inn*, and illustrated in color, obviously makes a children's book, although written perhaps originally for the delectation of their elders. An amusing story it is, as told by Boots, of how the romantic youngsters set off for Gretna Green to be married at seven years; how they pulled up at the Holly Tree Inn for the night; how Boots recognized them; how they were ingeniously detained until word could be sent to their parents at York; and how the funny little couple, he with his adoration and she with her pouts and tears, got carried home again before ever they saw Gretna Green, and she finally married a Captain and died in far-away India. Neither the colored pictures by J. C. Beard, which accompany the story in its present form, nor the type in which it is printed, are worthy of it. [Cassell, Petter, Galpin & Co. $1.50.]

One of the largest, most substantial, and most elegant children's books of the season is Dr. Andrew Wilson's *Wild Animals and Birds*; a book of useful information in natural history, fitted out with uncommonly good engravings, and with unusual liberality in the matters of paper, presswork, and binding. It is not every child who will sit down to the patient reading of a book like this, but it is reading of a sort that ought to be encouraged, and the volume has great attractions to the eye. [Cassell, Petter, Galpin & Co. $3.00.]

Lieut.-Col. Seccombe, who carries a poet's pen and an artist's pencil as well as a soldier's sword, has retold *The Good Old Story of Cinderella* in smooth and flowing twelve-syllabled verse, and set it off with no less than seventy illustrations, most of them vignettes inserted in the text, but twelve of them occupying a full page each and printed in color. The two envious sisters are made ugly enough, and the fair Cinderella is fairer than ever; while the dainty slipper on its cushion—well, we do not wonder that it cost a prince his heart. [A. C. Armstrong & Son. $2.50.]

A curious mixture of the civil and ecclesiastical years underlies the arrangement of the seventy-one poems which make up Miss A. L. Hayward's little anthology, *Chimes and Rhymes for Holiday Times*. The "holiday times" are not those of Christmas, as might be inferred from the season of the book's appearance, but of New Year's Day, Washington's Birthday, Easter, Fast Day, Memorial Day, Fourth of July, Thanksgiving Day, *and* Christmas. Under these heads the editor sorts her selections. The plan is fresh and pleasing. Many leading English and American poets are represented, and some minor voices are heard for which there is not commonly made a place in more pretentious collections. The book is small and pretty, and a few woodcuts are scattered through. Its compactness and cheapness are its chief recommendations, with an added respectable poetic substance. [J. R. Osgood & Co. $1.00.]

In a uniform dress, even more tasteful and attractive than that of Hamerton's works noted above, Messrs. Roberts Brothers have brought out a holiday edition of Jean Ingelow's four novels, *Off the Skelligs*, *Fated to be Free*, *Sarah de Berenger*, and *Don John*, the last being a member of the "No Name Series," now acknowledged, we think, for the first time. As our readers know, we very much prefer Miss Ingelow as a poet to Miss Ingelow as a novelist, and we consider *Off the Skelligs* to be her only work in fiction approaching a real success. But other minds may differ, and those who like all her novels could certainly find nothing except to please in the form and aspect in which they are now presented. [$5.00.]

Harper's Christmas, though in a paper cover, is the mammoth publication of the season; entirely too large and cumbersome to be handled with any satisfaction. Its immense size was obviously decided upon in order to allow space for some very large wood-engravings, and against the excellence and beauty of these there is nothing to be said; but for reading purposes—and an abundance of good reading matter is inserted with the pictures—the great unwieldy thing is a failure. It cannot be folded like a newspaper, it cannot be easily held like a book, you cannot well sit down to it or stand up to it; it needs an inclined table all to itself, or an easel, or a

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lectern of cathedral proportions. All this is a pity, when it is remembered that the list of contributors includes most of the brightest of the younger names in American letters, and that the illustrations are by the Paint and Tile Club. A book of half the superficies, with twice the number of pages, and engravings reduced accordingly in size but multiplied in number, would have been far more sensible and suitable. Mere bigness is neither art nor literature. [Harper & Brothers. 75c.]

Jumbo's Picture Book in Natural History is certainly true to its title in being of elephantine dimensions, and is printed in elephantine type, with pictures of elephantine size. A foot rule is equal to its breadth, but is quite swallowed up within its length. In frontispiece and on title page, Jumbo presides with benignant majesty, and in the thirty or more immense full-page illustrations which follow, a variety of living creatures, of earth, air, and water, stalk after him in ponderous procession. The book is a whole menagerie in print — a zoölogical garden in covers. The engravings are as good as they are large, which is saying much. [George Routledge & Sons. $1.50.]

Mr. Caldecott's illustrations of *The Milkmaid* and *Hey Diddle Diddle*, two English "shilling" picture-books in color, are meant to be funny, but are chiefly silly. Without any real true feeling, they are sometimes coarse, and are unworthy the name of an illustrator who can do, as we have shown elsewhere, the best of humorous work. [George Routledge & Sons. Each 50c.]

All the indecencies, vulgarities, clownish fun, perilous performance, and coarse antics of the ring are depicted in the *Children's Circus and Menagerie*, a large quarto of 64 pages, full of pictures, some of them plain lithographs, some of them in showy colors; with descriptive verses accompanying; a book altogether which we should regret to see put before the eyes of any child. Money spent on such books, either in making them or in buying them, is simply thrown away. [George Routledge & Sons. $2.00.]

The pictures in Mrs. Henrietta Lee Palmer's *Home Life in the Bible* are old and poor, and impart a faded and cheap look to an otherwise rather handsome volume; still, they are numerous enough, their subjects are pertinent and often important, and in the case of readers whose eyes are not critical they will undoubtedly help the text. Mrs. Palmer's part of the work is a straightforward, well-studied, and well-written interior description of life, manners, and customs in Bible times. As reading matter it may be likened to Jahn's *Archæology* written out in fresh terms in a series of sixteen chapters, whose titles are such as "Habitations and Homes," "Marriage, Widowhood, and Divorce," "Dress and Ornaments," "Music, Sacred and Secular," "Seedtime and Harvest," "The Toilet and the Bath," "Sickness and Death." The design is to take the reader back a few thousand years into Palestine, and show him how the people lived when Abraham, Joseph, David, Daniel, Jesus, and Paul were actual personages. As such the work makes a favorable impression. We are not prepared to vouch for its accuracy at every point, but of its general accuracy we do not doubt, and there is a considerable class of persons who would find it both instructive and interesting. It is a large octavo, handsomely bound in green and gold, with gilt edges. The type is large and the paper good. It is not the sort of book which J. R. Osgood & Co. have been in the habit of publishing, and has more the appearance of a subscription book than a regular trade publication. But it is certainly useful, entertaining, and attractive. [$3.50.]

Longfellow's poem, *Flower de Luce*, has been made the subject of a novel and rather pretty booklet. The text is printed in type, in two versions, and enclosed between them is a copy of the second and later version in *fac-simile* of the author's manuscript; the whole occupying seven pages of heavy card. The pages taken up by the *fac-similes* are illuminated with chromo-lithographs of water-color sketches by Isaac Sprague, pertinent to the text; and the whole, including a title-page, is bound in a cover of a rich and appropriate design, heavily fringed with white silk after the style of the costliest Christmas cards, and tied together with a narrow white ribbon. The cover shows a cluster of flower de luce, standing against a patch of sky, with a dragon-fly in the corner, and a pretty border at the top and side; and seems to us to be a much more successful piece of work than any upon the pages within, most of which is feeble both in drawing and color. [S. E. Cassino. $1.25.]

Josephine Pollard has put the story of *The Boston Tea Party* into smooth and flowing rhyme of irregular measure, of which these opening lines are as good an example as any:

> King George the Third sent out a decree,
> In seventeen hundred and seventy three,
> That three pence on every pound of tea
> The very moderate tax should be
> For the infant American Colony.

And H. W. M'Vickar has illustrated the whimsical text with a series of about thirty whimsical pictures, which have been lithographed in color by Armstrong & Co. of Boston. The whole makes a thin but large octavo. The countenance of the book is comic, and its effect partly that of caricature. Some of the designs are good, notably the frontispiece view of a colonial tea-party, and the high-capped customer sitting in the tea-store discussing the situation with the dealer, whose red nose proves his fondness for the cup which inebriates as well as cheers. Other pictures are less successful, showing an effort to be funny, and a lapse toward the grotesque; while that on p. 23, of a Chinaman standing on the wharf, looking aghast at the watery fate of one of his tea-chests, is a clear departure from that historical fidelity which ought to characterize a sketch like this. The book is meant for a trifle, but as a trifle would have borne a little more dignity and earnestness in its artistic manner. [Dodd, Mead & Co.]

NEWS AND NOTES.

— Scribner & Welford have ready *Old Coaching Days*, by Stanley Harris (an old stager), illustrated by John Sturgess; *Notes Upon Some of Shakespeare's Plays*, by Fanny Kemble, a volume which considers Macbeth, Henry VIII, The Tempest, and Romeo and Juliet; *Paris in Peril*, by Henry Vizetelly, in two volumes, fully illustrated; *The Life of Wellington*, by W. H. Maxwell, a new edition, revised and condensed, with twelve illustrations in permanent photography, and numerous engravings on wood; a new edition of *The Life of Napoleon Bonaparte*, by J. G. Lockhart, issued in similar form; *Social Life in the Reign of Queen Anne*, taken from original sources by John Ashton, author of *Chap-Books of the Eighteenth Century*, and illustrated by the author from contemporary prints; *The Royal Dukes and Princesses of the Family of George III*, a view of court life and manners for seventy years, by Percy Fitzgerald; *Japan: Its Architecture, Art and Art Manufactures*, by Christopher Dresser, a handsome quarto oddly bound in crash, and profusely illustrated. The intention of the author of this last work is to show that Japan has a great architectural history, and to point out the effect that climatic and religious influences have had upon it. Mr. Dresser, while in Japan, was the guest of the nation, and had great opportunities of studying all forms of art and industry.

— Most American readers will find in a volume just published by Chatto & Windus, of London, a new book by Charles Reade. Under the rather objectionable title of *Readiana Comments on Current Events*, Mr. Chatto of this firm has gathered together all of Mr. Reade's recent contributions to newspapers and a few pungent stories not before printed. These miscellanies are worthy of preservation in a substantial form. A few letters, vigorous in style and expression, upon subjects of little public concern, are included in this collection which might better have been omitted. But the short stories, character sketches, and many of the letters we should have been sorry to lose. The series of letters to the *Pall Mall Gazette* upon the subject of international copyright, collected here under the title of "The Rights and Wrongs of Authors," form an interesting and valuable contribution to the literature of this vexed question, and in a logical and pointed letter to Mr. J. R. Lowell, Mr. Reade presses the claims of a proper "stage-right" upon the government, for the lack of which Mr. Reade, like many other English dramatists, has suffered great pecuniary loss. One other series of letters must be mentioned, on the subject of Cremona fiddles, in which the writer gives an entertaining description of the old violins and their makers.

— R. Worthington has on his list of illustrated gift books several of such great beauty as to demand special notice. Among them are *Modern Etchings of Celebrated Paintings*, by John W. Mollett, and *The Legendary History of Rome*, translated from the text of Livy, by Prof. George Baker, and illustrated with one hundred and sixty engravings from antique statuary and historical paintings. The text introduces Macaulay's *Lays* in their appropriate places in the history. *Suetonius's Lives of the Twelve Cæsars*, translated by Dr. Alexander Thompson, is a handsome octavo with twenty-four portraits on steel, taken from busts and statues of the emperors and their contemporaries. For the children, Mr. Worthington has *Around the House*, a collection of rhymes by Edward Willett, with colored illustrations by Kendrick; *Picturesque Journeys in America*, a collection of pictures of American scenery, with descriptions; and *Chatterbox, Junior, for 1882*.

— Marcus Ward's Christmas cards are this year, as always, distinctively English in their style. A large number of new ones have been added to their list. Flower designs have been nearly exhausted in previous seasons, and now the conventional card bears charming little lads and lassies of the Kate Greenaway style, with faces as full of good will as the greetings they bring. One of the novelties is a double card called the Shakespeare Souvenir. It represents the seven ages of man The coloring and lettering are exquisitely done. The pretty juvenile *At Home*, published by Marcus Ward & Co. last holidays, now finds a worthy companion in *Abroad*. Its colored illustrations are designed by Thomas Crane, a brother of the noted artist, and show great taste, while they will give the American reader a good idea of French habits and every-day life.

— J. W. Bouton has among his announcements the *Complete Works of E Meissonier*, reproduced from the original pictures by the heliogravure process of Dujardin; *Hans Makart's Five Senses*, a series of five plates after the paintings of this artist; a descriptive and historical catalogue of *The Works of Don Diego Velasquez and Bartolome Murillo*, by Chas. B. Curtis, M.A.; and *L'Ombrelle*, by Octave Uzanne, illustrated with sixty-eight vignettes by P. Ariel, uniform with *L'Eventail*, which appeared last year. Mr. Bouton has just ready a book by a Boston author whose name is withheld. The title is *Bible Myths and Their Parallels in Other Religions*, "being a comparison of the Old and New Testament Myths and Miracles with those of heathen nations of antiquity, considering also their meaning and origin, with numerous illustrations."

— Harper & Bros. are about to issue for the holidays Hamilton Gibson's *Highways and Byways: or, Saunterings in New England*; and *A History of Ancient Art*, by Dr. Franz Von Reber, translated by Joseph Thatcher Clarke, said to be one of the most exhaustive and trustworthy histories ever written on this subject. *Harper's Monthly* for January is to contain the first of a series of articles by George H. Boughton, entitled "Artists' Strolls in

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Holland." There will be a Christmas poem by J. T. Trowbridge, and a Christmas story by E. E. Hale, together with articles by Col. Higginson, Ernest Ingersoll, and others.

—Cassell, Petter, Galpin & Co. have brought out President Noah Porter's new book, *Evangeline: the Place, the Story, and the Poem*, in a superb style. The illustrations by Mr. Frank Dicksee, an artist better known in England than in America, are of uncommon merit. Fifteen of his drawings are reproduced by Goupil's photogravure process, and other smaller pictures are engraved on wood and printed on India paper. The edition is limited to 500 copies, each of which is numbered and bears President Porter's autograph signature. The firm have also about ready a cheap edition of *Dante's Inferno* with Doré's well-known illustrations.

—Among noteworthy features of the January *Century* is an article entitled "A Peep into Hawthorne's Work-Shop," a collection of memoranda obtained from Julian Hawthorne in regard to *Dr. Grimshawe's Secret*. The frontispiece is to be a portrait of Charles Darwin, followed by a biographical sketch of the great scientist by Prof. Wallace. G. W. Cable will begin his "History of the Creoles"; Edward Eggleston will have an article on the "Pilgrims and Puritans," and Frank Stockton will give some amusing details of "Rudder Grange Abroad."

—D. Appleton & Co are soon to issue a new series of biographical hand-books entitled *Eminent Women*. Mr. John H. Ingram is to be the editor, and the sketches will be written entirely by women. This house also announces *Facts and Phases of Animal Life*, by Vernon S. Morwood; *Boys in the Mountains and on the Plains*, by W. H. Rideing, with one hundred illustrations; *Eighteenth Century Essays*, selected and annotated by Austin Dobson; and *Heart of Steel*, a novel, by Christian Reid.

—Mr. Phil Robinson, who arrived a short time ago in New York, brought with him the manuscript of an essay on "Birds and Bards." One of his first visits in the city was made upon Mr. Alden, the editor of *Harper's Magazine*, and before leaving his office Mr. Alden had secured the article for publication in his monthly. It will be printed within a few months. Mr. Robinson compares the English and American poets in their descriptions and treatment of birds, and writes in his usual delightful way.

—One of the most highly prized objects in every parlor, library, and china collection where it has found a place is the Longfellow Jug, published, we may say, by Mr Richard Briggs of Boston. This is your true Longfellow monument, domestic in its uses, but poetic in its suggestions, and by reason of "Kéramos," historic in its associations. Somebody is always looking at the display of Longfellow Jugs in Mr Briggs's Washington street window, whenever we happen to be passing by.

—Fords, Howard & Hulbert have just issued a practical treatise on deer-stalking, by Theodore S. Van Dyke, entitled *The Still Hunter*. *The Problem of the Poor* is the suggestive title of a little book by Mrs. Helen Campbell, in which she gives an account of the "Jerry McAuley's Mission" in the Five Points in New York. A number of thrilling personal experiences are related, while several chapters are devoted to practical advice about helping the poor in great cities.

—A D F. Randolph & Co. announce a volume of sermons to young people by Bishop Thorold, and *The Outermost Rim and Beyond*, by Charles Van Norden, a little work which does not presume to rebuild the ruins of the observatories of this or that school, but rather to show that patience and reverence and spirituality can study the heavens anywhere in the open fields. The author has done much careful work with the microscope, and the suggestions and conclusions of this volume are based upon his comparative studies in theology and natural science.

—Thomas Nelson & Sons have for the holidays the tenth volume in the "Pen and Pencil Series." Its title is *Sea Pictures*, and the author James Macaulay. In their toy books this firm has a series made up of Landseer's familiar pictures brightly colored to suit the childish fancy.

—Prof. James A. Harrison of the University of Virginia has a paper on "The Creole Patois of Louisiana," in the *American Journal of Philology*, Vol. III, No. 11, which will interest readers of Mr. George W. Cable's romances of New Orleans.

—It is reported that Mr. James Payn, the novelist, will become the editor of Longman's new magazine at the beginning of the year.

—A series of articles on Northern Denmark is to appear in *Harper's Magazine* during the coming year, and R. Swain Gifford and E. A. Abbey are now in Jutland preparing the illustrations.

—Mr. Arthur Gilman of Cambridge, Mass., has just finished at Bradford Academy a course of ten lectures on the history of English Literature from the Earliest Times to the Restoration.

—The retail price of Du Chaillu's *Midnight Sun* is $7.50, and of Vincent's *Norsk, Lapp and Finn* $1.50. Errors on both points were made in these columns, an issue or two since.

—Mr. S. R. Koehler has become the American editor of Cassell's *Magazine of Art*, in the place of Mr. S. G. W. Benjamin, who recently resigned the position.

—H. C. Watts & Co., Philadelphia, publish *American Hero-Myths*, by Daniel G. Brinton, M.D., a study into the native religions of the Western Continent.

—Mr. W. H. Treadway, 95 W. 11th St., New York, is making a collection of printed sermons on Garfield, and already has about 450.

—A. D. F. Randolph & Co. have in preparation a *Life of Adoniram Judson* by his son, Rev. Edward Judson.

NEW PUBLICATIONS

Holiday Books.

HARPERS' CHRISTMAS. PICTURES AND PAPERS, Done by the Tile Club and its Literary Friends. Harper & Brothers. 75c.

THE DESERTED VILLAGE. By Oliver Goldsmith. Illustrations by Hammatt Billings. Porter & Coates. $1.50

EDENS OF ITALY. By Joseph Cross. Illustrated. T. Whittaker.

THE BOSTON TEA PARTY, DECEMBER, 1773. Drawings by H. W. McVickar. Text by Josephine Pollard. Dodd, Mead & Co.

CRADLE SONGS OF MANY NATIONS. Music by Reinhold L. Herman. Illustrations by Walter Satterlee. Dodd, Mead & Co. $4.00

HOURS WITH ART AND ARTISTS. By G. W. Sheldon. D. Appleton & Co. $7.50

A BOOK OF OLD SONGS, newly Arranged, and with Accompaniments by Theo. Marzials; set to Pictures by Walter Crane. George Routledge & Sons.

RANDOLPH CALDECOTT'S "GRAPHIC PICTURES." Geo. Routledge & Sons. $3.00

FLOWER DE LUCE. By Henry W. Longfellow. S. E. Cassino. $1.25

CHRISTINE. By T. Buchanan Read. Illustrated from designs by F. Dielman. J. B. Lippincott & Co. $1.50

HOME LIFE IN THE BIBLE. By Henrietta Lee Palmer. Edited by John Williamson Palmer. 220 illustrations. J. R. Osgood & Co. $3.50

THE CHANGING YEAR. Being Poems and Pictures of Life and Nature. Cassell, Petter, Galpin & Co. $3.00

HEARTSEASE AND HAPPY DAYS. Illustrated by the author, L. Clarkson. E. P. Dutton & Co. $6.00

BELLS ACROSS THE SNOW. By Frances Ridley Havergal. Illustrated. E. P. Dutton & Co. $1.50

Juvenile.

THE JOLLY ROVER. By J. T. Trowbridge. Illustrated. Lee & Shepard. $1.25

ROSY. By Mrs. Molesworth. Illus. by Walter Crane. Macmillan & Co. $1.25

MR. STUBBS'S BROTHER. A sequel to *Toby Tyler*. Illustrated Harper & Brothers. $1 00

HESTER STANLEY AT ST. MARK'S. By Harriet Prescott Spofford. Illus. Roberts Brothers. $1.25

MY HOUSEHOLD OF PETS. By Théophile Gautier. Tr. by Susan Coolidge. Illus. Roberts Brothers. $1.25

THE WONDERFUL CITY OF TOKIO; or, Further Adventures of the Jewett Family and their friend Oto Nambo. By Edward Greéy. 169 illus. Lee & Shepard. $1.75

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HARPERS' YOUNG PEOPLE. 1882. Harper & Brothers.

ADVENTURES OF TWO YOUTHS IN A JOURNEY TO EGYPT AND THE HOLY LAND. By T. W. Knox. Illustrated. Harper & Brothers. $3.00

FLY-AWAY FAIRIES AND BABY BLOSSOMS. Illustrated by Miss Clarkson. E. P. Dutton & Co. $2 00

HOLIDAYS AT HOME. Illustrated. By Margaret Vandegrift. Porter & Coates.

THE KNOCKABOUT CLUB ALONGSHORE. A Trip from Boston to the Land of the Midnight Sun. By C. A. Stephens. Illustrated. Estes & Lauriat. $1.50

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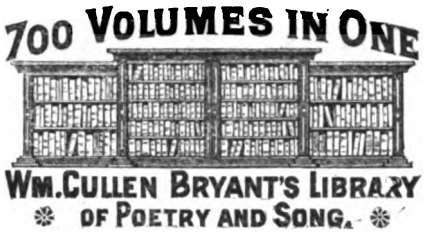

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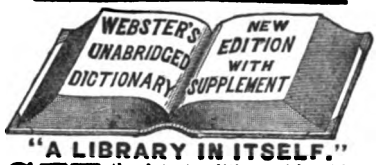

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HEINE'S ROMANTIC SCHOOL.*

TO denominate Heine's *Romantische Schule* a masterpiece of criticism, is to utter a truism; but the book is more than that — it is one of the permanent things of literature, and it is this when it did not make, but unmade, an epoch. Never did a great literary movement meet with so absolute a repulse at the hands of one man. Germany had become a vast shadow-country full of intellectual phantoms which, clad in the armor of the past, possessed the land and ruled it, because none dared dispute their supremacy, until Heine, astride of his fiery genius, armed with the keen lance of inimitable wit, rode through their ranks, dealing a death-blow at every stroke. How many mighty windbags were pricked in that year of grace 1838! Even now we delight in the slaughter, and cheer the valiant champion in his attack on Philistinism. Of those magnificent thrusts one never tires, and one is not to be blamed if, in hearing of the victory in Heine's burning words, he forgets the righteousness of the cause in admiring the skill of the invader. It was a merry hour, and "the whole hobgoblin foolery" was at an end.

But the *Romantische Schule* is, as we have said, something more than a brilliant *tour de force*. The better to annihilate his adversaries and to turn their own dull weapons against themselves, Heine went back to the beginnings of German literature and reviewed its entire history from the "Nibelungen Lied" to Uhland. One by one he marches his figures across the stage, submitting each to a ruthless examination, not hesitating to lift a corner of a robe to show what is beneath, or to deal a savage blow when opportunity offers. It is magnificently done, for Heine succeeds even in making brutal injustice amusing.

Mr. Fleishman's translation leaves nothing to be desired — it is smooth, literal, and idiomatic. A brief passage will serve to give a taste of its quality:

"Our poetry," said the Schlegels, "is superannuated; our muse is an old and wrinkled hag; our Cupid is no fair youth, but a shrunken, grey-haired dwarf. Our emotions are withered; our imagination is dried up; we must re-invigorate ourselves. We must seek again the choked-up springs of the naïve, simple poetry of the middle-ages, where bubbles the elixir of youth." When the parched, thirsty multitude heard this, they did not long delay. They were eager to be again young and blooming, and hastening to those miraculous waters, quaffed and gulped with intemperate greediness. But the same fate befell them as happened to the aged waiting-maid who noticed that her mistress possessed an elixir which restored youth. During her lady's absence she took from the toilet drawer the small flagon which contained the elixir, but instead of drinking only a few drops, she took a long, deep draught, so that through the power of the rejuvenating beverage she became not only young again, but even a puny, puling babe.

Mr. Fleishman has added translations of "The Suabian Mirror," substantially a supplement to "The Romantic School," and of the delightful "Introduction to Don Quixote," the whole being carefully indexed.

MR. CONWAY'S EMERSON.*

THIS is a book to tempt some men, at least, to quaint expressions. Mr. Conway has long been known as a man of paradox, brilliancy, and the courage of his convictions; a man given to saying curious, if not sad things, with much literary grace and precision. As mere literary work, here is good work, although it has a smack of hurry, as though the author heard the cry of "copy." He gives us a deal of Emerson, and, by an innate necessity, somewhat of Conway.

This, of course, is no place for an estimate of Emerson's permanent place in American literature. Mr. Conway, with a prevalent enthusiasm, has painted vivid pictures of that quiet, incisive, far-reaching life of the unique Concord philosopher, and his story is so well managed as to leave very distinct and consistent impressions of a singular and remarkable man. That man gave himself to religion and ethics in his own age and in such wise as to become the iconoclast of the old, and the advocate of new ideas, whose value in our human economics will be differently estimated by different men. Indeed, he was a representative man in New England theology, and will always remain so. How then can one escape the pit of religious polemics in any honest estimate of his character? Possibly by attending simply to the tidings which Mr. Conway brings of him.

First of all, Emerson is his hero and idol, and to Mr. Conway's friends it must be a satisfaction that he has been able to find *anything* in this universe to worship. Indeed, the main fault of this book is that it over-adores. It begins with "A Vigil," as if at the shrine of a saint, and ends with an oracle after this fashion:

> This man, in the beginning of that generation, had been compelled to leave his pulpit because he could not administer an Eastern sacrament; now did we receive from him the substance of that shadow, and the kneeling heart whispered: "Take, eat: it is his body and his blood he gives thee" (p. 377).

Of course, readers in these days have learned not to be shocked by anything, and should any old-fashioned person be amazed to find that in this book Mr. Emerson is more than hinted at as the model and better Christ of his own age, he is only to remember that this is an age of progress — somewhere. So Mr. Conway speaks of Carlyle as Emerson's John the Baptist; quotes a lady as saying that "he was a man to be approached after fasting and prayer"; speaks of "the infinite heart of Emerson"; how that "no man durst lay hands on him"; that he came, a farmer, to announce "the birth of its [America's] religion" (p. 167); and "as over the chaos of crumbled beliefs this sweet spirit brooded, there arose an Eden which turned the visions from Patmos to Rydal Mount into mere fables of its eternal beauty" (p. 130). After all this, we are not surprised to find him called "Nature's greatest heart," or "the flower of the heart of Milton," or that "*Flos theologorum* he was, and the last of his race" (p. 178).

This book, as on p. 89, shows that it is intended rather for an English than a Boston public. It is never dull, and not seldom sparkles. Some of its *bon mots* are undoubtedly new. Such is the late Dr. Burnap's description of Transcendentalism as "a new philosophy which has risen, maintaining that nothing is everything in general, and everything is nothing in particular"; or the story of Theodore Parker, just parted from Emerson, with whom he had been discussing the importance of Boston to the universe at large, who met a crazy "Millerite" on the road, and the crazy Millerite cried: "Sir, do you not know that tonight the world is coming to an end?" To which Parker replied: "My good man, that doesn't concern me; I live in Boston." The same fanatic presently announced the same fate of the universe to Emerson, who replied: "I am glad of it; man will get along better without it" (p. 232). "As men's prayers are a disease of the will, so are their creeds a disease of the intellect." "The faith that stands on authority is not faith," etc. (p. 129.) Such also is Emerson's saying of Carlyle: "A

* The Romantic School. By Heinrich Heine. Translated by S. L. Fleishman. Henry Holt & Co. $1.50.

* Emerson At Home and Abroad. By Moncure Daniel Conway. James R. Osgood & Co. $1.50.

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marvellous child," and Carlyle's valuation of the great American's letters: "Now and then a letter still comes from him, and amid the smoke and mist of the world, it is always as a window flung open to the azure" (p. 77). Of course Mr. Conway quotes from bright heathen, like Heine and Confucius, some fine sayings, as from the first: "Wherever genius is, there is Golgotha"; and from the second:

> Yew, said Confucius, permit me to tell you what is knowledge. What you are acquainted with consider that you know it; what you do not understand consider that you do not know it; this is knowledge.

Of Miss Evans (George Eliot), long before she came to fame, Emerson said: "That young lady has a calm, serious soul," and one day when he asked her, "What one book do you like best?" she instantly answered, "Rousseau's Confessions." He started, then said, "So do I. There is a point of sympathy between us" (p. 339).

Tyndall said in 1873:

> The first time I ever knew Waldo Emerson was when, years ago, I picked up at a stall a copy of his "Nature." I read it with such delight, and I have never ceased to read it; and if any one can be said to have given the impulse to my mind, it is Emerson; whatever I have done the world owes to him (p. 150).

There are charming sketches in this book of Brook Farm, Hawthorne, Thoreau, and glances, indeed, at most of the great New Englanders of Emerson's age, and many striking things of Emerson. Thus,

> William of Wykeham established a house in the neighborhood of Winchester to provide a measure of beer and a sufficiency of bread to every one who asked for it forever. Emerson was curious to test this good man's credit, and knocked at the door, preferred his request, and received his measure of beer and bread, though its donor had been dead seven hundred years.

It seems never to have occurred to Mr. Conway, who is over-fond upon occasion of patronizing every form of religion but his own, that an idea of Christ which forces a selfish world to keep open house for seven centuries may have *some* power, not to say use, for human creatures like ourselves.

The impression this book makes is a mixed one, and Mr. Conway's whole performance is unique. His use of words like "God" and "Divine" is so peculiarly his own that we lack a dictionary quite able to expose what may be subtle, and surely are most transcendental, shades of meaning. To be consistent, his last chapter ends with a fling at ancient "Jahveh-worshippers" and the eulogy on the blessedness of anæsthetics. So while some in this curious world of ours have told of the faith which is as an anchor of the soul, Mr. Conway, in his care not to be over-pious in the very common way of many, praises a gas.

—The author of *A Transplanted Rose* is not Mr. Edgar Fawcett as suggested, but Mrs. Rose Hawthorne Lathrop.

—The people of Concord are discussing projects for a town memorial to Emerson. One is a handsome driveway from his late residence to the Sleepy Hollow Cemetery where he lies buried; with a monument on a site overlooking the cemetery; the other is a statue in the public library or in the grounds surrounding it.

PARISIAN ART AND ARTISTS.*

AN extraordinary thing in connection with this book is a credible and seemingly well-substantiated story which has reached us concerning its authorship. But first a word as to the book itself. It is an illustrated quarto, of thirteen chapters and fifty-five pictures, descriptive of Parisian artists of the present day, of their habits, methods, styles, and works. Some forty-five of them are passed before the reader, in their personal appearance, professional life, and actual performance. Among them are Munkacsy, Bastien-Lepage, Frère, and Sarah Bernhardt. There is also a chapter on English, American, German, and Russian artists resident in Paris, and one on the artists' quarter and the salons. More or less of the material originally appeared in what is now the *Century*, where it was credited jointly to Mr. Henry Bacon and Mr. Fred. H. Allen. Mr. Bacon is a young American artist who has lived for years in Paris. Mr. Allen is a young American *littérateur*, at present connected with the Boston publishing house of Estes & Lauriat, and just now gone abroad on duty. The illustrations are off-hand sketches, either portraits of artists, or suggestions of their works. They are fragmentary, but often striking, and add lifelikeness and an immediate presence of the subject to the volume. The book is one which an American art-lover sojourning in Paris would naturally and easily find material for, and which many American art-lovers staying at home would enjoy reading.

Now for the extraordinary story of its authorship. It is to the effect that a few years since Mr. Allen and Mr. Bacon were in Paris together; and the project of this work was raised between them. It was proposed that Mr. Allen should do the writing, and Mr. Bacon furnish the sketches. This was done. Mr. Allen *did* write the book, and Mr. Bacon *did* furnish the sketches, some of them by his own hand, some by the hands of others. Mr. Bacon, it is admitted, furnished verbally some of the material for the text, Mr. Allen putting it into literary form. From documents submitted to us, it would appear to be evident that originally the manuscript was strictly and truly Mr. Allen's contribution, as the illustrations were Mr. Bacon's contribution, to the combined work.

Under circumstances of a private nature, which we will not here detail, the manuscript, with the illustrations, subsequently passed into Mr. Bacon's possession, but the fact that some parts of it used in the Scribners' magazine were credited to him and Mr. Allen jointly, shows that Mr. Allen's authorship was at that time fully and fairly recognized. As the work now appears, it bears Mr. Bacon's name alone, whereas in behalf of Mr. Allen it is claimed that historically the text is fairly his, and that Mr. Bacon's part is the contribution of the illustrations only. We do not understand that Mr. Allen now claims the *ownership* but only the *authorship* of the manuscript on which the book is based. We do understand him to admit that as now printed the manuscript has been worked over somewhat by another hand than his own, but to deny that it has been so far changed as to affect the question of authorship; and he feels, as from his point of view we think he has reason to feel, that a professional injustice and damage has been done him by Mr. Bacon. In Mr. Allen's view Mr. Bacon has publicly put his name as author on the title-page of a work which he did not write, and so is claimant to an honor which does not belong to him. If this representation does injustice to Mr. Bacon, we shall be glad to publish his disclaimer. That some statement is due from him to the reading public we think is not to be questioned.

* Parisian Art and Artists. By Henry Bacon. Illustrated. James R. Osgood & Co. $3.00.

THE MERV OASIS.*

MERV is a town in Turkestan, East of the Caspian Sea, related to Khiva and Bokhara, and to the question of Russia in Asia. Mr. Edmond O'Donovan is a correspondent of the London *Daily News*. Hence this expedition, stretching through three years, and these two illustrated volumes of the narrative of his adventures and observations. He does not actually reach Merv until the second quarter of his second volume. Up to this point his pen is occupied with his way in getting there, which was circuitous, difficult, tedious; leading him to and across the Caspian Sea, and giving him opportunities for side visits to Asterabad, Teheran, and other points of interest a little to the south of his proper route. Merv was once an important town, and has been the home of many a sultan. Today it has a scant population and a declining position. Coming events may revive it. Its interest now is the interest of decay, with the added interest which always attaches to an outlandish place, a rude people, and a barbaric life. Merv may be said to lie on the frontier line between Europe and Asia. Two civilizations meet there. It is a point of conflicting currents and tumultuous eddies. It is a point of observation toward East and West. Standing there the keen-minded Englishman sees afar and thinks deeply, and meanwhile entertains you with strange pictures, disagreeable sensations, alarming experiences, ludicrous situations, an undecipherable passport, and illegible

* The Merv Oasis. Travels and Adventures East of the Caspian during the Years 1879–81. By Edmond O'Donovan. 2 vols. Illus. G. P. Putnam's Sons. $7.00.

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letters, and all the other accidents and incidents of sojourn at an outpost of the earth. Two octavo volumes of about five hundred pages each are a good deal on such a subject, but Mr. O'Donovan says he could easily have given us more. He spreads a good large map before us. He does not add many illustrations. He writes minutely, with the clever hand of the modern journalist.

Travel in Caspian lands is a trial:

Imagine a pig-trough of the roughest possible construction, four feet and a half long, two and a half wide at the top, and one at the bottom, filled with coarse hay, more than half thistles, and set upon four poles, which in turn rest upon the axles of two pairs of wheels.

That is what you ride in. Roads grow lamentably less as you advance east, and finally are lost in the steppe altogether. Anywhere almost you may have an experience like this:

Rounding the shoulder of a hill, I came suddenly face to face with a mounted Afghan trooper, in full uniform, and armed to the teeth. He wore a dark-coloured turban, one end of the cloth pulled up in front, so as to resemble a small cockade. His uniform was blue black, and he wore long boots. A broad black leather cross belt, with two very large brass buckles, crossed his breast. He had sabre, pistols, and carbine. He looked sharply at me as he passed, and immediately halted and entered into conversation with my servant, who rode behind. Next moment another horseman appeared, thoroughly armed, and whose dress indicated that he was of high rank. He, too, took a good look at me, and, like the trooper, stopped to talk with my servant.

Four other troopers followed, and halted, and Mr. O'Donovan concluded he was "in for it." So he put spurs to his horse and galloped away without looking around to see if he were pursued. He was not, and in due time got to Merv, where one of the opening scenes was as follows:

Long before the sun was well above the horizon a surging crowd had gathered around my tent, the interior of which was also crammed with members of Merv society, all eager to interview the mysterious stranger who had fallen among them, as it were, from the clouds. They were the same sort of dressing-gown robed, sheepskin-clad, gigantic-hatted beings as those whom I have described when writing about my residence among the Yamud Turcomans of the Caspian shore. They sat upon their heels in a kneeling position, their folded arms resting upon the fronts of their thighs, and gazed at me with the ludicrous eagerness which may be observed in baboons and apes when some unfamiliar object meets their eyes.

Mr. O'Donovan's presence in Merv was signal for a council of chiefs to determine what should be done with him, but it was finally concluded to let him stay, though at first as a sort of prisoner. Afterwards he was promoted to honor. Five months he stayed, and studied, and wrote. The women built him a house, and he donned the native dress. The greater part of the second volume describes Merv and the Mervians through his eyes, — what it is for an Englishman to live there. We should prefer to live elsewhere. Heat, dust, sour milk, nauseous meats, sand-flies, and parasitic worms which nest themselves in the natives' flesh and have to be drawn out like string from a box, are among the delights. Mr. O'Donovan, as an adopted Mervian, had abundant opportunity to cultivate patience, courage, and good nature. His position as an Englishman exposed him a little to Russian fire. But he was adroit, cool, and self-possessed, and probably enjoyed his novel sojourn. Merv, it will be understood, is a district as well as a town. It is artificially irrigated on an extensive scale. It has ruins as well as verdure. It has Mohammedans, of course, Jews, politics, manufactures, and trade. It made much of Mr. O'Donovan. Mervian mothers even named their children after him. And so the English candle again lights up a dark corner of the earth.

SWIFT.*

MOST of those who have written of Swift have succeeded in making their own prejudices as prominent as the characteristics of their subject. It was so with Thackeray, who in his lecture said that he should like to have been Shakespeare's boot-black; but, that honor denied him, he proceeded to blacken Swift's character well, but in a manly and Thackerayan fashion. It was so with that doughty cynic, Johnson, who cannot conceal that he recognized a rival of his own genius in that of Swift; and an equal Johnson did not often propose to put on friendly footing with himself. And so in the first volume of Forster's never-to-be-completed *Life*, there is felt throughout the presence of Forster, the valiant champion of whatever cause he espoused, more anxious to vindicate than to be critical. Perhaps the complete *Life*, by Mr. Henry Craik, which the preface of the present book says will soon appear, may be rid of the personal equation. Certainly Mr. Leslie Stephen's clear and compact narrative of two hundred pages is as dispassionate as one could ask for; not that he fears to express himself; he does express himself frequently and earnestly; but with easy temper, and not, like Thackeray, judging an eighteenth century man, and one of the greatest of men, too, in a nineteenth century way. Moderation of opinion is not easy to preserve toward Swift, whose way of life was turbulent, restless, dissatisfied, full of strange paradoxes, whose motto was *Vive la bagatelle!* and whose lot was almost daily melancholy and suffering, lit up at times by flashes of merriment from those awful azure eyes of his. Lovers of the gossip and scandal of biography will possibly not approve of the moderation in Mr. Stephen which has led him to avoid any frequent discussion of his "views" in regard to some features of Swift's life — features which, it is feared, will be long remembered, while there is danger that his best writings will be relegated to the cobwebbed niche of fame reserved for the "masterpieces of literature."

It is natural in a book like this, more strictly a narrative than a criticism, that the chapters on Swift's political doings and writings should have received full attention, and this is not to be regretted, for it seems to us that here is the best account of this part of Swift's career; briefer and more satisfactory than Forster's. Mr. Stephen holds, without trying to prove too much, that Swift "separated from the Whig party, when at the height of their power, and separated because he thought them opposed to the church principles which he advocated from first to last." He was always a Whig in his advocacy of the results of the Revolution, and, sturdy adherent of the Church of England as he was, that church came in for its share of satire in the terrible *Tale of a Tub*, which cost him, in the end, the coveted bishopric. Add the possibility that all this place-seeking amid the high-handed intrigues of politics of those days may have been endured for the sake of one whom Swift did love in his own indefensible fashion — the devoted Stella — and Swift's conduct in this matter can be made to seem less selfish, if not quite clean.

Just as it is possible to make out a case for him in his political turning-about, Mr. Stephen finds some explanation for the wanton grossness of much of his writings — the most disagreeable, if not most serious, charge against Swift as a man and a teacher of religion; though in respect to his vocation as an ecclesiastic, it must not be forgotten how punctilious he always was in the outward observances of his office, even if in the deeper matters of theology he remained — as the college books show him to have been at Dublin — neglectful. Mr. Stephen does not think his times — "by no means a queasy age," says Mr. Lowell — were prepared for some of his deluges of nastiness.

His contemporaries were heartily disgusted. Indeed, though it is true that they revealed certain propensities more openly, I see no reason to think that such propensities were really stronger in them than in their descendants.

He continues:

Swift was a man of the most scrupulous personal cleanliness. He was rigorously observant of decency in ordinary conversation. . . . It is one of the superficial paradoxes of Swift's character that this very shrinking from filth became perverted into an apparently opposite tendency. His intensity of loathing leads him to besmear his antagonists with filth.

This will be a new and not unwelcome view to many; and it is not an unreasonable plea, when other inconsistencies of his are remembered: how he passed for a miser only that he might give away the more; how he bullied women into tears, and yet could write the tender "little language" of the *Journal to Stella*. The chapter on Stella and Vanessa is necessarily devoted to the weighing of evidence. Mr. Stephen does not commit himself to the belief that Swift ever married Stella. He rather takes the

*Swift. By Leslie Stephen. Harper & Brothers. 75 cents.

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ground that such a friendship as existed between them, so long as it was a voluntary choice on the part of Stella, does not call for the extravagant pity with which her story is always mentioned.

Some of the familiar anecdotes of Swift told by his contemporaries are ignored or picked to pieces. We miss in particular the assertion credited to Swift that his painful lifelong deafness and giddiness were brought on probably by an indulgence on a certain occasion, while a young man, in one hundred golden pippins. This extraordinary fact, if it is a fact, deserved repeating if only for the sake of quoting Johnson's characteristic remark to the effect that "almost every boy eats as much fruit as he can get, without any inconvenience."

The decline and fall of Swift's genius and influence in his own life is not more melancholy than the apparent neglect into which his writings have come. It is true that they were for the most part hand-weapons forged to fight for some urgent question, vital once, now forgotten; such, for instance, are his *Examiner* papers and the *Conduct of the Allies*. His *Drapier's Letters* are, to be sure, not agreeable to the higher standard of political controversy nowadays; but, as Lecky has shown, they were the first serviceable blows struck for agitation in Ireland, the birthplace which Swift seems at times to have hated, but which he served in the spirit of a patriot. Still, there is much besides *Gulliver* and the *Tale of a Tub* which now ought be read, for the sake of knowing better the only man of his age whose genius was universal. Mr. Stephen's book is of course a safe guide to the best in Swift's works; what is really needed at present is some good selected edition of Swift, not so bulky and meanly printed as most of the editions since the many-volumed editions of Scott, which are now not within the reach of many.

THE WORKS OF BRET HARTE.*

THE publication of another book by Mr. Bret Harte since the appearance of these five handsome volumes of his writings is a welcome evidence that he will not yet stay his hand, although he has given to the world, in this edition of his Complete Works, an author's last will and testament. Yet while fully enjoying a rereading of these good fruits of some twenty years of literary activity, our strong conviction has grown stronger that his best results have been reached before now; and this is felt, perhaps, because it is hard to imagine how a genius like his can do better than it has already done. For this reason these volumes, attractive as to typography and printed on excellent paper, are in season; and afford an opportunity for saying some things which may not offer again so fitly. It ought not to be a matter of regret to meet old friends once more, even when they are in finer dress, and we find that the familiar names and scenes of Western romance are still endeared to us in these new pages; and no admirer of Bret Harte but will be inclined to echo what Lamb said of some of his favorites, "Oh! to forget Fielding, Steele, etc., etc., and read 'em *new!*" The tender but not strained pathos, vigorous humor, the uncompromising reality and sternness of life as Bret Harte found it to exist in the reckless and turbulent half-civilization of pioneer days, are reminders of what a genuinely original man it was who seized upon this golden opportunity. It has been common to speak of Mr. Harte as the American Dickens; but, aside from the absurdity of there being any Dickens besides Dickens himself, the American author has too nearly unique a reputation of his own to need this epithet, however great an honor a comparison with the great novelist might reflect on the reputation of writers like Freytag or Daudet. In the case in point, it is as doubtful a glory as the unfortunate admiration paid Mr. Harte abroad, particularly in England, as a great American humorist. He has given assent, no doubt, to Dickens's faith in the interest to be found in all classes and conditions of men; and it has likewise been his fortune to write some of the purest bits of humor ever conceived in even this land of humorists, but his stories are not conscious imitations, and are animated by something above and beyond mere humor. Never feeling the need of "writing up" the virtues of any class as Dickens did, Harte has written as an artist on just those phases of life which came within his peculiar experience, never purposing to explain the end to which he wrote; yet where his sympathies have always lain is evident enough. It is easy to see how other countries should regard as a humorist merely a writer who, with all republican sincerity, constructs a story in which a gambler, a stage driver, or a miner represents the hero and fine gentleman.

Poems.

The omission of general title-pages to these volumes is unfortunate; for it is only by consulting the signatures that one discovers that the *Poetical Works* is meant to be Volume I. This contains a portrait of the author, after the manner of Jeens, and an introduction. He takes the occasion to say that the idea of writing stories of Western life was *not* suggested by the success of his poem, the "Heathen Chinee," as has been repeatedly stated. The "Condensed Novels" was his first book of prose — certainly the first by which he began to be known at all. These burlesques have had a deserved repute for brightness, and hold their own with similar attempts; but, recognizing that efforts of this sort come to be less thought of when better work has been done, Mr. Harte very wisely pushes them along to the end of the fifth and last volume. A criticism of his poems is not intended here, but we cannot forbear to say that the dialect poems are in keeping with the spirit of his best stories. "In the Tunnel," "Her Letter," "Dow's Flat," are the best of the kind, the *vers de société* of those days and that life. The pathos, too, has not the meretriciousness charged against the abundant imitations of his style.

The Luck of Roaring Camp.

Since the day when the "Luck of Roaring Camp" in the pages of the *Overland Monthly* brought him fuller recognition in California, and an immediate request from the *Atlantic Monthly* to introduce himself to a larger acquaintance, Mr. Harte has never lacked readers; and these readers will be flattered to know from his own words that they did not fail to recognize the worth of that story, which it seems narrowly escaped suppression at the hands of the publishers, because of the immorality contained therein — an immorality so great that the proof-reader, the author tells us, was almost too shocked to finish its perusal in the performance of her duties. But the "Luck of Roaring Camp" did get itself published, in spite of all misgivings; and was soon followed by the "Outcast of Poker Flat," "Miggles," and more in time equally objectionable, no doubt, to the sensibilities of the proof-reader, but destined to win more charitable judgment elsewhere. It is no small part of his reputation as an author that he won his first successes amidst the very scenes which found him in material for his plots and characters; but then he was the earliest to seize upon those rich features of Western life, hitherto neglected, except in the case of the not very important and now almost forgotten author of *Phœnixiana* and *The Squibob Papers*. If it so happens that he does not still keep his hold on popularity where he made his former triumphs, it is no wonder; for Bret Harte has not always busied himself with showing the right side. If romantic, he is realistic as well, and has been unsparing in his sharp scorn for the rascalities and general moral unhealthiness of that crude civilization, with its stock-gambling fever and greed for rapidly-acquired wealth. If "hoodlums" could or would read, the author of "Wan Lee the Pagan," that touching story of the little Chinese boy who came to his death by being stoned in the streets of San Francisco, must have long ago excited a public odium against himself.

Full of a Broad Charity.

Full of a broad charity are these stories towards the waifs of humanity stranded on Poker Flat, Red Gulch, or other habitats of coarse miners, dissolute women, desperate gamblers, and roughs; yet this mercy is always tempered with justice, though the author is too much of an artist to moralize over the sins of men like his favorite Mr. John Oakhurst, the gambler, whose heart, however, is full of a not unalloyed courtesy and generosity to weaker beings than himself, the best type of polished gentleman that Poker Flat had to show; but whose ending was a cowardly one. Over those who are outcast he would throw a wide mantle of gentle forbearance; but can sternly portray the wickedness of others, whose deeds are secret, but whose lives are conventionally correct or not found out. "Mrs. Skaggs's Husbands" and "A Passage in the Life of Mr. John Oakhurst" show, at the best, this fine hatred for what is normally corrupt. The latter story, in particular, has an intense yet controlled power in setting forth the malignity of wrong passion, which will bear comparison with even Turgénieff's *Spring Floods*, and that is saying much. Again he reproves mildly but earnestly, for instance, where he speaks of the lynching of Tennessee's Partner as a "weak and foolish deed;" how weak and foolish, the perfect simplicity of the story shows better than can any exordium on the sacredness of life. Great familiarity with dark phases of the half-brutalized conditions of existence which

*The Works of Bret Harte. Riverside Edition. Collected and Arranged by the Author. Houghton, Mifflin & Co. Five volumes. $10.00.

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made these romances possible too often puts Bret Harte in the position of a seemingly indifferent spectator of events abhorrent to differently educated tastes; hence it is not strange if he at times appears to speak carelessly, if not jocularly, on certain matters very serious in themselves. Even the French, in their novels, seldom make a jest of the one topic with which they are almost exclusively concerned. But to dwell with stress on this point may render us answerable to the charge of cant which Mr. Harte, mindful still of the proof-reader of his earlier experience, brings against all who accuse him of having "too much mercy."

Gabriel Conroy.

Another reading of *Gabriel Conroy*, which occupies a whole volume in this edition, confirms the opinion that the success achieved in his short stories — the hardest sort of success — has, in a way, made his readers impatient with a more sustained effort. Here is material for at least three short stories in his best vein; but throwing them together with indifferent skill has made the form of *Gabriel Conroy* far from perfect, and exaggerates the author's worst literary fault, that of getting his plot into a tangle. It is hard to follow the rapidity of movement in the short sketches; but here, and still worse in another long tale, *The Story of a Mine*, the reader is often trapped into a veritable maze. There are parts which simply cannot be connected with the main thread of narration. This may be only carelessness; but gives the impression of an inability to carry the weight of a large plot.

Old Favorites.

Besides some unfortunate lapses into the newspaper style, far too common in his earlier papers, which, however, we would not have seen omitted from these volumes, with all their faults, there is another feature of Bret Harte's writings which shows him at once a far-sighted workman, though not always a careful one, and this is the frequent introduction of the same characters into different stories. Large as is the stage of Western life, the types of character which move upon it are limited in number, and it was a happy resolve which induced the author to bring in again and again the profane but noble-hearted Yuba Bill, of blessed memory, the braggart survivors of Southern chivalry, the Colonels Starbottle, the gamblers Hamlin and Oakhurst, and the rest. It was a shrewd thing to do this, rather than change the names, and incur an inevitable charge of repeating himself; for these old "favorites" meet with no such melancholy reception as did the resuscitated Wellers in Dickens's *Master Humphrey's Clock*. So real do these personages seem, that the reader is often more acute than the author in detecting one of them doing and saying things in one place inconsistent with his character elsewhere; and so we feel inclined to find fault when we find that John Oakhurst, in the play of "Two Men of Sandy Bar," gets happily married, after the "Duchess," a former associate of his prodigal days, has gone to rejoin her first husband in Australia; although we remember that John Oakhurst took his own life, after deserting the "Duchess" and the rest of the tragic Outcasts of Poker Flat. This play is, by the way, an amalgam of one of his best short stories, "The Idyl of Red Gulch," and a mere sketch, "Mr. Thompson's Prodigal." Judge Boompointer is a flesh-and-blood person in *Gabriel Conroy* and elsewhere; he becomes a hollow phantasm in the "Condensed Novels," where he figures in a burlesque of T. S. Arthur's style.

Not the Coming Novelist.

There is no intention to seem condemnatory here; nor to praise, for that matter; for nothing that can be said now can add to the fame of one who has thrown a tender light of romance over the hard realities of a life having so little in common with that of those we have learned to know through him. Bret Harte certainly does not contain the promise of being the looked-for novelist of America, for whenever he has touched upon other sides of our national life he has not succeeded so well. Finer analysis and sharper contrasts than are to be found in the democratic simplicity which he describes are needed for this task, which, after all, may not be so wholesome a one as that in which he has won his success. If any one is sick of the society novel, let him read, for instance, "Jeff Briggs's Love Story," and he shall, like Carlyle, have temporary yearnings to "withdraw to the wilderness, far from human beggaries and basenesses."

Christ's Christianity. By Alfred H. Walker. [Henry Holt & Co. $1.25.]

We are indebted to Mr. Alfred H. Walker, of the Hartford bar, for a careful collection of the precepts and doctrines of Jesus Christ as given in the four Gospels. While the historic interweaving of words and works can never lose its hold upon the heart and the imagination, there is still room, as the compiler suggests, for a systematic arrangement of the sayings alone "adapted to inform the mind and give clearness to opinion." Alike in its general plan and in the working out of its details, Mr. Walker's effort is worthy of praise. The great themes around which the conversations of Jesus revolved are arranged in a natural order and skillfully subdivided. Beginning with the doctrine of God, we find the teachings of Jesus regarding the divine being, power, knowledge, discipline, and the revelation of God in Christ, with the glorification of each by the other. The transition is then easy to the nature and work of Jesus himself, his preëxistence, character, credentials, mission, earthly life and exaltation in heaven. The doctrine of the Holy Spirit, briefly but clearly drawn, stands in contrast with the nature of the spirit of evil. To this contrast succeeds the antithesis of the Law and the Gospel, with the order and importance of the earlier commandments, and the meaning, method, and progress of the new kingdom. Next follow teachings upon the new birth, its source, nature, and result, and the Christian life in its threefold relation to God, to Christ, and to the world, governed by the highest practical and moral philosophy. The promises made to the disciples lead naturally to the prophecies of his kingdom and his return, and the vivid description of the last judgment, with the doom of the wicked and the blessedness of the righteous. Within this round of subjects each recorded utterance finds its place, and the book may be styled a treasury of the words of Jesus. One or two books have been published with a somewhat similar design, but the circle they have reached has been narrow, and none of them, we believe, has been prepared in so thorough and systematic a manner as this. As men learn more and more to distinguish between Christ and his nearest interpreters, and to recognize his sole authority, Christ's Christianity will have a deeper interest and importance to them. As a help to the preacher, the Bible student and the general reader also, we commend this book as worthy of careful study.

John Greenleaf Whittier. His Life, Genius, and Writings. By W. Sloane Kennedy. [S. E. Cassino. $1.50.]

A shocking bad hat is a poor introduction of a man, and a shocking bad portrait is a poor introduction of a biography. The portrait of the Quaker Poet which prefaces this volume is quite too bad to be bound up with it, and would better be torn out by any reader, with his eyes shut, who does not wish to be haunted by an unpleasant recollection. The laws of Congress should give respectable authors, who never did anybody any harm, protection against publishers who make wood-cuts of them in vain. Mr. Kennedy's portrait of his subject is however much more just, truthful, and so more agreeable than the publisher's. It is fashioned on the same judicious, adequate, and serviceable model as his companion sketch of Longfellow of last spring, which was perhaps the most useful of the immediate hand-books to Longfellow. This, like that, is not a biography in the artist sense, but a hand-book, a hand-book to Whittier — to the man in his personal history and career, to the poet in his work. It is just such a book as thousands of people who know and love Whittier for his work's sake want from which to learn more about him than they have hitherto known, and how to measure his writings, and compare them with the writings of other poets near whom he stands; what he has written, where, and how. Within all these limits Mr. Kennedy is a good guide, intelligent, modest, not putting himself forward, using the words of others when he can find them suited to his purpose, gathering into his 300 pages a little of everything, and in not a few instances all of it, that has been said of Whittier since his name began to be known. Mr. Kennedy divides his work into two about equal parts, of which the first is biographical and the second critical. The first in eight chapters narrates the outward facts of Mr. Whittier's life, touching consecutively on his ancestry, his birthplace and boyhood, his first ventures as editor and author, his work as an anti-slavery reformer, his Amesbury home, his later days in Danvers, and his personal traits. This is all well done and interesting. The second part is called an "analysis of his genius and writings," and is somewhat less pleasing in manner. There are chapters on "The Man," "The Artist," "Poems Seriatim," "The King's Missive," "Poems by Groups," and "Prose Writings." Mr. Kennedy's analysis shows that he has gone over all of Whittier's work with care, and his descriptions are useful.

— At Cambridge, Professor Seeley is lecturing this term on Napoleon Bonaparte.

— Mr. Froude has in press a new volume of *Short Studies on Great Subjects.*

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The Literary World.

BOSTON, DECEMBER 16, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

Studious let me sit,
And hold high converse with the mighty dead.
THOMSON'S SEASONS: *Winter.*

ANTHONY TROLLOPE.

WE write down the death of Anthony Trollope, the English novelist, with unaffected sorrow. The event took place in London, December 6. It was not unexpected here, news of his serious illness having been before us for a week or two. His age was sixty-seven. He came of a literary family, his mother, Frances Trollope, having been a productive novelist before him, and his brother, Thomas Adolphus Trollope, a busy novelist, historian, and essayist, at his side. For a large part of his life Mr. Trollope was in the British Civil Service, in the post-office department, and he had traveled extensively in his official capacity in the interest of postal treaties with foreign nations. His literary life was therefore an avocation, and, considering this fact, the extent and quality of his work are extraordinary. He was the author of at least forty full-grown novels, of a life of Thackeray, of several volumes of sketches and travels, and of numerous contributions to English periodicals. One of the best known of the latter was a paper on novel reading in the *Nineteenth Century*. He was at one time editor of *St. Paul's Magazine*. The United States he visited several times. And he is dead! short, broad, quiet-mannered English gentleman, rosy-faced, bushy-haired, heavy-bearded, spectacled; ladies' man, genial diner-out, bustling driver-out; whole-souled, bright-eyed, ready-handed delineator of English life above stairs.

It is no disparagement of Anthony Trollope to say that he was not Dickens and not Thackeray. He was himself, and that was in some respects the equal at least of the two English novelists of whom he was in one sense the companion, and with whom he is destined to be most commonly compared. Dickens and Thackeray were men of genius; Trollope was a man of talent; but though he walked and did not fly, he did not lag far behind his rivals, if he did at all. In power to interest his readers, which is the first function of a novelist, Trollope was a master. There was sameness in his work. He had not the invention and versatility of Dickens. His stock in trade was limited. He used the same materials over and over. There was usually a bishop, and a nobleman, and a scapegrace, and a marriageable but unmanageable daughter, and a snob, and a dowager, and a town house, and a country house, and a ride to hounds — *always* a ride to hounds; but these little bits of colored glass in his kaleidoscope formed perpetually new combinations, and furnished endless entertainment to the eye pressed against the aperture. Dear, kindly, merry, good-natured Trollope! Who have we that can take up his pen?

Mr. Trollope had Thackeray's love of fun and taste for caricature, but indulged it without bitterness or cynicism. His arrows were sharp, but always hit the right mark, and were aimed with an honest motive. His target was the aristocracy of mere birth and wealth, and no hand has done more than his in his forty years of literary labor to tear off the shams that English society wears, and lift up genuine manhood and pure womanhood to their rightful place of respect, without regard to conventionalities of opinion or accidents of fortune. He was always clean, if sometimes a little coarse. He has written nothing which will not help to make truer hearts and better lives.

If you have never read anything of Anthony Trollope's, by all means begin now. A mine of entertainment is open to you. A succession of vivid pictures of English character and life will pass before your eye. You will make acquaintance of many a lovely woman and many a frank and manly man; and you will leave off with a larger sympathy for what is true, and fair, and square, and good, and a heartier contempt for shoddy in all its nineteenth-century forms.

We subjoin a list of Mr. Trollope's principal works, italicising the titles of what we consider to be his best novels:

1847. The Macdermotts of Ballycloran.
1848. The Kellys and the O'Kellys.
1850. La Vendee.
1855. *The Warden*
1857. The Three Clerks.
1857. *Barchester Towers.*
1858. *Doctor Thorne.*
1859. The Bertrams.
1859. The West Indies and the Spanish Main.
1860. Castle Richmond.
1861. *Framley Parsonage.*
1862. *Orley Farm.*
1862. North America.
1862. The Struggles of Brown, Jones, and Robinson.
1863. Rachel Ray.
1864. *The Small House at Allington.*
1864. *Can You Forgive Her?*
1865. *The Belton Estate.*
1865. Hunting Sketches.
1865. Miss Mackenzie.
1866. Clergymen of the Church of England.
1866. Travelling Sketches.
1867. *The Last Chronicle of Barset.*
1867. The Claverings.
1867. Lotta Schmidt, and Other Stories.
1868 He Knew He Was Right.
1869. Phineas Phinn.
1870. An Editor's Tales.
1870. Sir Harry Hotspur of Humblethwaite.
1870. *The Vicar of Bullhampton.*
1871. Ralph the Heir.
1872. *The Eustace Diamonds.*
1872. The Golden Lion of Grandpere.
1873. Phineas Redux.
1873. Australia and New Zealand.
1874. Lady Anna.
1874. New South Wales and Queensland.
1874. Harry Heathcote of Gangoil.
1874. South Australia and Western Australia.
1874. Victoria and Tasmania.
1875. The Prime Minister.
1875. The Way We Live Now.
1877. The American Senator.
1878. *Is He Popenjoy?*
1879. An Eye for an Eye.
1879. John Caldigate.
1879. Thackeray.
1880. Cousin Henry
1880. *The Duke's Children.*
1881. *Ayala's Angel.*
1881. The Life of Cicero.
1881. Dr. Wortle's School.
1882. How Frau Frohman Raised Her Prices, and Other Stories.
1882. The Fixed Period.
1882. *Marion Fay.*
1882. Kept in the Dark.
1882. Lord Palmerston.

*** The appointment of Oliver Wendell Holmes, Jr., at the early age of forty-one, to a seat on the Supreme Judicial Bench of Massachusetts touches an interesting group of literary associations. Instead of the fathers shall be the sons. Mr. Holmes is the hero of that well-known and touching article by his father in the *Atlantic Monthly* entitled "My Hunt after the Captain." Mr. Holmes, then an officer in the 20th Massachusetts Vols., had been severely wounded at Antietam, and the father started off in search of him. And thus he found him:

The expected train came in so quietly that I was almost startled to see it on the track. Let us walk calmly through the cars and look around us. In the first car, on the fourth seat to the right, I saw my captain; there saw I him, even my first-born, whom I had sought through many cities.

"How are you, boy?"

"How are you, dad?"

Such are the proprieties of life, as they are observed among us Anglo-Saxons of the nineteenth century, decently disguising those natural impulses that made Joseph, the prime-minister of Egypt, weep aloud so that the Egyptians and the house of Pharaoh heard,— nay, which had once overcome his shaggy old uncle Esau so entirely that he fell on his brother's neck and cried like a baby in the presence of all the women.

After the war Mr. Holmes studied law in Boston, was admitted to practice, became editor of the *American Law Review*, edited *Kent's Commentaries* with elaborate notes, giving it its standard form; and has lectured at the Lowell Institute on "The Common Law," which lectures have been published. It looks as if the beginning of his career were one of exceptional brilliancy, and in the literary paths of the legal profession, as well as at the judicial post, he seems destined to become a prominent figure. The face of the "Autocrat of the Breakfast Table" should beam with a new pleasure.

*** The most encouraging thing in the opening of public business at Washington this month is the possibility which the action of the House committee on post-offices makes a probability of reducing letter postage to two cents. There is no reason why this forward step should not be taken, and taken now. The surplus revenue of the post-office department last year reached nearly four millions of dollars, and that is margin enough upon which to proceed to a reduction of rates. Besides, cheapened postage means increased business, and there is little reason to expect that even with a reduction of postage the revenue would suffer any material change. Furthermore, two-cent letter postage would inevitably work to abridge the use of postal cards for private correspondence, and so would directly increase the revenue. Many persons who now use a postal card at one cent in preference to a letter at three, would choose the letter instead of the card if it could be sent for two. We should also like to see local letter postage, in cities and districts, reduced to one cent. It would require very little additional carrier force, would be a very great public saving, and would cost the department little or nothing in the way of loss. One cent for local postage and two cents for general postage will answer the people for a good while to come. One-cent postage everywhere will doubtless come in time, but it is too soon to demand that just yet. We hope Congress will put this bill promptly upon its passage, so that we can get through with green stamps by January 1, 1883.

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*** The market in journalism, to quote the current phrase, is active hereabouts, and three new projects are under way, one of them certainly with prospects of success. This is the enterprise of *Science*, a new and fully organized weekly, of scientific news and discussion, to be published by Moses King, and edited by Samuel H. Scudder, Esq., both of Cambridge, Mass. Mr. Scudder has been for several years the scientific member of the staff of the library of Harvard College, and is a scientific scholar and editor of pronounced position. His name will give character to the project at the outset, and go far towards ensuring respect, enlisting interest, and determining success. It is said that a cash capital of $50,000 has been subscribed, and we hope that the second $50,000 will be ready when the first is gone — for go it will, and leave little to show for it. The coöperation of American scientists in general is also counted upon, and we see no reason why the new journal should not fill the field it proposes to enter. The first number will be awaited with interest. The other ventures are much more mysteriously indefinite. One is a new Congregational weekly to run the *Congregationalist* off the track; the other an educational weekly to be called the *American Teacher*. The last information we had of the former, an unoccupied minister was trying to raise the $100,000 capital needed, and had got as far as $5,000 on paper; while, as to the latter, a committee of forty had been appointed to obtain stock subscriptions at $25 each. We have no faith whatever in the promises of either of these last-named speculations.

*** The Longfellow Memorial movement has certainly gathered some headway during the past month. An auxiliary association has been formed at Washington, with Chief-Justice Waite as President, ex-Postmaster-General King as Secretary and Treasurer, and a long list of eminent citizens in public and private life upon the committee. An association for Delaware has also been formed at Wilmington, with Bishop Lee and Senator Bayard among the coöperators; and one is in process of organization in New York under the direction of Mr. Edward L. Burlingame, of the house of Charles Scribner's Sons. Of the New York association Mr. George William Curtis, Mr. John Bigelow, Mr. Cyrus W. Field, Mr. Bierstadt, Mr. Wm. H. Appleton, Mr. E. C. Stedman, and Mr. Godkin of the *Evening Post* are already enrolled as members. The procession of Longfellow children, as we may call them, marching up to deposit their ten-cent subscriptions in the box, already numbers 21,000, and is not unlikely to have reached 30,000 before these words reach the reader.

"Longfellow's First Volumes."

.. Your pleasant article in the *Literary World* of Nov. 18, under the above heading, led me to turn to my bookshelves and take down a thin volume in red cambric, labeled on the back, *ovellieri Italiani*. It is a companion volume to the three you mention. Its title-page reads: *Saggi de' Novellieri Italiani d'ogni secolo: tratti da' più celebri scrittori, con brevi notizie intorno alla vita di ciascheduno. Da H. W. Longfellow, Professore di lingue e Letterature Moderne. Boston presso Gray e Bowen MDCCCXXXII.* The volume is entirely in Italian, including the brief preface addressed "A chi legge," and signed H. W. L. The book has been in my possession since 1849, and, if I remember aright, was purchased at Griffin's bookstore in Brunswick, Me. The fact that "Henry B. Smith, 1834," is written in a clear, handsome hand on the fly-leaf, gives the volume an additional value to me. It pleasantly joins together two notable names in the catalogue of Bowdoin's graduates. J. B. S.

South Braintree.

Prologue.

Recited at the first performance of the Vassall House Dramatic Club, Cambridge, December, 8, 1882.

Beneath this roof the stately Vassall race
Once swept these halls in velvet and point-lace,
Sedately welcomed many an English lord
And met him with the snuff-box, not the sword.
A hundred years are past. We fill the scene
With humbler graces, less chivalric mien.
Yet you may see upon our mimic stage
The show and semblance of that earlier age:
The old brocades may veil some modern form
Of living beauty and of heart still warm;
And we, the youths and maidens of today,
Will be your vassals if you like our play.

T. W. Higginson.

A BIBLIOGRAPHY OF EDGAR A. POE.

Born, Boston, January 19, 1809.
Died, Baltimore, October 7, 1849.

1827. *Tamerlane and Other Poems.*

Printed, but suppressed by the author "through circumstances of a private nature."

1829. *Al Aaraaf, Tamerlane, and Minor Poems.*

1831. *Poems.*

Published soon after leaving West Point, and dedicated to the "United States Corps of Cadets," nearly all of whom subscribed to the volume at $2.50 per copy.

1833. *Tales of the Folio Club.*

One of these tales, "The MS. Found in a Bottle," gained the prize of a hundred dollars for the best story offered by the Baltimore *Saturday Visitor*.

1833. *The Narrative of Arthur Gordon Pym.*

Several editions of this romance were published in England, in 1838, 1841, 1859, 1861.

1839. *Tales of the Grotesque and Arabesque.*

This work contained "Ligeia," "The Fall of the House of Usher," and several other of Poe's best imaginative tales. The edition was small, and copies of it are extremely rare. The book attracted little attention. A second edition was published in 1845.

1840. *The Conchologist's First Book.*

1845. *The Raven and Other Poems.*

"The Raven" attracted extraordinary attention, and established Poe's reputation as one of the most original poets of the time. The poems were published in London in 1846, and repeated editions up to the present time.

1845. *Tales.*

This volume contained, in addition to the "Tales of the Grotesque and Arabesque," other tales written since 1839. It was reprinted in London the same year.

1848. *Eureka: A Prose Poem.*

1850. *Works.*

This edition consisted of the first two volumes of the tales and poems.

1850. *The Literati.*

This was the third volume of the collected works, and contained "Griswold's Malicious Memoir." *Tales and Sketches*, from the collected edition, were published in London in 1852; also, the same year, *Tales of Mystery, Imagination, and Humour*, several editions of which were published in 1853, 1855, and 1864.

1853. *Works.*

This was the complete edition of Poe's works, in four volumes. In five years it reached fifteen editions. *The Complete Works* were published in Edinburgh in 1874–5, with a memoir by John A. Ingram.

1858. *Poetical Works.*

This edition contained a memoir by Charles F. Briggs, founded on Griswold's.

1876. *Poems and Essays.*

A memorial edition, containing the Letters, Addresses, and Poems of the memorial ceremonies upon the occasion of the dedication of a monument to Poe, at Baltimore, Nov. 17, 1875. This edition contained "Alone," a poem of Poe's discovered by Eugene L. Didier, and first published in *facsimile*, in *Scribner's Monthly*, September, 1875.

1876. *Life and Poems.*

Contains a new memoir by Eugene L. Didier, and an introductory letter by Mrs. Sarah Helen Whitman.

1878. *Prose Stories.*

1880. *Household Edition.*

A choice selection of poems, tales, and essays.

1881. *Red Line Edition of Poems.*

The late William J. Widdleton, who was the American publisher of Poe's works for more than twenty years, issued a library edition of his complete works in four volumes, which contained every well-authenticated poem, story, and article which the poet deemed worthy of preservation.

Translations of Poe's Works.

FRENCH.

1856. *Histoires Extraordinaires.*

1857. *Nouvelles Histoires Extraordinaires.*

1858. *Aventures d'Arthur Gordon Pym.*

1863. *Euréka.*

1865. *Histoires Grotesques et Sérieuses.*

The above are the famous translations of Poe's works by Baudelaire. They have gone through numerous editions.

184–. *Les Contes d'Edgar Poe.*

1853. *Nouvelles Choisies.*

1862. *Contes Inedits.*

1869. *Mille et Deuxième Nuits.*

18—. *La Cité en la Mer.*

18—. *Les Poémes d'Edgar Poe.*

1875. *Le Corbeau.* Traduit par S. Mallarmé.

An *édition de luxe* of Poe's masterpiece, exquisitely illustrated by E. Manet.

GERMAN.

1855–8. *Novellen von E. A. Poe.*

1853–8. *Ausgewahlte Werke.*

1855. *Tales of Mystery, Imagination, and Humour.*

Formed Vols. VI and VII of the English Library published at Leipzic.

1854–8. *Select Works of E. A. Poe.*

Vols. XIII and XIV of "Dürr's Collection of American Authors."

1859. *Erstaunliche Geschichten und unheimliche Begebenheiten.*

1861. *Unbegreifliche Ereignisse und geheimnissvolle Thalén.*

1864. *Der Rabe, die Glacken, und Lenore.*

1869. *Der Rabe.*

1879. *Unheimliche Geschichten.*

SPANISH.

1858. *Historios Extraordinarios.*

A memoir by Dr. Landa.

1859. Second series of above.

1863. *Aventuras de Arturo Gordon Pym.*

ITALIAN.

1876. *Racconti Incredibili.*

187–. *Racconti.*

MODERN GREEK.

1879. *The Oval Portrait.* A. Parnassus. Athens.

HOLIDAY BOOKS.

IV.

Prang's Christmas Cards.

Prang's prize Christmas Cards this year certainly surpass all his previous issues, and we know of no English productions which equal them in largeness of design or elegance of workmanship. There are seven cards in all, the largest being about seven inches by ten, the smallest six by seven and a half. All are noticeable for their richness of color, generally sub

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dued effect, and what we may call reserve of style. The ornamentation, while elaborate, is not overdone. The card which took the first prize, designed by Miss Dora Wheeler, shows a desolate woman, with two children, standing on a globe and gazing at a shining vision, in the corner, of the Christ-child in the Virgin's arms. We do not particularly like the design. We like much better, as being simpler and less pretentious, one of the two by Miss L. B. Humphrey which come next in order, namely, the one showing the Christmas angel standing on a crescent moon, loosing the dove from one hand and holding the olive branch in the other. This with its background is beautiful. Miss Humphrey's other, in which a little girl is kneeling in her night-dress by the chimney, is pretty, but is marred by the solecism in the legend at the bottom, beginning "Good Saint Santa." Somebody should have known that "Santa" of itself means "saint." The fourth card, by Alfred Fredericks, is the smallest, and, to us, the least pleasing of all. It shows a baby waking in his crib to find it full of Christmas presents. The coloring of the face and hands is very raw, and the design has little individuality of sentiment. In Walter Satterlee's card, the fifth, four carol singers without a window are entertaining two children within, while a cluster of cherub faces hover aloft. The design is pretty, and the effect rich and strong, but the cherubs look out of place. Very handsome — as much so as any — are the sixth and seventh cards, by F. Dielmann and Miss Florence Tabor respectively, the first showing a group of lovely children singing before the Christmas tree, the second a trio of sweet Kate Greenaway figures coming down in a snow-storm with arms full of holly. All the cards are bordered and otherwise decorated, and are finished on the backs, bearing also appropriate emblems and verses. The prices range from 75c. to $1.50 according to size and trimming, some of them being mounted with silk fringe and tassels.

Wood Engraving in America.

There is no special call for entering Mr. W. J. Linton's *History of Wood Engraving in America* under the head of Holiday Publications except for convenience. It would suit any other time of year as well, though in form, style, character, and appearance, it would make a very acceptable gift to any one interested in art in general and engraving in particular. The contents, both letter-press and illustrations, saving the last chapter of the former, were contributions to the now defunct *American Art Review*, in whose pages they appeared in 1880. As here reprinted they make a thin quarto of the page dimensions and aspect of that handsome periodical, the text of 71 pages being expanded by means of a large number of unbacked full-page illustrations, and supplemented by some twenty leaves in blank, with scrap-book stubs, for the insertion of additional proofs according to the owner's taste. The edition has been limited to 1,000 numbered copies and 26 lettered copies, each signed by the author, and the work will not be reprinted. Mr. Linton has gone carefully through the whole line of illustrated books printed in America, studied the engraver's work in their pages, and written out his observations and opinions, always with independence and freedom, and generally with discrimination and justice. He begins with Alexander Anderson, b. 1775, to whom he assigns the honor of being the first of American wood-engravers. From him he comes down through Lansing, Morgan, Dearborn, Bowen, Mason, Barber, and Adams, most of whom belonged to the school of Thomas Bewick, to the pages of such pioneer illustrated works as Harper's *Bible*, and Irving's *Sketch Book*, and Abbott's *Napoleon*, three works to which for excellence or quantity of illustrations he gives the first place historically speaking. The publications of the American Tract Society supply him with material for a good deal of favorable comment, and the long procession of later illustrated books, such as Whittier's *Mabel Martin*, Longfellow's *Skeleton in Armor*, and *Picturesque Europe* and *Picturesque America*, pass in steady review. Much attention is deservedly paid to *Scribner's Monthly*, now the *Century*; and *Appletons' Art Journal*, the *Aldine*, and the *Riverside Magazine*, are not forgotten in connection with *St. Nicholas*. We do not see however any mention of *Wide Awake*, which not seldom shows as good engraving work as any of its competitors. Mr. Linton is not wholly in sympathy with new methods; he handles some members of his profession with sharp tools; and he is conservative enough, while recognizing merit in the new school, to think that in many respects the old is better. He writes vigorously, clearly, and fearlessly, and his critical temper makes him instructive and useful. [Estes & Lauriat. $7.50.] The price of the work is not unlikely to be advanced before very long.

Illustrated Single Poems.

Schiller's *Song of the Bell* professes to be illustrated by Alexander Liezen Mayer and E. H. Garrett; but so far as we can discover Mr. Garrett has furnished only two or three vignettes, which are hardly of enough artistic importance to mention, and Mr. Mayer not more than three of the body illustrations; the remaining nineteen or twenty being borrowed cuts, appertaining to the text, it is true, but of an inferior quality. We do not like this way of offering old work for new. [Estes & Lauriat. $1.50.]

Mrs. Elizabeth Akers Allen's poem, *Rock me to Sleep, Mother*, has been at least honestly illustrated, the sixteen or seventeen designs by McCutcheon, Church, Garrett, Shepherd, Taylor, and Miller, appearing to be fresh and explicit, and the engraving having had the "supervision" of George T. Andrews. The result is a book of a quality superior to the one above named; though the pictures differ in merit. The faces are the least successful, the figures are better, the landscapes best of all. [Estes & Lauriat. $1.50.]

The illustrations accompanying George Eliot's poem, *How Lisa Loved the King*, are assured to us as "new" and "from original designs," but they look old and are poor, being neither well drawn nor well cut nor well printed. However, there are only six of them. The cover of the book, in olive green and black and gold, is very rich in a simple way. [E. Claxton & Co. $1.50.]

Children's Quartos.

Charles Carleton Coffin's *Building the Nation* takes its place as fourth in the handsome series in which he is tracing down the stream of American history. It is an account of the century that has elapsed since the Declaration of Independence,— not alone of its wars and battles, but quite as much of its politics, its social movements, and its moral and religious forces. There are chapters on the War of 1812, on the Mexican War, but also on the Temperance Reform, on the Settlement of the Northwest, and on John Brownism. Mr. Coffin writes interestingly; he uses abundance of incident; his style is pictorial and animated; he takes a sound view of the inner factors of national development and progress; and his pages are plentifully sprinkled with pictures from his publishers' endless stores. The book is not a bad history of the American people for the last hundred years. [Harper & Brothers. $3.00.]

Most of the children's books of American travel begin at the East and go to the West, but the Rev. E. T. Bromfield's *Picturesque Journeys in America* begin in the Yosemite Valley and end on the Hudson River and among the Catskills. San Francisco, Salt Lake City, the Yellowstone Park, the Prairies, the Alleghanies, the Susquehanna, Niagara, Lake Superior, the White Mountains, Lake George, and the Adirondacks are the chief intermediate stations. The journeys are accomplished through the medium of a "Junior United Tourist Club" of a dozen young people, and the style is that of conversations around the table, each member giving an account of his travels. The pictures are profuse and generally good, but we hope others are more truthful than that of Boston facing page 146. [R. Worthington. $3.50.]

Mr. C. C. Coffin's *Winning his Way* is not a new book, but an old one of 1855, transformed by printer's magic into a "quarto," fitted out with a new stock of pictures, and dressed up in a most gorgeous cover. [Estes & Lauriat.]

Miscellaneous.

Picturesque Scotland is an English importation offered to American readers under a New York imprint. It is an octavo of about 500 pages. Gilt edges and a gorgeous cover of red cloth, stamped in gilt and black, with castles, Highlanders, ruins, Scott's monument, crowns, etc., give its exterior a brilliant and showy aspect. The interior does not correspond; paper, type, and pictures having a cheap look, and being every way inferior to average American book-work. A series of full-page wood-cuts printed in tint are fairly good, but the mass are from old blocks, and rather poor ones at that. The reading-matter however is excellent. It consists of say one hundred and twenty-five short descriptive chapters on Scottish scenery as seen in its connection with historical events and literary personages. The Scotland of Scott, of Burns, of Queen Mary, of the Covenanters, of the abbeys and castles, is the "Picturesque Scotland" which is here depicted. Two authors, Francis Watt and the Rev. Andrew Carter, have joined in the work, and have done it interestingly and well. [John Wiley & Sons.]

Hamilton Gibson as a Saunterer.

Among American sketchers, with both pen and pencil, few hold a higher place than William Hamilton Gibson. In some way Mr. Gibson has never classed himself in our mind with the profession of illustrators, but has seemed rather to stand apart, to work in his own ways, to avoid association, to prefer lonely walks, to follow his own bent no matter where it leads and irrespective of any who come after him. These impressions have given a certain solitariness to his figure, so that we fancy him wandering alone up

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and down the earth, a man of silence, a man of keen and penetrating eye, of ear attent, of swiftly susceptible feelings, who searches out nature in her recesses and coyest moods, is on the friendliest terms with her, to whose delicate touch she lends herself with an indulgence which coarser lovers are denied. All this Mr. Gibson has proved himself to be by more works than one, and his product of the present season is in legitimate succession. It is a superbly beautiful quarto, named *Highways and Byways, or Saunterings in New England.* Mr. Gibson is the author of the eighty-five illustrations, as well as of the one hundred and fifty-seven pages of letterpress which accompany them. Are there many men who with one hand can draw such drawings as these — so pure in their sentiment, so true in feeling, so faithful in detail, so exquisite in delicacy of light and shade, of tone and color, and at the same time with the other hand write so lovingly and accurately and aptly to the heart of the nature which they have been describing to the eye? Four New England "Saunterings" compose this volume: I, "Along the Road," II, "The Squirrels' Highway," III, "Across Lots," IV, "Among our Footprints." There is not a great deal of difference in the fiber of these four chapters. They are simply different ways of getting at the same subject, namely, the heart of rural New England nature. "Along the Road" may be described as a study of forest, meadow, and farm life as seen from the country road; "The Squirrels' Highway," as a meditation upon rail fences and their connection of bank and bower, tree and underbrush; "Across Lots" is a plunge into woods and marshes and glades and thickets, where birds have their secret haunts, and cool shadows escape the hottest summer's sun; "Among our Footprints" is a close inspection of the insect world, a curious glance at the wiggling creatures that underlie great stones, a holding up to the light of beetles and ants and bees. Occasionally a human figure crosses Mr. Gibson's vision, as that of Enoch Emmons, conventional Yankee, whittling his stick as he gossips in the vernacular with the stranger passing, and forgetting to put up the bars as his wife has sent him to do, until recalled to a sense of duty by a sharp call from the house near by. There is also for a frontispiece a sweet picture of a woman reclining on a flowery bank, her back against a tree, her hat thrown down by her side, her hands folded in her lap, her head turned a little one side so as just to show her full profile, her eyes far away, and her bosom — you can almost see it rise and fall with her beating heart — beating with hope, or joy, or sadness, or longing — or what is the deep feeling which so possesses her whole form and attitude and presides over the whole scene? The book is not one, however, of humanity or of conversation. It is a book of reverie, of silent contemplation, of solitary rambles, of still hours of communion with the outdoor world. The engraving of Mr. Gibson's designs is by many hands, but as a rule is sympathetic and adequate. Some of these woodcuts are not easily to be surpassed even in the highest ranges of recent American work. Rich paper, wide margins, perfect typography, and a cover in sage green and brown and gold which shows not only a feathery spray from the fields, but the very shadow of it as it tosses in the sunshine — these are added attractions of a book of grace and goodness which further is lovingly dedicated to the author's mother.. Happy mother! [Harper & Brothers. $7.50.]

The Household Book of Poetry.

This collection of popular poetry, edited by Charles A. Dana, was one of the first in the field, and may be said to have been a pioneer in a path which has come to be frequented. It was first published in 1857, and once before has been revised. Another new edition of it is something to be grateful for. About two hundred poems, mostly new, have been inserted, a number that will hardly be missed have been cut out, the entire work has been reset, and under these conditions the book fairly takes its place among the newest and best. The arrangement is somewhat peculiar, the contents being classified as Poems of Nature, of Childhood, of Friendship, of Love, of Ambition, of Comedy, of Tragedy and Sorrow, of Imagination, of Sentiment and Reflection, of Religion. Such a classification must of course be sometimes arbitrary, and often misleading and unsatisfactory. What, for example, distinguishes a poem of love from a poem of sentiment? And what principle puts Mrs. Hemans's "Casabianca" with "Poems of Ambition"? A useful feature of the work is the system of indexes — one of titles, one of authors, and one of first lines, all alphabetical. The names of authors in the second index are accompanied with biographical data and the titles of the poems inserted. An attractive feature is a series of engravings on steel. The size and form of the book, a thick quarto, make it convenient to hold, it lies easily open to the hand, the paper is strong and the type clear, the binding looks serviceable. Such books as this make the best of gift-books. [D. Appleton & Co. $5.00.]

Birthday Books.

Birthday books, though we confess that we are getting rather tired of them, have distinctly a place among Holiday Publications, as they are made expressly to be given away. We do not suppose any sane person would buy a birthday book for his own use. We can, however, coolly give them to our friends. The *Salmagundi Birthday Book* easily distances all competitors in this field. "Salmagundi" means a mixture of a little of everything. This book therefore differs from others in that the mottoes which occupy its printed pages are selected from the poets and prose writers of all ages. It differs further in being about four times as big as any birthday book we have ever seen. It is a very good-sized quarto, of as many pages as there are days in the year. It is spaciously printed in large type, and the pages left in blank afford room for inserting a host of names and an abundance of sentiment. There are wide margins and a heavy red line border. There are illustrations on wood, one for each month, most of them excellent. There is an alphabetical list of authors quoted, showing the names of all the great poets in the English language. There is a commendatory preface by the Rev. Robert Collyer. Three cooks have coöperated in the preparation of this dish of "salmagundi," namely, Alice Wood, Rose Perkins, and A. J. G. Perkins; and the result does not seem to furnish a case of too many cooks spoiling the broth. [New York: S. W. Green's Son. $4.00.]

A *Bryant Birthday Book*, of the conventional pattern, is all very well, provided there be not a large enough variety already of the class to suit most tastes. Bryant's poetry lends itself most kindly to such a use, being full of lines which fit precisely into changing seasons and passing days. The compiler, Janet E. Ruutz-Rees, has had an easy and pleasant task; the steel portrait of Bryant at the frontispiece is good, so are some of the woodcuts scattered along through, one for each month; the red lines enliven the pages; and the index to birthdays at the end forms a new and useful feature. [D. Appleton & Co. $1.25.]

We regret to have to say so, but anything in the way of a birthday book more absurd than the *Birthday Mottoes Selected from the Writings of E. P. Roe* it would be hard to name. Mr. Roe should know when to reserve himself from the hands of his friends. This is chopped hay, and little else; juiceless, withered, dead. It is a worse failure than the Dickens birthday book, and that was poor enough. Mr. Roe's novels are far preferable in their entirety to this dish of their crumbs. [Dodd, Mead & Co $1.00.]

RECENT POETRY.

THE charm of Mary Clemmer's *Poems of Life and Nature* is not easily defined; but that there is a charm in them no sympathetic reader will deny. Their art is the art of simplicity; they are emotional rather than imaginative; they do not penetrate very deeply into the mysteries of existence; but they come from the heart; in the slightest of them is to be felt the subtile power of the Unseen, the inspiration of the heights. The attitude of the singer is that of aspiration and devotion; she

> . . . pipes but as the linnets sing,
> And only sings because she must.

Yet there is running through the whole an undertone of regret — that regret which comes of a too clear discernment of the pathos of fate, of the longing for compensation; only a serene faith in the ultimate supremacy of the good redeems this from any taint of morbid pessimism or blank despair:

> How much must go for naught! the summer years,
> So rich in struggle, rich in hoarded faith;
> Even Fulfilment, Failure stings and sears;
> Slain Expectation dies reluctant death.
>
> Yet somewhere, *somewhere*, O most tender Lord,
> Sure Thou dost count them for us, treasure all;
> Life's futile toil, joy missed, the sweet, lost word,
> The love that loves in vain, the tears that fall.

Sometimes, as in the brief lyric entitled "Loss," the sentiment is that of resignation; but it is a resignation that betrays greater depths of feeling than could any passionate wailing:

> Only so much the less,—
> One heart has fallen away;
> It took no light from the sun,
> No splendor out of the day.
> The sunshine seems the same,
> And the opal tints on the sea,
> And the golden-rod's yellow flame,—
> Yet something has gone from me.
>
> One heart, one heart the less,
> When I name the name of my friends;
> One love that seemed born to bless,
> In a mirage of falsehood ends.
> The sunshine seems the same,
> And the opal tints on the sea,
> And the golden-rod's yellow flame,—
> Yet something is gone from me.

A love of nature interpenetrates all of Mrs. Clemmer's verse; she finds in its varying phases a solace that never palls,— the solace of the mere delight of being. Few of these poems are more refreshing than "Thanksgiving"; it embodies the essence of pure life:

> I have no tear, no note forlorn,
> For you, sweet breezes of the morn,—
> I'm glad today that I was born.
>
> I have a lover's kiss for you,
> Rath violets,— rimmed with balmy dew,
> From moss-weft covert peering through.

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I bare my forehead to the sky;
And life's full fountain fills so high,
To breathe, to live, is ecstasy.

And yet, simple and moving as are the poems of life and nature, the author rises to a greater height in her love songs. As the poems of life embody the sense of being, those of love are inspired with a womanly devotion that is irresistible, as in this sonnet:

Fulfilment.

What did I do with all the years at best
Before I knew thee? Did no mystic chord
Tremble with prescience of the crowning word
At last to make my life divinely blest?
What could I find in all my eager quest
Of dreamed-of joy, of labor's slow reward,
When I had never seen my sole Life's Lord,
Nor ever entered into Love's large rest?

Ah! now I know why fair young days were dark,
Why piteous tears of youth fell swiftly down,
Why at the dawning sang no morning lark,
Why sullen afternoons were full of frown.
I had not reached thy being's larger arc,
Nor worn, as thy great gift, Love's sacred crown.

[James R. Osgood & Co. $1.50.]

Mr. Theodore Tilton is a clever versifier; one may be sure that whatever comes from his pen will consist of a certain number of unvarying stanzas of unexceptionable rhymes. With such writers, however, a little thought usually goes a great way; in Mr. Tilton's *Swabian Stories*, it goes a great way indeed. They are milk for babes, these smooth and inoffensive productions. Sundry legends of Swabia have been chosen and ruthlessly diluted to the level of the nursery. The story of the silver bell of Stuttgart and the sad fate of the chatelaine of Weissenberg is stretched out through eighty-five seven-line stanzas — a poet would have told it in a hundred lines. Fancy refuses to be stirred on such a dead level of verse, such flabby succession of commonplaces. There is more poetry in the appendix to this volume, where the stories are told in prose, than in the verses, which are merely prose chopped into rhyme. But even in prose Mr. Tilton's proneness to iteration and to the telling of what a thing is not (that worst blemish in literary expression) is painfully wearisome; and if wearisome in prose, in verse it is unendurable. It is not enough for Mr. Tilton to say of his heroine that she "sat as rigid as the dead." He deems it worth while to call immediate attention in the next line to the fact that she was also "silent as the dumb." Sir Hildebrand "scowled with many a frown," and so on. The weakness of such stuff is palpable enough. If the reader finds the following to his liking, he will be pleased with the remainder of Mr. Tilton's *Swabian Stories:*

The kindly burghers grieved at first
To see this lily-flower
Exposed where winds were at their worst,
And oft to sleet and shower,
And would have held her if they durst,—
But, breaking loose, away she burst,
And nightly climbed the tower.

At last they let her have her will,
Nor tried to stay her hand; —
And seeing her so frail and ill,
With hardly strength to stand,
And shivering if the dews were chill,—
They praised her pious toil until
The marvel filled the land.

. . . . . .

Ulrica's lowly marble bed
Was knelt to as a shrine,
And she was sainted, like the dead
Whose lives have been divine;
And holy haloes — it was said —
Came up like flames above her head,
Around her tomb to shine.

They now are quenched and flicker not;
Nor can the verger say
That here or yonder is the spot
Wherein she lies or lay;
For marble suffereth rust and rot,
And tombs and tenants are forgot,
And both alike decay.

Is it worth while pointing out the felicities of these lines? How impressive to know that if one climbs nightly to a tower exposed to winds at their worst, one will also be at the mercy not only of "sleet," but of "shower"! Ulrica, it will be noted, not only broke loose, she also burst away from the grasp of the kindly burghers, who, in their turn, allowed her to have her will, and at the same time did not try to stay her hand. If they had only held her and permitted her to do as she wished, the phenomenon might have been worth recording — as important in truth as the remarkable assertion that "quenched" haloes do not "flicker"! [R. Worthington. $2.00.]

Mr. Alfred Austin draws his inspiration from the woods and fields. His *Soliloquies in Song* are full of sweet melody and graceful sentiment, with a certain spontaneity that gives to his lyrics a subtle and enduring charm — the tenderness of the blackbird's carol, the sweetness of wayside blossoms, of clouds floating across a summer sky. He celebrates

The clambering vetch, and the meadow-sweet tall,
That nodded good-day as you sauntered past,
And the poppy flaunting atop of the wall,
As proud as glory, and fades as fast.

The campion bladders the children burst,
The bramble that clutches and won't take nay,
And the morning-glory that wakens first
To the dewy kisses of nursing day.

The prosperous elder that always smells
Of homely joys and the cares that bless,
And the woodbine's waxen and honeyed cells,
A hive of the sweetest idleness.

"A Woman's Apology" is strong with the strength of a noble passion, pathetic with the pathos of unanswered love. Even here the common sights and sounds of nature supply the imagery:

Ah, never the pale east flushes with ripples of rising day,
Never, never, the birds awakening sing loud upon gable and spray,
But afresh you dawn on my life, and my soul chants its matin lay.

When the scent of the elder is wafted from the hedge in the cottage lane,
Up the walk, and over the terrace, and in at the open pane,
You are there, and my life seems perfumed like a garden after rain.

The nightingale brings you nearer, the woodpecker borrows your voice;
The flower where the bees cling and cluster seems the flower of the flowers of your choice.
I am sad with the cloud of your sadness, with the joy of your joy I rejoice.

"A Farmhouse Dirge" is a fine interpretation of rustic character — the bereaved, hard-working mother who exclaims,

If the cream hadn't been so contrairy this week, I think grief would have driven me mad.

"Grandmother's Teaching" reminds us forcibly of Will Carleton's ballads. There are poems of more ambitious strain in the volume — several sonnets of merit, a majestic tribute to the genius of George Eliot, and one or two simple lyrics of love. But we have preferred to dwell upon the "wilding strains" which give to *Soliloquies in Song* their chief value as a positive contribution to current verse. [Macmillan & Co. $2.00.]

The prudent reader who ventures to explore Mr. Leonard Wheeler's *Erothanatos* should provide himself with a mental waterproof cloak and an umbrella. Such a lachrymose production in verse it has never before been our fortune to encounter. *Erothanatos* is indeed a "child of misery, baptized in tears." Mr. Wheeler kindly explains that his poem is intended to represent the emotions of a youth with transcendental yearnings, who, having found "a beautiful ideal of womanhood to wed his friendless soul," is so unfortunate as to lose the object of his affections; to adopt Mr. Wheeler's expressive language, "his flowering hopes are blighted in the bud." And with poetic license the author anticipates his grief in a dedication composed of over four hundred lines of very blank verse.

Sigh! prayerful lips, and pour! dark eyes, your floods.

We wade on through a vale of tears, stumbling at times into veritable pools of grief and deluged with streams of unrestrained sorrow. When Mr. Wheeler does escape to dry land (which is seldom), he does not compensate us for the wetting. "O Night!" he cries,

. . . original and parent night!

The exigencies of rhyme occasionally lead Mr. Wheeler's muse to cut queer capers.

Oh! such a voice was thine as called the flush
Of rapture to the cheek when songful gush
Melodious brake — as sudden from a bush
Trills sweet and clear the unexpected thrush.

The hero's transcendentalism is of a very prosaic order.

We know we are; but what, we cannot know,
And why, 't were vain to guess; we thrive and grow
In pride, we vaunt our power and wealth, when lo!
Death, and the grave's eternal overthrow.

To which the unhappy reviewer echoes:

Too true, O poet; that is really so!

The sixteen sonnets with which the volume closes are much more worthy of public circulation. "Vespers" has a felicity of expression that shows what the author might do if he would. [James Miller. $1.25.]

CURRENT JUVENILES.

Hester Stanley, by Harriet Prescott Spofford, is a story of school-girl life, improbable and sensational in many of its incidents, but so bright and witty as to charm the young for whom it was written and entertain the older people as well. It shows the beauty and necessity of self-control, and an undercurrent of deep, abiding principle flows beneath a sparkling surface. [Roberts Brothers. $1.25.]

Mr. Stubbs's Brother, by James Otis, is a sequel to *Toby Tyler*. Mr. Stubbs was a monkey: his brother was another, given to Toby Tyler by four members of a circus company. Toby Tyler and the boys of his village attempt to have a circus of their own on a small scale, and their comical efforts in that direction, and ludicrous failure through the pranks of Mr. Stubbs's brother, are delightfully told. The circus element is not made sufficiently attractive to do any harm, and is more than counterbalanced by the goodness of Toby and several of the other characters. [Harper & Brothers. $1.00.]

Princess Alethea, by Frances Mary Peard, is a tolerably interesting story, opening in Brussels, written with the excellent aim of showing the morbid unhappiness of a selfish affection, and its utter uselessness to its object. Alethea, called Princess because of her imperious and commanding ways, is a young girl of good abilities and strong affections, but is miserable if she cannot be first in the hearts of those whom she loves. Affliction finally opens her eyes, humbles her spirit, and remedies the defects in her character. [E. P. Dutton & Co. $1.25.]

Mrs. Molesworth's *Rosy* introduces a little girl of eight years who has been spoiled by too much indulgence, and has become envious, selfish, and passionate, though still honest and truthful. This is Rosy. Into her home comes Beata, a little girl of her own age, with a patient, unselfish disposition and a habit of self-control. Though often unkindly treated by Rosy, she succeeds in gaining such an influence over her that she is led to correct her faults, and the two are

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very happy together. It is an excellent book of a class where contributions are especially needed. [Macmillan & Co. $1.25.]

Paul and Persis, by Mary E. Brush, is a story of Revolutionary times, the scene being laid in the Mohawk Valley. It gives a vivid and charming picture of the sturdy, God-fearing settlers, and the quaint simplicity of their home life, into which the war with its attendant horrors made such a terrible break. It is tenderly and sweetly told, and cannot fail to interest the youthful reader. [Lee & Shepard. $1.25.]

In *Red Cloud*, or the Solitary Sioux, Lieutenant-Colonel Butler relates the aimless wanderings in the far West of a young man in Indian company. The hero seems to have no purpose in life above or beyond the mere gratification of his love for adventure. After satisfying this, he is enriched by Red Cloud with gold, in "nuggets as large as eggs," from a mine known only to that copper-colored individual. The two friends then part, Red Cloud remaining in his native wilds, while the hero with his nuggets departs to seek more brilliant adventures within the pale of civilization. [Roberts Bros. $1.50]

In *The Jolly Rover* Mr. J. T. Trowbridge portrays the adventures of two boys who, emulating the dime-novel heroes of whom they had read, ran away from home in search of adventure. They lived to be very sorry boys. The book is written for the excellent purpose of showing the deleterious effects of vicious literature upon young minds. Like all of Mr. Trowbridge's work, it has a charm of style and attractiveness of plot sufficient to fascinate the dullest mind. Indeed, considering the lesson to be taught, it almost seems as if consistency would have required one shipwreck less. However, it is a profitable book. [Lee & Shepard. $1.25.]

Gautier's little book about his *Household of Pets* is pleasant reading for grown folk as well as for children, the amusing accounts of his cats, rats, and dogs being given in that light and agreeable manner which has made the reputation of the author in the higher walks of literature. It strikes us as in keeping with what we have conceived of Gautier that he should have cherished cats in preference to dogs. He considered cats, as he tells us, more purely domestic creatures, and he lived with them on terms of the closest intimacy. A more singular kind of pets was his family of white rats, all of whom perished by a lightning stroke while taking an airing in the garden. The volume reads like a translation, as most transcriptions from the French do, and doubtless is more agreeable in the original; but children have to thank "Susan Coolidge" for putting these stories into familiar English dress. [Roberts Brothers. $1.00.]

CURRENT FICTION.

Rachel's Share of the Road. Round-Robin Series. [J. R. Osgood & Co. $1.00.]

Under Green Apple Boughs. By Helen Campbell. [Fords, Howard & Hulbert. $1.00.]

The New Arabian Nights. By R. L. Stevenson. [Henry Holt & Co. $1.00.]

Two on a Tower. By Thomas Hardy. [Henry Holt & Co. $1.00.]

Rachel's Share of the Road is one of the weak sisters in the Round-Robin family. The road is a railroad, one of the corporations which have no souls; and Rachel's share in it is the labor of a warm-hearted, unselfish, burden-bearing woman, who feels a responsibility for those who are ground down under the Juggernaut, and lends a hand to pull them out of the way. The story is humanitarian, benevolent, and laid in the border-land between labor and capital. There is one "character" in it, Mrs. Shackles, and a rather original one she is, with her everlasting gab, and her propensity to beg, and her way of forever pushing herself in where she is not wanted; but nobody else in the book has much color, except Rachel, and she is a kind of woman whom we often meet in novels.

Under Green Apple Boughs first appeared as a serial in the Philadelphia weekly, *Our Continent*, from the columns of which it is now reprinted as the first volume of "Our Continent Library," a series to be made up out of the contents of that journal. The story is one of Long Island, and has the pleasant local background which the title suggests, and which, if beginning novelists did but know it, adds so much to the reality and power of their work. A story which might have happened anywhere is not half a story. It is like a statue without any pedestal. But Mrs. Campbell starts out in a scientifico-philosophical vein which freezes a reviewer's blood, and makes him exclaim in despair: "Here is the German disquisition in the form of American fiction. From all such deliver us." She gets out of this presently, into more natural and inviting regions of incident and experience, but the start is unfortunate. The value of the tale lies in its delineation of that quaint Long Island life which is unlike life almost anywhere else in America.

The stories which make up Mr. Stevenson's travestie of the famous *Arabian Nights*, though of varying excellence, are all exceedingly clever pieces of work. Prince Florisel of Bohemia, who in character and attainments seems a happy combination of Haroun Al Raschid and the Count of Monte Cristo, and his friend Colonel Geraldine, enact the rôles of the Caliph and Vizier in the first two tales, "The Suicide Club" and "The Rajah's Diamond," which by an ingenious process of division and alliance are in reality seven separate stories, linked together, and growing as it were, one out of the other. Thus the adventure of the Prince and Colonel at the Suicide Club leads very naturally to the tragedy of the "Physician and the Saratoga Trunk," and the just revenge of Florisel as the infamous head murderer of the club gives rise to the culminating romance, "The Adventure of the Hansom Cabs." It is no easy matter in these days of cheap and plentiful sensation to create a genuine thrill of interest in the dénouement of a plot, and it is high praise to say that Mr. Stevenson succeeds in doing this. Nor do his well-managed mysteries lose their effect from a certain piquant and veiled banter in which he occasionally indulges, half at his own expense and half at that of his readers, and which give to the latter the relief of a smile now and then, even while cold chills of uncertainty are creeping over them as to what may or may not be going to happen next.

We hardly know whether regret or indignation predominates, as we consider the distasteful story upon which Mr. Thomas Hardy has last chosen to expend his remarkable powers as a novelist. *Two on a Tower*, in point of plot, may be called an outrageous book. Viviette, Lady Constantine, supposing herself to be the widow of an elderly and harsh husband, falls in love with Swithin St. Clere, a young and ardent astronomer, many years her junior. Under the pretext of sharing his passion for science, she pursues, and, to speak broadly, woos him. They marry privately, and the marriage is kept secret. Much discreditable shuffling and intriguing follows, over the detail of which Mr. Hardy lingers with a graphic satisfaction; then it proves, first, that Lady Constantine's husband did not die until some months after his presumed demise in South Africa, which makes her second marriage invalid; secondly, that an uncle of St. Clere's has left him an income of four hundred pounds on the sole condition that he remains unmarried till he is twenty-five. In a transport of false generosity, Viviette sacrifices herself, refuses to remarry, and sends Swithin off to the Cape to pursue his astronomical studies and attain his twenty-fifth year. Immediately on his departure, she discovers that this rash resolve has imperiled her own good name. Her distracted attempts to follow and find St. Clere are foiled by an unscrupulous brother, and to escape from the consequences of her folly, she recklessly marries another man, the Bishop of Melchester. Four years later Swithin returns to England to find her a widow with a little son. The Bishop has died, presumably of a broken heart. Viviette has faded — Swithin cannot conceal the shock which the change in her appearance causes him, and it cuts her to the soul. She refuses to marry him. A reaction of old affection overcomes him, he insists, and Viviette falls dead of heart disease in the rapture of knowing that he still loves her, and on the top of the observatory tower which was the scene of their earliest courtship. Such are the outlines of a story which has for its very *motif* the elements of so much innuendo and objectionable suggestion that we cannot but feel it might better have been left unwritten, and would much better be left unread — certainly by the readers of the *Atlantic Monthly*, in whose pages it first appeared here.

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

503. **Scott's "Lady of the Lake."** Is it considered one of the world's famous poems? is it considered a great one? how does it compare with Wordsworth, Byron, Tennyson, etc.? How do the sales of "The Lady of the Lake" (as to number of copies) compare with any one of his most popular novels? W. B.

Cincinnati.

Scott's "Lady of the Lake" is one of the world's famous poems, though its greatness is of a different quality from that of Wordsworth's "Excursion," or Byron's "Don Juan," or Tennyson's "In Memoriam," or Milton's "Paradise Lost," or Chaucer's "Canterbury Tales," or Spenser's "Faerie Queene." The "Excursion" is contemplative, "Don Juan" is passionate, "In Memoriam" is a threnody, "Paradise Lost" is a grand fabric of imagination, the "Canterbury Tales" are typical of their time, the "Faerie Queene" is an exuberant invention; but the "Lady of the Lake" differs from all in its naturalism, its realism, its truthfulness to the world without in which its scene is laid and to the heart within whose mingled emotions it depicts, and in a simple musical quality which appeals successfully to every ear and charms the sense of rhythm while the eye is delighted with scene and incident. We have no means of comparing the sales of the

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"Lady of the Lake" with the sales of Scott's novels; but the latest edition of the poem [J. R. Osgood & Co., illustrated, 1881] has had a very large sale indeed.

504. **"A Little Fair Soul."** (See 499.) The poem "A Little Fair Soul" is to be found in a volume called *Poems by Menella Bute Smedley* (London, Strahan, 1868). I have never seen any copy of this volume except my own; nor have I seen the other volumes by the same author — "Queen Isabel," "A Mere Story," and "Twice Lost." But the poems in the volume which I possess are so remarkable that I took some pains, when last in England (in 1878), to obtain some information about the author. No one whom I encountered had ever heard of her until I asked the well-known critic, William Rossetti. When he told me that she had died some time before, it gave a sense of personal loss, so strongly had her shorter poems impressed me. Except "The Little Fair Soul," the only poem in the volume which I have ever seen reprinted is one called "A Character," beginning:

> So noble, that he cannot see
> He stands in aught above the rest.

Cambridge, Mass. T. W. H.

505. **A Book of Quotations.** Please state whether for a book of quotations for general use you would advise the purchase of *Bartlett's Quotations* (new edition), or *The Hoyt-Ward Cyclopædia of Quotations*, and greatly oblige

AN OLD SUBSCRIBER.

Kinsley, Kansas.

This is a hard question to answer. Up to the publication of the *Hoyt-Ward Cyclopædia*, Bartlett's *Dictionary* had no competitor in the field worth naming. We still prefer Bartlett's for ordinary reference, and it seldom fails where success is possible. The *Hoyt-Ward Cyclopædia* is ampler, and has special features which the other work has not. Bartlett's is the more scholarly than the other, is handier and cheaper. Both are necessary in a well-appointed library. Bartlett's is sufficient for the general reader and indispensable.

506. **Richard Realf.** Did Richard Realf publish more than one volume of poems? Where can this work be obtained? S.

Belfast, Me.

Professor Suplée has in preparation the *Biography and Poems* of Richard Realf, a task which half a dozen persons have undertaken and abandoned, and our correspondent will have to wait for his work.

507. **James Hogg's Autobiographies.** I am still in the dark as to what Hogg meant by the words, "this *important* memoir, now to be brought forward for the fourth time, at different periods of my life;" nor does Wilson's comment, that "this was written for a projected collection of his Tales," help to enlighten me. I simply want to know if Hogg published more than one life of himself, or if he published three editions of his own life, before preparing the memoir published in Blackie's five-volume edition. Can any one decide this? I am very much obliged to Mr. Joseph Hooper for his generous offer — of which I may perhaps avail myself. KILMENY.

Poughkeepsie, N.Y.

508. **Works on U. S. Constitution.** What book best explains our Constitution and describes the working of our Government in all its particulars? E. J. K.

Baltimore.

Lanphere's *United States Government* is a good work for the purpose [Lippincott, $2.50]; also Nordhoff's *Politics for Young Americans* [Harpers, $1.50]. For a full bibliography of the subject see *Literary World*, Vol. XII, p. 29.

509. **Hermit of Teneriffe.** Who is the author of "The Hermit of Teneriffe," mentioned on the 97th page of Wayland's *Elements of Moral Science*, edition 1842, as "one of the most delightful allegories to be found in the English language?" D. S. S.

Davenport, Iowa.

510. **Authorship Wanted** of the following fugitive poems:

"The Stowaway."
"The Brier Rose."
"Wax Work."
"The Tay Bridge."
"Riz-path" (?)
"Money Musk."
"Taking up the Carpets."
"Jane Conquest."
"Archie Dean."
"The Station Agent's Story."
"A ger and Enumeration" (?)

Toronto, Can. LEILA.

511. **A Plea for More Air.** This humorous dialect poem, "A Apele for Are to the Sextant, by A. Gasper," was written by Mrs. Arabella Willson, of Canandaigua, N.Y. It was at first published anonymously, and met with great appreciation. She afterwards revised it for the *Illustrated Christian Weekly* of New York, in which paper it was first published over her name June 15, 1872. It may be found also in the *Independent* for Oct. 30, 1873, p. 1,358; and in *Choice Selections*, Vol. IV, p. 31. We have a copy at the service of "Medicus" if he will send his address.

512. **Quotations Wanted.**

(*a*)
> There's a fount about to stream,
> There's a light about to beam,
> There's a warmth about to glow,
> There's a flower about to blow,
> There's a midnight blackness changing
> Into gray;
> Men of thought and men of action,
> Clear the way!
>
> Aid the dawning, tongue and pen,
> Aid it, hopes of honest men,
> Aid it, papers, aid it, type,
> Aid it, for the hour is ripe,
> And our earnest must not slacken
> Into play;
> Men of thought and men of action,
> Clear the way!

(*b*) Let your summer friends go by
With the summer weather.

(*c*) 'Twas the dead o' the night, and the bairnies grat.

(*d*) Saw you e'er Lesley as she came over the border?

NEWS AND NOTES.

— The series of etchings which Messrs. Dodd, Mead & Co. have imported and published in book form under the title of *A Group of Etchings* are, on the whole, good examples of the best etched work which has been done of late years in France and England. Most of the plates, it is true, have been seen before in one or another of the foreign art journals; but they are none the worse for that, and some of them may be taken as striking specimens of the value of etching as a reproductive art. Take, for example, the first plate in the book, Mr. Frank Slocomb's rendering of a painting by C. P. Slocomb, a quiet English twilight; the copy is an exquisite bit of work, full of color and beauty. Another is Dujardin's etching, after a drawing by Leslie. Like Amand-Durand, he enlists the aid of photography in some mysterious French fashion, but he obtains a remarkably spirited reproduction. Those who saw M. Dujardin's copy of a pencil sketch by Lalanne, which was published in the fine English edition of Mr. Hamerton's *Graphic Arts*, need no reminder of Dujardin's skill; the very texture and color of the artist's pencil lines were reproduced. Nothing betrayed its identity as an etching but the surrounding plate mark. Among the original etchings are Mr. Haden's "Twickenham Church," which is badly printed; Hubert Herkomer's popular "Words of Comfort," published several years ago in the *Portfolio*, and a very interesting plate by Mr. Hamerton, "Moonrise on the Ternin River." For the text Mr. S. G. W. Benjamin furnishes a pleasantly written account of the etchers represented and their work.

— There has been begun at Johns Hopkins University, Baltimore, a series of *University Studies* in historical and political science, edited by H. B. Adams. The idea is to bring together, "in numbered monographs, kindred contributions to historical and political science," to be "published at convenient intervals, but not necessarily in separate form or in the following order." A limited edition of each will be issued and a few single copies will be sold. Three dollars in advance will secure the first twelve numbers. The following subjects are already announced: An Introduction to American Institutional History; The Germanic Origin of New England Towns; Saxon Tithingmen in America; Norman Constables in America; Village Communities in America — Cape Anne and Salem Plantations; Local Government in Illinois; Local Government in Pennsylvania; Origin and Development of the Municipal Government of New York City; Administration of Berlin Compared with that of New York; Local Government of Michigan and the Northwest; French and English Institutions in Wisconsin; Civil Government in Iowa; Indian, French, and English Towns in Ohio; The Parish Institutions of Maryland; Old and New Towns of Maryland; Old Maryland Manors; History of Free Schools in Maryland; The Institutions of North Carolina; Local Self-Government in South Carolina — the Parish, the District, and the County; Montauk, and the Common Lands of Easthampton, Long Island.

— Mr. W. D. Howells, who is writing his new novel in a retired place in Switzerland, has known nothing of the animated discussion which his remarks in the November number of the *Century Magazine* have called forth from the English press. He writes to a friend who has called his attention to the subject that he has not even seen the magazine itself, and cannot recollect what he said about Dickens and Thackeray. But he is sure that he has been misprinted or misunderstood if he seems to be disrespectful to those great writers. "I always thought myself," he says, "quite unapproached in my appreciation of the great qualities of Dickens and Thackeray, and I can hardly believe that I have 'arraigned' them. I suspect that no Englishman could rate them higher than I do." The eminent novelist goes on to say that he only waits to see the *Century Magazine* and "what my offence in it against the great shades amounts to," to write further on the subject; and he is now determined, on the earliest opportunity, to carry out a design which has long been in his thoughts, namely, "to say my say about the art of Dickens and Thackeray in full." Next to a new novel from the pen of Mr. Howells, no contribution of his to literature would be more welcome than such a study.— *Athenæum.*

— In Karl Knortz's new book, *Amerikanische Gedichte der Neuzeit* (Leipzig: E. Wartig, 1883), the following American poets are represented by German translations of one or more of their poems: Thos. B. Aldrich, Edw. L. Anderson, Geo H. Boker, Louisa V. Boyd, Bret Harte, M. F. Bridgman, Wm. Brunton, William Cullen Bryant, "Charlton," Henry S. Cornwell, Mary

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M. Dodge, John A. Dorgan, Cyrus Elder, Edgar Fawcett, Henry L. Flash, Emily Hawthorne, Paul H. Hayne, Oliver W. Holmes, Julia W. Howe, William D. Howells, Rosa V. Jeffrey, Mrs. Ketchum-Chambers, George P. Lathrop, Chas. G. Leland, H. W. Longfellow, J. R. Lowell, George Lunt, Joaquin Miller, Kane O'Donnel, Henry Peterson, Anson D. F. Randolph, Laura C. Redden, Harvey Rice, John Savage, Ed. C. Stedman, R. H. Stoddard, Alfred Street, Bayard Taylor, Theodore Tilton, J. T. Trowbridge, Eliza Sproat Turner, Robert K. Weeks, and William Winter.

— Roberts Brothers have published Edwin Arnold's *Pearls of the Faith*, or Islam's Rosary, being the Ninety-nine Beautiful Names of Allah, with Comments in Verse from Various Oriental Sources. The Rev. W. H. Channing, writing from London to a friend, says:

Edwin Arnold is, without exception, the most astonishingly productive writer who has ever come within my cognizance. Do you believe, *can* you believe, that only last May he began to compose a series of poems on the ninety-nine beautiful names of "Allah," according to the Korân and the poets and narrators of Islâm? This book he completed; copying it out and illustrating it with Arab texts in blue and crimson characters, with his own hand, during his summer vacation at Loch Katrine. And now it is in the press, and will soon be for sale in England and America! Such a feat was never accomplished before, to my knowledge. It is prodigious. Meanwhile, day by day, he goes on with his editorial work, and writes his stirring leaders, and conducts his immense correspondence, and sees all who call at his office, just as if he had nothing higher in his mind.

— Mrs. M. G. Van Rensselaer has written an article on "American Etching and Etchers," which will be published in the February number of the *Century Magazine*. To illustrate the article, superbly engraved reproductions have been made of etchings by Pennell, Chase, C. A. Platt, Farrer, Dr. Yale, Thomas Moran and his wife, Mrs. M. Nimmo Moran, Blum's etching of Chase at work with his needle, and Mrs. Anne Lee Merritt's portrait of Agassiz. Mrs. Van Rensselaer is the first to treat the subject of etching in this country in a comprehensive way. The nearest to anything of the kind were Mr. Koehler's articles in the *American Art Review*, but from Mrs. Van Rensselaer we expect a more descriptive and less critical survey of the art. In the same number will be printed a fine portrait of George William Curtis, with a biographical sketch by Mr. S. S. Conant, who has long been associated with Mr. Curtis in the editorial management of *Harper's Weekly*.

— The American Institute of Christian Philosophy is a new organization in New York, with Rev. Dr. Charles F. Deems as President and Professor John A. Paine as Secretary, having for its object "the Defence and Promotion of Christian Faith against prevalent forms and influence of Scepticism." Its agencies are (1) lectures, and (2) the publication of a review, the *Christian Philosophy Quarterly*, the first number of which has appeared with articles by Dr. Deems, Professors H. N. Day, G. T. Ladd, and N. K. Davis, Rev. A. H. Bradford, and Dr. Howard Crosby. The price of the review is $2.50 a year.

For the London *Illustrated News*, next year, William Black has written a new story which he calls "Yolande;" it will be begun at the same time in *Harper's Bazar*. Mr. Black's novel, "Shandon Bells," now running as a serial in *Harper's Magazine*, will not be completed before the April number, when it is to be published simultaneously in this country and in England by Macmillan & Co.

— Mr. Edwin D. Mead, of Boston, has lately given four lectures in Cleveland, O., on Longfellow, Whittier, Lowell, and Emerson, to full houses and most intelligent audiences. His fine judgment, his clear criticisms, and his love of literature and power in it, have made the lectures very valuable, and stimulated a desire to read more widely and carefully.

— Charles Scribner's Sons issue a circular saying that, having sold already nearly 175,000 volumes of Lange's *Commentary*, they feel disposed to make a special offer of the work to clergymen for the next sixty days at $3.00 a volume, the regular price being $5.00. There are twenty five volumes.

— Mr. William M. F. Round has returned to New York from a lecturing trip to accept the office of Corresponding Secretary of the Prison Association, which is by statutory enactment the State Board of Inspectors for prisons. It is the position formerly held by Dr. Elisha Harris.

— James R. Osgood & Co. announce the immediate publication of the new edition of Poole's *Index to Periodical Literature*. The price to subscribers is $15, and is likely to be raised.

— Scribner & Welford of New York publish a list of holiday importations which deserve a careful examination from all who are in search of rare and costly books in fine bindings.

— Mr. W. M. Griswold, otherwise known as "Arthur Venner" and "Q P. Index," is understood to have become an assistant librarian in the national library at Washington.

— Sergeant Ballantine, whose *Reminiscences* formed one of the readable books of last season, has arrived in the United States, and proposes to do a little lecturing.

— A Pusey Library is proposed at Oxford, with which is to be connected an "endowment for research" in the field of theology.

— Mr. H. Van Laun is engaged on a history of the literary exiles in England.

NEW PUBLICATIONS.

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A GENERAL SURVEY.

I.

AMERICA AND ENGLAND.

Art.

"The Domestic and Art Life of John Singleton Copley" is one example of a numerous class of the books of 1882 which fall under both heads of Art and Biography, and to which we shall mostly refer under the latter head. But we name it here as well, as being in spirit and form a pleasant leader in the long procession we have set out to marshal. Copley was a distinguished American painter of the last century who extended his reputation to England. Of "Bartolozzi and his Works," who was an Italian engraver, also of the last century, and of the first rank, Mr. A. W. Tuer has given us an elaborate account in two illustrated volumes. A handbook of the whole "History of Wood Engraving" has been written by Mr. G. E. Woodberry, and a review of "Wood Engraving in America" by Mr. W. J. Linton. Among general treatises the most important have been a translation of Von Reber's "History of Ancient Art," Dr. Dyer's discussion of "Imitative Art, its Principles and Progress," chiefly with reference to Greece and Rome; Hamerton's "Graphic Arts," Mr. Morris's "Hopes and Fears for Art," Mr. George Redford's "Manual of Sculpture," and Mollett's "Illustrated Dictionary of Words Used in Art and Archæology." Challamel's "History of Fashion in France," as translated by Mrs. Cashel Hoey and Mr. John Lillie, may properly be entered here.

In the way of art biography, description, and criticism, the most conspicuous work has been Sheldon's "Hours with Art and Artists"; to companion. Close to the latter in form, though differing from it in point of view, stands Fromentin's "Old Masters of Belgium and Holland," as translated by Mary C. Robbins. Mr. Conway has taken us to a round of "Travels in South Kensington," and treated us to an account of the art treasures of that wonderful museum. The etchers have been active, as witness "A Group of Etchers" and several other publications from this process; and Turner's "Liber Studiorum" has been reproduced in autotype fac-simile.

In architecture nothing is to be noted beyond an abridged "Architectural History of the City of Rome, for the Use of Students," and another playful book by E. C. Gardner on homestead building, "The House that Jill Built."

The dramatic art is represented by Percy Fitzgerald's "New History of the English Stage from the Restoration to the Liberty of the Theatres," in two volumes, and by two additional parts, XV and XVI, of Dr. Grove's greatly valuable "Dictionary of Music and Musicians." The scope and thoroughness of this work may be discerned in the item that the article on Schubert in Part XV occupies between sixty and seventy pages, and gives an alphabetical list of his songs and a catalogue of all his works, both published and unpublished, in the order of their composition.

In archæological art, Mr. Villiers Stuart has given us an interesting monograph on "The Funeral Tent of an Egyptian Queen" as instanced in the case of Isiemkheb, whose remains are among the attractions at Boulak. A curious study on an out-of-the-way subject was Mr. Vincent Robinson's "Oriental Carpets," with its comparisons of Mongolian, Indian, Arabian, Persian, and Afghan specimens. From Mr. W. Watkyns Old we have had an essay on "Indo-European Porcelain," and from Dr. Birch and Mr. Pinches a careful account of "The Bronze Ornaments of the Palace Gates of Balawat," gates erected by Shalmaneser II in the ninth century before Christ.

Biography.

The year's interest in biography is purchased at a heavy price, or would be, but for the growing habit of writing great men's lives while they are still living. Mr. Froude's account of Carlyle's first forty years, however, is a proper biography, and perhaps heads the list. Emerson, Carlyle's friend, and his companion almost in death as in life, has been treated by several writers, notably Mr. Conway, Mr. Alcott, and Mr. Alexander Ireland of England, the latter's book well deserving a reprint here. The Carlyle-Emerson Correspondence, edited by Professor Norton, was to have had a place among the books of the year, but may be delayed. Of Longfellow we have had no less than four extemporaneous sketches — Mr. Kennedy's, Mr. Underwood's, Mr. Stoddard's, and the absurd Tucker-Macchetta's. Mr. Underwood has also given us a sketch of Lowell, and Mr. Kennedy one of Whittier. The memoir of Jacob Abbott completes, we believe, the list of independent biographies of literary Americans.

In the new series of "American Men of Letters" five volumes have appeared — Mr. Warner's "Irving," Mr. Scudder's "Webster," Mr. Sanborn's "Thoreau," Mr. Frothingham's "Ripley," and Mr. Lounsbury's "Cooper"; a good series Morse's "Adams," Mr. Lodge's "Hamilton," Dr. Von Holst's "Calhoun," Prof. Sumner's "Jackson," and Mr. Adams's "Randolph." Mr. Burdette's sketch of William Penn has wound up, we trust, the grotesque and idle series of "American Worthies," conceived as a parody and executed as a farce. The "Domestic and Artistic Life of Copley," the "Life and Letters of Dr. Lieber," Frederick Douglass's own account of his "Life and Times," and sketches of Thaddeus Stevens and Joshua R. Giddings by Mr. Callender and Mr. Buell help to round out the list. To these may be added the lives of Gen. Thomas and Admiral Dahlgren as bearing on our later military history, and the letters of Lydia Maria Child as furnishing a gentle picture of woman's influence in our public affairs.

Six volumes, as we count, have been added to the admirable English Men of Letters — Ainger's "Lamb," Jebb's "Bentley," Ward's "Dickens," Gosse's "Gray," Stephens's "Swift," and Traill's "Sterne"; and it would not be far out of the way to say that there is no better group in the whole series than these six. English political biographies lead off with Barnett Smith's "John Bright," Bosworth Smith's "Lord Lawrence Anthony Trollope's "Lord Palmerston," a Lewis Sergeant's "William Pitt"; and gen biography with works on Sir Charles Lyell, T Erskine, Admiral Elphinstone, Chancellor of James the First's time, Sir Archibald Thomas Bewick the engraver, David Ma the publisher, and Sir Christopher W architect. Gen. Wolseley's new e Egypt have called for a life of him. T ton has given us a series of biographi eign Secretaries of the Nineteen and Rev. W. E. Winks a book Illustrious Shoemakers."

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Dicey has compiled a readable account of Victor Emmanuel.

To the department of gossipy and anecdotal biography, always so interesting, have been contributed a volume on "The Queen and Royal Family," which we hope her Majesty has enjoyed reading; a translation by Henry M. Trollope of the Vicomte d'Haussonville's "Salon of Madame Necker"; Caroline Fox's delightful "Memories of Old Friends," the irresistibly Thackerayish "Reminiscences of an Old Bohemian," ranging from London to Vienna, the Baroness Bloomfield's "Reminiscences of Court and Diplomatic Life," Mr. Sergeant Ballantine's "Experiences of a Barrister's Life," Lt.-Col. Ramsay's very readable but "Rough Recollections of Military Service and Society," the fifth volume of the Metternich memoirs, the two volumes of the Melito memoirs, the fourth volume of Douglass Jerrold's "Life of Napoleon III"; and, returning to England and America, another installment of Frances Anne Kemble's Records, this relating to her "Later Life." Here we touch a bundle of dramatic biographies, including Miss Kate Field's "Fechter" and Mrs. Clements's "Charlotte Cushman," in the series of American Actors and Actresses; a volume of sketches of "English Dramatists of Today" by William Archer, and Mr. Baker's account of "Our Old Actors"; and here our biographical chapter ends.

Essays and Sketches.

The most considerable essay of the year is perhaps Mr. Mallock's "Social Equality," but what we thought of his labored "study in a missing science" the reader has already learned. Pleasanter and more edifying reading a good deal has been supplied in the new and — we add with sorrow — last volume from Dr. John Brown. Matthew Arnold has given us a handful of "Irish Essays;" Miss Edith Simcox has sketched out some "Episodes in the Lives of Men, Women, and Lovers;" Mrs. Mulock-Craik has indulged in several hundred pages of "Plain Speaking," on a variety of social topics; under the odd title of "The Peak in Darien" Frances Power Cobbe has prosecuted serious inquiries touching concerns of soul and body; Mr. E. S. Nadal has collected his "Essays at Home and Elsewhere," chiefly on literary subjects; in "Traits and Travesties" Mr. Laurence Oliphant has treated a group of social and political follies to a gently caustic application; Mr. James Payn, the novelist, has given us "Some Private Views" of his on education, literature, servants, religion, and the like topics; Charles Reade's "Readiana" is the result of a publisher's ransacking of files of periodicals for a similar set of views from him; and under the disguise of "Recreations of a Literary Man" Mr. Percy Fitzgerald has discussed from the writer's standpoint the question whether writing pays.

The best volume of what may be called out-of-door essays was undoubtedly Mr. Charles Lanman's "Random Recollections;" but Walt Whitman's collected prose, "Specimen Days," was by no means bad, as we took occasion to apprise our readers. Mr. Phil Robinson in "Under the Sun" amused us with a little zoölogical fun; Prof. John Stuart Blackie, in "Altavona," collected fact and fiction from his life in the Highlands; Charles G. Leland has given us an admirable series of life-studies of "The Gypsies;" and Mrs. Panton, in "Country Sketches in Black and White," has followed "The Gamekeeper at Home" in his round of rural meanderings and musings.

American plantation life has been vividly delineated by "Uncle Remus" not only, but in Mr. Watterson's volume of "Oddities in Southern Life and Character;" and the "Last Days of Knickerbocker Life in New York" have been well described by Mr. Dayton. Close to the foregoing in quality of interest stand Mr. Joseph Hatton's papers on "Journalistic London" and Dr. Doran's reprinted papers "In and About Drury Lane." Hence it is but a step aside to Mr. Crowest's light and chatty survey of "Phases of Musical England."

Professor Phelps's more serious 'Portfolio" of ethical and theological essays and Dr. Williams's half historical, half biographical "Eras and Characters of History" complete the list.

Fiction.

The notable event under this head has been the mysterious appearance of "Dr. Grimshawe's Secret," an hitherto unpublished romance by Hawthorne; but its advent is so close upon the time of our going to press with this number that we have no time more than to advertise the fact, and must necessarily exclude it from our critical estimate of the novels of 1882 as being so far an unknown quantity. Otherwise this has been the "off year" for novels, for among the two or three hundred that have been published we should be at a loss to name one that in subject, manner, and interest deserved a place in the front rank. Mr. Howells's "A Modern Instance" perhaps came nearer to the head than any, but in our judgment fell short of it by reason of its disagreeable ingredients. "Vice Versa" was perhaps the most successful story of the year, but is after all only a clever sketch for a day. Miss Phelps's "Doctor Zay" was only a miniature. Mr. Lathrop's "Echo of Passion" and "In the Distance" divided a power that would have yielded a better result if united on a single work. The same might be said of Virginia W. Johnson's "Two Old Cats" and "An English Daisy Miller." Of other Americans resident abroad, Julian Hawthorne has given us "Prince Saroni's Wife," with an accompaniment of other short stories; and Bret Harte a new story of California life, entitled "Flip," which has at least attained the honor of translation into French and German; but nothing has been heard from Mr. Henry James, Jr. Miss Woolson's "Anne," despite its strength and fineness, has somehow failed to lay hold of the popular heart as the truly great novel must; Miss Noble's "Reverend Idol," good as it was, was not meant to be great; Miss McLean's "Towhead" is not a distinct advance upon her "Cape Cod Folks," and the anonymous "Guerndale" showed power, but did not exercise it to the full.

Among the several series of novels the Round-Robin family has grown most rapidly, having brought us seven volumes, if we remember rightly, namely: "A Tallahassee Girl," "Dorothea," "The Desmond Hundred," "Leone," "Madam Lucas," "Doctor Ben," and "Rachel's Share of the Road." To the No Name Series we count four additions: "Aschenbroedel," "Her Picture," "Her Crime," and "Little Sister," the latter capital story being reviewed at length in this number. The really bright and talented "Democracy," the somewhat kindred "Revolt of Man," Mr. Norris's "Heaps of Money," Hollister's "Kinley Hollow," and Mr. Stevenson's "New Arabian Nights" have swelled the Leisure Hour Series. Björnson's novels have gained four new volumes in Prof. Anderson's English translation.

Across the water, Mr. Trollope's last year has been one of his most productive years, he having given us, beside one or two biographical studies, no less than four novels or collections of stories, namely: "Frau Frohmann," "The Fixed Period," "Kept in the Dark," and "Marion Fay," the latter one of his most characteristic and best. How hard it is to write Finis after his name! A similar pathos attends the year's work of those long-united literary brothers, Walter Besant and James Rice, from whom jointly we have had "The Captain's Room" and "So They Were Married"; the untimely death of Mr. Rice leaving Mr. Besant to hand over "All Sorts and Conditions of Men" under his own name alone. Mr. Charles Reade has emerged from his retirement so far as to begin in the periodical called "Life" a new novel under the title of "Single-heart and Double-face." Mr. Thomas Hardy has added "Two on a Tower" to his list. One of the strongest novels of the year was Robert Buchanan's "God and the Man," and this has been followed by "The Martyrdom of Madeline," which we have not yet had time to read. Mr. Clark Russell's "Lady Maud" falls behind his previous sea stories; Mr. Edward Jenkins's "Paladin of Finance" was too distinct an imitation of Daudet in the field of contemporary French manners to claim high rank; and of George Macdonald's "Castle Warlock" it can only be said that it is in his usual manner — neither above nor below.

So we come to a long line of English women novelists, and they certainly have been busy. Seventeen of them, whose names would be recognized on both sides of the sea, have produced at least one work apiece: Miss Braddon "Mount Royal," Mrs. Oliphant "In Trust," Mrs. Annie Thomas "Best For Her," Mrs. Cashel Hoey "The Question of Cain," Miss Yonge "Unknown to History," Mrs. Campbell Praed "Nadine," Mrs. Alexander "The Freres," Ouida "In Maremma," Mrs. Florence Marryatt "Phyllida," Mary Cecil Hay "Dorothy's Venture," Sarah Tytler "Scotch Marriages," Mrs. Mortimer Collins "A Broken Lily," Mrs. Riddell "The Prince of Wales's Garden Party," Mrs. Forrester "I Have Lived and Loved," Mrs. Craik "Fortune's Marriage," the author of *Phyllis* "Faith and Unfaith," and Miss Betham-Edwards "Exchange no Robbery." Miss Amelia B. Edwards is lost among the tombs, mummies, and papyri of Egypt — too far lost to have turned her pen to novel-writing; and of two or three score of minor novelists and their year's indifferent work we can take no space to speak.

Zola has been comparatively quiet; Henry Gréville has given us but a single story; but of translations from the German there have been a number, notably Auerbach's "Spinoza," Georg Horn's "Count Silvius," Spielhagen's "Block House on the Prairie," Franzos's "Ein Kampf ums Recht," Von Glumer's "Donninghausen," Eckstein's "Quintus Claudius," Hammersley's "Aspasia," and Delitzsch's "Jose and Benjamin," a tale of Jerusalem in the time of the Herods.

From all this dead level of monotonous moderateness not one mountainous work lifts its head; but if we were forced to name the foremost

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novels of the year we should say, "Anne," "A Modern Instance," "A Reverend Idol," "Democracy," "Little Sister," "Marion Fay," "God and the Man," and "The Captain's Room."

History.

No monuments have arisen in the historical field this year; though George Bancroft, Hubert Howe Bancroft, and Mr. Lecky have added noticeable blocks to their respective shafts, the first-named his two volumes on the "Formation of the Constitution of the United States," the second the first of three volumes on "Central America," the third the third and fourth volumes of his "England in the Eighteenth Century." From Simon Sterne we have had a useful "Constitutional History of the United States," from Mr. Schouler the second volume of his "History of the United States under the Constitution," from Rev. Dr. Ellis a printed course of Lowell Institute Lectures on the "Red Man and the White Man," and from Dr. E. A. Freeman a printed course of American Lyceum lectures on "The English People in their Three Homes," of which America is one. The "Roger Williams Letters," the "Winthrop Papers," Foote's "Annals of King's Chapel," and the completion of the "Sewall Diary" have contributed four strong rays to the light which falls upon our colonial period. A distinctly colonial history is Mr. Doyle's "The English in America," especially Virginia, Maryland, and the Carolinas, and Dr. Williams has written a useful "History of the Negro Race in America."

The field of American military history has been almost monopolized by the "Campaigns of the Civil War," to which excellent and popular series six volumes have been added, namely: Palfrey's "The Antietam and Fredericksburg," Doubleday's "Chancellorsville and Gettysburg," Cist's "Army of the Cumberland," Cox's "Atlanta" and "The March to the Sea," and Greene's "Mississippi." General Cox has also given us a monograph on "The Second Battle of Bull Run," being the reasons for his unfavorable judgment in the Fitz-John Porter case. Next to these may be placed the volumes of "St. Clair Papers," Jones's "History of the Campaign for the Conquest of Canada in 1876," Roosevelt's "History of the Naval War of 1812," and Plum's history of "The Military Telegraph During the Civil War." Sheldon's "History of the Fire Department of New York" is a curious chapter of local interest.

English historical scholars have not been idle. Mr. John Richard Green, notwithstanding his precarious health, has given us his fascinating story of "The Making of England," and Mr. Charles Elton a somewhat similar and equally laborious work on "The Origins of English History." The second part of Mr. Cory's "Guide to Modern English History" has come along after some delay, and Messrs. Ackland and Ransome have worked up a practical little "Outline of the Political History of England." The story of England's "Constitutional History" has been told by Professor Yonge of Queen's College, Belfast; that of the "Kingdom of Ireland" by Mr. Walpole; and that of England's modern "Epochs of Reform" by Justin McCarthy. A series of profound but scattered "Studies in English History" by Gairdner and Spedding have been gathered into a single volume. Mr. Loftie has begun his "History of London" with a first volume. Sir Thomas Brassey has reached the third volume of his history of "The British Navy;" Mr. W. Cunningham has written out "The Growth of English Industry and Commerce;" and an American, Dorsey Gardner, has told anew with pains and power the old story of "Quatre Bras, Ligny, and Waterloo."

In what may be called special English history may further be mentioned Ewald's "Stories from the State Papers," the first two volumes of Gardiner's "Fall of the Monarchy of Charles I," a sixth volume of Gairdner's collection of the "Letters and Papers of the Reign of Henry VIII," Dr. Freeman's two-volume history of the "Reign of William Rufus," and Ashton's very entertaining two-volume sketch of "Social Life in the Reign of Queen Anne."

Leaving England we come to Lady Jackson's "French Court and Society in the Reign of Louis XVI," Creighton's learned "History of the Papacy During the Period of the Reformation," Jevons's "Gallican Church and the Revolution," and Salaman's "Jews as They Are." Muller's "Political History of Recent Times" and Cassell's "History of the Year, Oct. 1, 1881, to Sept. 30, 1882," attempt to cover the field of contemporaneous events. These bring us to special works on present affairs, among which may be placed De Leon's "Egypt under its Khedives"; Broadly's "Last Punic War," as he somewhat whimsically names his account of recent troubles between France and Tunis; the Bishop of Natal's narrative of the "Zulu War;" and, belonging a little way back, the late N. W. Senior's "Conversations and Journals in Egypt and Malta." Progressing from the Mediterranean eastward, along the lines which English eyes at least are concernedly following nowadays, we come to Charles Marvin's "Russian Advance toward India," the same author's relation of Skobeleff's siege of Geok Tepe, Dr. Hunter's "Indian Empire," Sir Richard Temple's "Men and Events in India from 1847 to 1880," a second volume of William Taylor's "Thirty-Eight Years in India," Mr. Griffis's excellent new work on "Corea," and H. A. Giles's sketches of "Historic China."

In ancient history there is nothing to speak of besides the two concluding volumes of the English edition of Dr. Ihne's "History of Rome"; a beginning of Professor Mahaffy's edition of Duruy's "History of Rome and the Roman People," a very elaborate work in six or seven volumes, copiously illustrated; a translation by Evelyn Abbott of Max Duncker's standard "History of Antiquity"; Joseph Anderson's "Rhind Lectures on Scotland in Early Christian Times"; and a fourth part of the Dilettanti Society's publication of "The Antiquities of Iona."

Language and Literature.

Under this somewhat elastic heading we shall place first Dr. Carl Abel's "Linguistic Essays," and next to it Delbrück's "Introduction to the Study of Language," a valuable translation from the German, both of them works of a general and philosophic character. Mr. Sweet's "Anglo-Saxon Primer" has appeared from the Clarendon Press, a limited edition has been published of Francisque-Michel's "Critical Inquiry into the Scottish Language," and Alfred Ayres in "The Verbalist" and the late Dr. Hodgson in "Errors in the Use of English" have put themselves at the service of those who want to learn to speak correctly. From Mr. Pinches, an erudite Assyriologist, has come a collection of "Texts in the Babylonian Wedge Writing," from E. L. Hicks a "Manual of Greek Historical Inscriptions," and from J. F. M'Curdy an archæological study in "Aryo-Semitic Speech."

In literary history two works fitted to be very useful are Welsh's "History of English Literature and Language" and Mrs. Oliphant's "Literary History of England at the end of the last and the beginning of this century." Mr. Henry Morley has rapidly sketched "English Literature in the Reign of Victoria," and Anna Buckland has attempted to tell the whole "Story of English Literature" in a single volume. Mr. Tuckerman's "English Prose Fiction" and Washburne's "Studies in Early English Literature" are serviceable adjuncts. Saintsbury's "Short History of French Literature" and Symonds's "Italian Literature" are valuable, the first in a small, the second in a large, way. Mr. Adolphus Trollope's "Homes and Haunts of Italian Poets" and Mr. Wm. Shepherd's "Authors and Authorship" have let us pleasantly into the secrets of some literary lives. Cotterill's "Introduction to the Study of Poetry," Shairp's "Aspects of Poetry," and Skeat's new edition of Dr. Guest's "History of English Rhythms" are all of importance to poets and poetic students.

The procession of encyclopædias, dictionaries, bibliographies, etc., is headed by the several additional volumes of the massive "Britannica," by the completion of Ogilvie's "Imperial Dictionary of the English Language" in four volumes, by Skeat's "Etymological Dictionary," and by the revised "Poole's Index to Periodical Literature;" by progress in Hunter's "Encyclopædic Dictionary" and in Toller's edition of Bosworth's "Anglo-Saxon Dictionary," by the Hoyt-Ward "Cyclopædia of Quotations," by Trübner's "Catalogue of Dictionaries and Grammars of the Principal Languages of the World," by the "Browning Bibliography," by Bartlett's "Bibliography of Angling" and the new edition of his "Dictionary of Quotations," and by Adams's "Manual of Historical Literature." Dictionaries have also appeared of the Libyan, Suahili, Laskari, Tibetan, Persian, and Aneityumese languages; and grammars have been published or begun of the Hindustani, Persian, and Arabic, of the Malay, of the Turkish, Chinese, Malagasy, Roumanian, Finnish, Cyrenic, and Gaelic languages, and of the Homeric dialect.

In Shakespeariana Mr. Rolfe has continued his editions of single plays, at least two other editions of the text have been begun, and Mr. William Leighton has published an essay on the "Subjection of Hamlet." New editions have appeared of "Béowulf," of the "Chap-Books" of the 18th century, and of the works of Thomas Aquinas, John Day, Shelley, Milton, Wordsworth and Fielding; of the "Roxburghe Ballads"; *éditions de luxe* of Hood, the Waverley Novels, and Longfellow's "Evangeline;" sixpenny or otherwise very cheap editions of a considerable list of standard popular works by Defoe, Mrs. Gaskell, Carlyle, and Hood; and of the poems of the forgotten Richard Barnfield. Professor Colvin has edited Landor. In the classics we have had new editions of Æschylus, Virgil, Martial, and Horace; a translation of Horace; and, coming down later, new translations of Camoens and Goethe.

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Law.

In the department of text-books or treatises there have been, of course, many new editions of standard works, which want of space forbids us to particularize. Books on the local law of a single State also are scarcely within our undertaking; we can speak only of new works having somewhat general utility. The Law of Persons and Personal Rights is discussed in several books. Schouler on "Husband and Wife," an expansion, perhaps, of chapters on the subject in his former treatise on the Domestic Relations, is comprehensive and very satisfactory. Kelly on the "Contracts of Married Women" in Part I discusses principles prevailing throughout the country, while Part II, in thirty-eight chapters, one for each State, epitomizes the legislation and decisions of the States separately. Noble on Marriage and Divorce laws is a meritorious prize essay of about 100 pages, presenting minutely the obscure and conflicting statutes and rulings of the various States. Upon Corporations two general treatises have appeared, by Morawetz and Field respectively, both which are commended by the professional journals; and there is a work on Building Associations, by Endlich. Upon Real Property may be mentioned Fitch on "Real Estate Agency," a small volume addressed quite as much to agents and brokers as to lawyers; Martindale on "Conveyancing," a comprehensive treatise; a "Commissioners and Conveyancers' Manual," by Adams, in which practical forms are a leading feature; a volume of "Forms for Acknowledgment of Deeds," by Reardon; Sedgwick and Wait on the "Trial of Title to Land," exhibiting the proper mode of suits to recover lands under the statutes of different States; Copp's "Settlers' Guide," a small compend of the United Stated laws and government regulations for acquiring public lands, coupled with a considerable body of practical information not easy to be found elsewhere; with which may be compared a somewhat larger, semi-official volume, on the "Public Domain." The chief work involving Personal Property is Dos Passos on the law of "Stockbrokers and Stock-exchanges," a thousand pages of information valuable to all who deal in stocks and securities; primarily intended for lawyers, but sufficiently lucid to interest and instruct the intelligent broker or investor. Biddle on Stockbrokers is a smaller work having the same general purpose. Howson on "Re-issued Patents" is a discussion of recent decisions of the Supreme Court involving, as many think, a considerable change of opinion and practice on the mode of correcting patents erroneously framed. Important branches of the law of Contracts are treated in Sheldon on "Subrogation" and Barber's "Principles of Insurance," both of which have been highly approved. A "Notaries' Manual," by Rex, has appeared. Procedure has called forth a number of works. A second volume of Pomeroy's "Equity Jurisprudence" fully sustains the reputation and redeems the high promise of the first. Jennison's "Chancery Practice" is a large volume of technical instruction. Robinson's "History of the High Court of Chancery" is an elaborate, pretentious work, suited, one would think, to a limited class of close students only. Bates on "Pleadings, Parties and Forms under the Ohio Code" will doubtless be found useful in other code States. Thompson and Merriam on "Juries"; and Binmore on "Sheriffs, Coroners, and Constables," explain the powers and duties of these functionaries in forming or carrying into effect the decisions of the courts. Upon the law of "Damages" there has come the first volume of an extensive treatise by Sutherland; and upon "Criminal Law" a compact manual, of general scope, by Desty; also a volume entitled "On Homicide," but really only a republication of a particular trial, with notes; and another entitled "Exonerative Insanity," but really only reports of two speeches by counsel for defense — these two works cannot be commended. Students will find for their use: Heard's "Equity Pleading," Robinson's "Elementary Law," Reed's "American Law Studies," and Ewell's skillful and satisfactory abridgment of "Blackstone's Commentaries," which last is announced to be the initial volume of a series entitled "Essentials of the Law;" also two or three "Students' Guides" to the study of as many standard English text-books. There have appeared several volumes (more, indeed, than we can mention) on the border-line of jurisprudence; such as, Willard on "Personal Rights," and Spooner's "Natural Law," both which are for the philosopher rather than the practitioner; Countryman's "Ethics of Compensation for Professional Services;" Proctor's "Lawyer and Client," a collection of anecdotes of courts and lawyers; Sterne's "Constitutional History," Clark's "Text book on Commercial Law," Bryant and Clinton's "Manual of Commercial Law," Fuller's "Noted French Trials of Impostors and Adventurers," a second volume of "Remarkable Trials," and others, most of which were reviewed in our columns as they appeared. The "American Law Digest" and Hubbell's "Legal Directory" are annual volumes informing the lawyer of changes in the statute law and in the organization of the courts of various States.

Books of Statutes have not been very numerous. There is the usual annual volume from Congress, and a pamphlet or small book from each of several States. Washington Territory has put forth a Code. In New York, Donnan's "Annotated Edition of the Code or Criminal Procedure and the Penal Code" is noteworthy. There are also other editions of these codes, and of the "Code of Civil Procedure." There has been a tenth volume of Edmunds's reprint of the statutes, a seventh edition of the Revised Statutes, not official, but having an exceptionally competent editor, Throop, a large volume officially consolidating all laws affecting New York City, and a compilation of the "Railroad Laws," by Colby. In Massachusetts, Crocker's "Notes on the Statutes" are valuable. Wade's "Manual of American Mining Law" will be useful in the mining States; and Gourlie on the "General Average Laws" in the commercial cities. Hamilton on the "Laws of Mexico" will be indispensable in the region over which Spain and Mexico formerly held sway. The organization of a court to determine the unsettled claims to a share in the Geneva Award has elicited two books, by Hackett and Howell respectively, on the acts of Congress regulating the distribution. Bishop on "Written Laws" is not a statute-book, but a revision of the portion of his "Statutory Crimes" which treats of statutes and their interpretation.

In the department of Reports, the aggregate number is, at the time of writing, ten or twelve volumes less than the one hundred which has been reached in several of recent years; some additions will, doubtless, be made as the year ends. The 104th volume of the United States Supreme Court, seven volumes of Circuit Court reports, and one volume of Benedict's New York District Court reports, represent the Federal tribunals in a standard, leisurely, old-fashioned way; they are, however, outstripped, as to the Circuit and District Courts, by the "Federal Reporter," which has published, during the year, five compact low-priced volumes, giving all Circuit and District decisions and rulings, to the latest practicable date; and there has been an attempt to anticipate in a similiar way the Supreme Court decisions, by a periodical publication under the name of Justice Miller. Among the States and Territories, Connecticut, Georgia, Idaho, Iowa, Louisiana, Maine, Minnesota, Nebraska, Nevada, Ohio, South Carolina, Virginia, and Wisconsin have each published one volume from the court of last resort; Kansas, Massachusetts, Michigan, North Carolina have published two; California and Tennessee three, Indiana and Maryland four of the same character. In States where a subordinate court is also reported, the number of volumes produced is naturally larger; thus in Illinois the crop is six volumes, in New Jersey three, in Pennsylvania seven. New York, whose system is excessively complex, yields a dozen volumes. A reprint of the United States Supreme Court reports, with notes by Brightly, has been commenced; "American Decisions," the famous California republication of all the State cases of general authority and value, has published nine volumes during the year, improving somewhat in thoroughness of annotation, and the tenth (Vol. XL) is not unlikely to arrive before January. A thorough and valuable index, to the first thirty volumes, has been issued. The "American Reports" are proceeding steadily; and there is a second index covering Vols. XXV–XXXVI. Lawson's "Leading Cases Simplified" is a selection of instructive decisions, rewritten with a view to developing their humorous aspects, on a plan which may have been suggested, we judge, by Shirley's "Leading Cases Made Easy," published in England in 1880. Four volumes in continuation of the "American and English Railway Cases" have appeared.

In the department of Digests and Indexes we do not recall any work of notable importance. Practitioners constantly using the Federal reports will find themselves aided by Phillip's "Manual of United States Supreme Court Decisions." Lauck and Clarke's "Table of Cases in United States Supreme Court Reports" and Thatcher's "Digest of Statutes on the Jurisdiction of the Supreme Court" (companion volumes on the Circuit and District courts) are announced; to which may be added Walker's "Digest of Pension Laws and Decisions." The great body of the reports for 1881 is represented in the United States Annual Digest. In Connecticut, Indiana, Minnesota, Nebraska, and Tennessee indexes or digests of State reports have appeared, and New York State has put forth several manuals to aid practitioners in threading their way through the mazes of her system, such as Connolly's "New York Citations," Gould's and Rapalje's "Annual Digests," Mill's fourth volume of "Digest of New York Reports," a pamphlet of "Ready Reference to Decisions under the Code of Civil Procedure." Rapalje's "Annotation Pad" is a

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tions from new ones, somewhat like the well-known English "Notanda Digest."

Of more general scope and character are "The Index-Reporter," edited by Newell, which indicates briefly the points decided in the current reports, but is somewhat too idiosyncratic in method; Rapalje's "Judicial Criticisms," embodying whatever has been said in the reports of the year to affect the authority of former cases, an undertaking not likely, we should judge, to command pecuniary support adequate to its continuance; and Barton's "Digest of Legal Maxims"; to all which should, perhaps, be added the General Index to "Wait's Actions and Defenses," which completes a useful and valued cyclopædia of the law. Two digests of "Fire Insurance Decisions," one by Hine and Nichols, another by Clement (a supplement to a former work), will be useful in their field. The American edition by Jacobs of "Fisher's Digest" is completed.

We believe that the professional magazines have pursued a generally prosperous course without marked changes. The "Albany Law Journal" has put forth an index to its first twenty volumes; but its issues this winter complete the twenty-sixth, and the omission from the index of the six most recent and most important volumes seems lazy; fair effort might have brought it down at least to the end of the twenty-fifth. A "Journal of Banking Law" has been commenced; and the publishers of the "American Law Review" and "Southern Law Review" have announced that hereafter those journals will be merged in one "American Law Review," to be published in St. Louis.

Medicine.

Few medical books survive beyond a first edition, but the following have been reissued this year: Holmes's "System of Surgery," a classical authority; Holden's "Osteology," probably the best English text-book on the human framework; Coleman's "Manual of Dental Surgery and Pathology," a good compilation; Meigs and Pepper's "Diseases of Children" and Smith's "Diseases of Infancy," the two best American text-books in this department; Dalton's "Physiology," a most charming treatise, often quoted; Wood's "Treatise on Therapeutics, Comprising Materia Medica and Toxicology, with Special Reference to the Application of the Physiological Action of Drugs to Clinical Medicine"; Bartholow's "Treatise on Hypodermic Medication, Directions for Kinds and Doses of Medicines when Injected Under the Skin," for druggists' use chiefly; Prof. Gross's "System of Surgery," two volumes, a great work, worthy the learning, professional skill, and industry of the author; Duhring's "Practical Treatise on Diseases of the Skin," the third edition published within the year of the initial volume; Teale's "Dangers to Health," a valuable monograph upon common defects in plumbing, sewers, and water supplies, graphically shown by colored plates; Ashhurst's "Principles and Practice of Surgery," an excellent work; Bartholow's "Medical Electricity, a Practical Treatise on the Application of Electricity to Medicine and Surgery"; and the same author's "Treatise on the Practice of Medicine," both of which are first-class; Dr. Beale's work "On Slight Ailments, Their Nature and Treatment," a book worth reading by laity and profession; Sieveking's "The Medical Adviser in Life Insurance," especially for Life Insurance Herd's "First Aid to the Injured," telling the non-professional what to do in emergencies until a physician can be had; and a second edition of Dr. Clapp's "Is Consumption Contagious, and Can it be Transmitted by Food and Drink?" an argument that the disease is either infectious or contagious.

Passing to new publications, Volume II of Prof. Ashhurst's "Encyclopædia of Surgery" is in some respects an improvement upon the first, and has articles prepared by experts upon wounds, contusions, antiseptic treatment of surgical injuries, etc. The third volume was promised for this month, and the work, when finished, will be an authority. Small, but good, is Garland and Cutler's "Percussion Outlines," which graphically and verbally maps out the viscera, and points out the changes of disease. "Scrofula and its Gland Diseases," a monograph by Treves, discusses the individual relation and characteristics of tubercle and scrofula, arguing that the two are separable only by degree.

Satterthwaite's "Manual of Histology" was published too late in 1881 to be included in the review of that year. The book, which is by distinguished specialists, is the best American work on the microscopy of the human body. The fifth volume of Dr. Delafield's "Studies in Pathological Anatomy" is highly classical and enhances the reputation of its distinguished author.

One of the last books of the late Dr. Draper of New York was a "Practical Laboratory Course in Medical Chemistry," for students principally, which, though small and unpretentious, is the work of a master. In obstetrics, we have had King's "Manual," a condensation direct and sensible; Edis's "Diseases of Women," a careful compilation of the literature of this department; Englemann's "Labor Among Primitive People," a valuable brochure for the ethnologist, the result of a vast amount of correspondence and research — a study of parturition among savage tribes, as influenced by race, religious and social rites and habits, with descriptions and pictures of houses and other paraphernalia of accouchement. Drs. Hart and Barbour have published a very good text-book "Manual of Gynecology." It has nine lithographs and four hundred wood-cuts, excels in anatomical description, and is one of the best authorities upon the subject yet written. Coles has a little book, "The Nurse and Mother," for general reading, which gives trustworthy advice to young mothers with young babies. Henoch has given the profession the benefit of his thirty-seven years' experience with sick little folks in "Lectures on Diseases of Children," and Troltsch's book on "Diseases of the Ear in Children" is good and sensible.

Allen's "System of Human Anatomy, Including its Medical and Surgical Relations," issued in parts, and judged from those already out (Part I, Histology; Part II, Bones and Joints, with one hundred and nine colored plates), will be the most elaborate American anatomy yet published. Ranney's "Practical Medical Anatomy, a Guide to the Physician in the Study of the Relations of the Viscera to Each Other in Health and Disease," has received favorable notices as a practical anatomical text-book. Ellis and Ford's "Illustrations of Dissections," two volumes, is a reduced copy of a larger English work ley's "Manual of Skin Diseases, With an Analysis of Eight Thousand Consecutive Cases and a Formulary," gives, in concise language, the outlines of the essentials of dermatology.

Upon miscellaneous topics we have had a scholarly translation by Drs. Webster and Spalding of Mauthner's "Sympathetic Diseases of the Eye," which shows how disease can be transmitted from an injured to a sound eye by "sympathy" — a factor in causing loss of sight as yet but little understood. Details of operative treatment are clearly given. "The Influence of Vivisection on Human Surgery," by Gamgee, a distinguished English physician, argues that the society with the long name is needlessly exercised in behalf of the brute creation when it alleges that medical men uselessly torture animals. Dr. Cathell writes a unique book on "The Physician Himself," a collection of letters addressed to a friend, advising him how to succeed socially and pecuniarily in the profession of medicine. Some of the topics are, how to gain people's confidence, how to dress, how his office should be arranged, etc.; curious, and in part very sensible.

An intensely interesting book for general reading is by Prof. Luys on "The Brain and its Functions." Its simple explanation of the mechanism of the brain, of the structure of the ultimate nerve cells and ganglia, its description of the locus of motorial and sensorial enervation, and finally the psychology and physiology of sleep, dreams, memory, etc., make a series of very instructive chapters.

"The Psychology of the Salem Witchcraft — the Excitement of 1692 and its Practical Application to our Own Times" has the practical application that Guiteau was insane and utterly irresponsible, while his execution was on a par with the bigotry that killed the Salem witches — a readable book, however. Morselli has written a valuable work on "Suicide, an Essay on Comparative Moral Statistics," arguing that self-murder "in the aggregate of the civilized States of Europe and America, since the beginning of the century, has increased and goes on increasing more rapidly than the geometrical augmentation of the population and of the general mortality."

Patton's "Voice Production with Special Reference to Methods of Correct Breathing" is by a good musician as well as physician. The "abdominal method" of singing, so much discussed, is correctly explained, and suggestions are given for systematic vocal gymnastics for diseased as well as healthy throats. Dr. Kane's "Opium Smoking in America and China" is another broadside against this destructive vice. Hardaway's "Essentials of Vaccination" is a little book which presents the subject of vaccination, its importance to the human race, and the main arguments for its performance. A careful reading will do much to allay the prejudices which have lately sprung up against the practice.

Prof. Dalton delivered the second course of the "Cartwright" Lectures before the College of Physicians and Surgeons, New York, on "The Experimental Method in Medical Science." He presented and discussed the experiments of Galvani and Volta, Buffon's theory of organic molecules, Bonnet's theory of the inclusion of germs, and the discoveries of Waller and Türck. The literary graces and historical value of the

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subject-matter make the lectures invaluable to the student of science.

Poetry.

It may seem harsh to say, but it is nevertheless the fact, that the year has brought forth no poetry worth mentioning; no rich collection of new verse, no stirring song from a fresh voice. In saying this we do not forget the little collection of Mr. Longfellow's last writings, "In the Harbor"; or Mr. Tennyson's contributions to the reviews, "The Charge of the Heavy Brigade" in "Macmillan's," and "To Virgil" in the "Nineteenth Century"; or Mr. Browning's "Agamemnon"; or Mr. Swinburne's "Tristram of Lyonesse"; but this is all we have had from the masters. Mr. Edwin Arnold's "Pearls of the Faith" comes with the last days only of the year; earlier in the season we had the drops of Mary Cowden-Clarke's "Honey from the Weed"; the laboring muse of Martin Farquhar Tupper has given us a collection of "Three Five-Act Plays and Twelve Dramatic Scenes"; and as good as anything was the pretty pastoral of "Dorothy," with its pictures of rural English life.

Mr. Alcott's "Sonnets," Mr. Myers's "Renewal of Youth," Mr. Lang's "Helen of Troy," Aubrey de Vere's "Foray of Queen Meave," Mr. De Kay's "Vision of Esther," Miss Green's "Defence of the Bride," Mr. Boyesen's "Idyls of Norway," Theodore Tilton's "Swabian Stories," John Addington Symonds's "Animi Figura," Robert Buchanan's "Ballads of Life, Love, and Humor," Prof. W. C. Wilkinson's "Webster," and Mary Clemmer's "Poems of Life and Nature" are about all that it is needful to name in addition. Perhaps the simplest and sweetest verses of the year were Mrs. Fraser Tytler's "Songs in Minor Keys."

Of collected and translated poetry we have had the "Cambridge Book," edited by Miss Charlotte F. Bates, which is having a large sale; the volume of "Poets' Tributes to Garfield," edited and published by Moses King; Mr. T. Hall Caine's admirable collection of "The Sonnets of Three Centuries," Mr. J. Brander Matthews's "Poems of American Patriotism," the fac-simile reprint of George Herbert's "Temple," after the first edition of 1633; Ernest Radford's "Translations from Heine," Mr. Gibb's translated "Ottoman Poems," and Toru Dutt's "Ancient Ballads and Legends of Hindustan."

At best it is a meager list indeed, and only one or two titles redeem it from mediocrity.

Religion and Theology.

Professor Kuenen's Hibbert Lectures on "National Religions and Universal Religions," Mr. T. W. Rhys Davids's related "Lectures on the Origin and Growth of Religion as Illustrated in Buddhism," and Sir Alfred Lyall's "Asiatic Studies, Religious and Social," have all been contributions of distinct value to the philosophical treatment of the history of religion. In special fields we have had Tiele's "History of the Egyptian Religion," Blunt's sanguine study of "The Future of Islam," Barth's "Religions of India," translated by Wood, Keary's scholarly "Outlines of Primitive Belief Among the Indo-European Races," and Wherry's "Commentary on the Koran."

Passing to the Christian religion, Canon Farrar has produced his masterly history of the "Early Days of Christianity"; Mr. Simcox has sketched on a smaller scale the "Beginnings of the Christian Church"; Mr. Blunt has finished his second volume on the "Reformation of the Church of England," whose first volume was issued as far back as 1868; Mr. Foley's "Records of the English Provinces of the Society of the Jesuits" have reached their seventh volume; from Mr. Mozley we have had two volumes of entertaining "Reminiscences of the Oxford Movement"; diocesan histories have appeared of York, Wells, and Oxford, England; and Mr. Allen, for New England readers, has traced the "Liberal Movement in Theology."

Nobody has written a new life of Jesus this year, but the translation of "Keim's History" has reached a fifth volume; the author of "Philochristus" has followed that imaginative romance of Christ's times with a similar story of "Onesimus," the companion of St. Paul; and a series of studies on various acts and aspects of the church of the third and fourth centuries has evinced a degree of renewed interest in the facts of the Nicæan age. Rev. J. K. Aldrich has published an elaborate essay arguing that our Lord was crucified on Thursday, not Friday. In church doctrine there has been nothing more important than Canon Farrar's last words on "Mercy and Judgment," and Mr. Oxenham's inquiry, "What is the Truth as to Everlasting Punishment?"

For Biblical study we have had the "Introduction to the Westcott and Hort Text" of the New Testament; Burgess's two volumes of "Notes on the Hebrew Psalms"; Seymour's new "Metrical Translation" of the same; a new and improved edition of Davidson's learned "Introduction to the Old Testament"; Deane's edition of the "Greek Text, Latin Vulgate, and Authorized Version of the Book of Wisdom"; but happily no new commentaries on the Bible as a whole, excepting the progress of Dr. Schaff's needless "Revision Commentary."

Of sermons, Mr. Holland's volume, "Logic and Life," is by far the most noticeable collection we have had for several years; but with it stand Dean Stanley's "Sermons on Special Occasions," Dr. William Everett's "School Sermons," the late Dr. E. A. Washburne's volume, and Mr. Campbell's "Sermons Preached Before the Queen at Balmoral."

Prof. G. F. Wright's little volume on "Science and Religion," Prof. Seeley's "Natural Religion," Mr. George S. Merriam's "Way of Life," Blauvelt's "Present Religious Crisis," and Rev. Mr. Savage's "Beliefs About Man" have been the more considerable essays.

Professor Hoppin's "Homiletics," Ladd's "Church Polity," Prof. Mahaffy's "Decay of Modern Preaching," and the first volume of Dr. Schaff's new American edition of the "Herzog Encyclopædia" complete the list.

Science.

The rapid development of the electric light during the year has given occasion, as would be expected, for a multiplication of works upon that subject, but not to a great extent. We have noticed in particular Urquhart's treatise on "The Electric Light, its Production and Use;" Hospitalier's "Modern Applications of Electricity," a French work translated by Meyer; Moncel's "Electric Lighting," also French, translated by Routledge; and, in the way of preliminary studies, Clerk Maxwell's "Elementary Treatise on Electricity" and S. P. Thompson's "Elementary Lessons in Electricity and Magnetism."

The Kant Centenary of 1881 naturally led to a whole literature by itself, items in which have been a sketch of Kant by Wallace in the series of "Philosophical Classics," a "Text-Book to Kant" by Dr. Stirling, "From Kant to Hegel," by A. Seth, "Kant and his English Critics," by J. Watson, "A Critical Exposition of Kant's Critique of Pure Reason" by Prof. Morris, the first of a new philosophical series; "Kantian Ethics and the Ethics of Evolution," by J. G. Schurman, and Jackson's "Seneca and Kant."

The mention of Evolution brings us to Mr. Huxley's new essays, "Science and Culture," and this in its turn to Darwin, whose death is one of the great losses of the year, and the pleasant notices of whom in "Nature" have been gathered into a little memorial volume, which many of our readers would be glad to own. Mr. Darwin had furnished a prefatory notice to Dr. Weismann's [Freiburg] "Studies in the Theory of Descent," which important work has been completed within the year; and two associated works by a very competent biologist, Mr. Romanes, one "The Scientific Evidences of Organic Evolution," the other "Animal Intelligence," have been added respectively to the Nature Series and the International Scientific Series. Schmid's essay on "The Theories of Darwin, and Their Relation to Philosophy, Religion, and Morality" has been translated by Zimmerman; and Andrew Wilson has given us some "Chapters on Evolution." Mr. Guthrie's labored critique "On Mr. Spencer's Unification of Knowledge" has been lately referred to here. The International Scientific Series has been also notably enriched by Judge Stallo's "Concepts and Theories of Modern Physics," one of the ablest essays which America has produced in this field; St. George Mivart has given us in "Nature and Thought" an introduction to a Natural Philosophy; and under the head of "Philosophy and Religion" a volume has been made up of the selected manuscripts of the late James Hinton — a volume which has been called the most valuable book in a philosophical way written in England since Coleridge. Mr. Leslie Stephen's "Science of Ethics" comes in naturally here. Dr. McCosh of Princeton, N. J., has announced the beginning of a new philosophic series of small volumes, in which he is going to say the few things he has to say before leaving "this arena."

In educational science we have had papers on "The Training of Teachers" and related subjects, by S. S. Laurie; "Old Greek Education," by Prof. Mahaffy; and "An Introduction to the History of Educational Theories," by Oscar Browning.

In pure metaphysics the highest place belongs without doubt to the work of Professor Bowne of Boston, whom Ulrici pronounces "the keenest mind" in America; but Mr. Courtney's "Studies in Philosophy" may be mentioned alongside.

In political science the chief works have been Scott's "Constitutional Liberty," Stanley Jevons's "The State in Relation to Labour," Probyn's edited work for the Cobden Club on "Local Government and Taxation in the United Kingdom," Mr. Spencer's "Political Institutions," Lalor's "Political Cyclopædia," and Weeden's "Social Law of Labor." Special points in this general field have been touched or covered by David A. Wells's "Our Merchant Marine," Hawley's "Capital and Population," Bowman's "Structure of the Cotton Fibre in its Relation to Technical

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Agriculture and Prices in England, from 1259 to 1793," Spon's "Encyclopædia of the Industrial Arts, Manufactures, and Raw Commercial Products," in two volumes; Hogarth Patterson's "New Golden Age," an estimate of the influence of precious metals upon the world; Mongredien's essay on "Wealth Creation," Crump's "Review of the Position and Prophecies of the Bimetallists," Meade's "Coal and Iron Industries of the United Kingdom," Galloway's "History of Coal Mining in Great Britain" and DeRance's "Water Supply of England, Wales," and the completion of the "Statistical Atlas of England, Scotland, and Wales."

Specialized Science. The leading contributions at this point have been Watts's "Dictionary of Chemistry," Loomis's papers in the "Journal of Science" on Meteorology, Munroe's monograph on "Ancient Scottish Lake-Dwellings or Crannogs," Lepsius's essay on "The Fossil Sirenia of the Mayence Basin," Everett's treatise "On Vibratory Motion and Sound," the first of its kind, the fourth volume of the "Report of the Scientific Results of the Voyage of the Challenger," Fisher's twenty-one chapters on "The Physics of the Earth's Crust," Sir John Lubbock's patient study of "Ants, Bees, and Wasps," Jackson's natural history, as it may be called, of "Modern Meteorology," the Coues "Check List of American Birds," Blyth's essay on the composition and analysis of "Foods"; Ford Stanley's "Experimental Researches into the Properties and Motions of Fluids," Geikie's "Geological Sketches," and "Text-Book of Geology," two collections of "Mathematical Papers," severally by William Thomson and the late Professor Clifford, and works on North American butterflies and moths by Edwards, Strecker, and A. R. Grote.

Under the head of popularized science come the late Frank Buckland's "Notes and Jottings from Animal Life," Cooke's "Freaks and Marvels of Plant Life," White's "Cameos from the Silver-Land," or a young naturalist's experiences in the Argentine Republic; Mr. Phil Robinson's "Noah's Ark," or amusing observations in the London Zoölogical Garden; Morwood's "Facts and Phases of Animal Life," and Buckley's "Winners in Life's Race, or the great Backboned Family."

A miscellaneous group is made up as follows: Vignoli's "Myth and Science," Brunton's "American Hero Myths," Carleton's "Genesis of Harmony," the "Confessions of a Medium," Reynolds's practical treatise on "Continuous Railway Brakes," Anderson's "History of Shorthand," Henderson's "Hints on Camping," and Vandyke's handbook of "Deer Stalking."

Travel.

If the year had brought us nothing under the head of travels but Lansdell's "Englishman in Siberia," or O'Donovan's "Merv Oasis," it could not have been called a barren year. But a very respectable procession follows these leading works, and there is scarcely a country on the globe which has not been touched by the light of 1882. Taking up first the footsteps of wandering Americans, we pleasurably remember Margery Deane's fresh "European Breezes," Mr. Joel Cook's "England, Picturesque and Descriptive," Senator Cox's twinkling "Sunbeams," both "Arctic" and "Orient," Mr. Bacon's "Parisian Year," and, in the home field, Mr. Willis Nash's "Two Years famous Dr. Russell has given us in "Hesperothen" two volumes on his hurried American journey with the Duke of Sutherland; Mr. Hudson, a West Hartlepool ship owner, has had "A Scamper Through America;" Mr. Marshall's more leisurely "Through America" is an account of a nine months' visit; Mr. Sala's "America Revisited" has pleased us with its happy knack; Mr. Baillie-Grohman has entertained us with his "Camps in the Rockies," and the great Northwest over the British border has been explored by a fresh bevy of inquisitive Englishmen — Victoria in "An Englishman's Views on Questions of the Day," and Manitoba in works by Fraser Rae and Professor Bryce. With J. J. Aubertin we have taken "A Flight to Mexico," and with Ludwig Verner Helms a "Journey to California in 1849 and to the White Sea in 1878." "The White Sea Peninsula" has formed the subject of a volume by Edward Rae. From this latter point we found convenient "A Summer Tour in Russia" with Antonio Gallenga, with Mr. Palmer's "Notes of a Visit to America in 1840–41," as edited by Cardinal Newman, for reading by the way. Then by way of "Sweden and Norway," with the Rev. F. H. Woods, we treated ourselves to a chapter of "Summer Traveling in Iceland" by Coles, and to some delightful wanderings "By Fell and Fjord" in the same far-away island of the north with Miss E. J. Oswald, who is a Scotch lady, another Miss Bird or Lady Gordon Cumming.

From these ice bound regions it was pleasant to turn to the genial "Azores," as we have been enabled to do by the help of two American visitors, Miss Baker and Mrs. Weeks, and to "Madeira" with Miss Taylor of England. Thence it was not a long step to spend "Holidays in Spain" with F. R. McClintock. From Spain the natural turn was to "Morocco" with the brilliant De Amicis, then on to "Tunis" with Wemyss Reid and the Chevalier de Hesse-Wartegg, and then "A Winter in Tangier and Home through Spain" with Mr. Howard-Vyse. After this little North African excursion we were ready for the cry of "Griffin Ahoy!" from Gen. Maxwell, in whose lively yacht of that name we cruised agreeably some months in the Levant.

In "Egypt" the learned Dr. Ebers, the journalistic Blanchard Jerrold, and the philosophical Mr. Griffin Vyse have respectively made us feel at home; to the "Cities of Egypt" Mr. Reginald Stuart Poole has given us a more particular introduction; with Mr. Julian Biddulph Arnold, second son of Edwin Arnold, we have sauntered four months along the Nile, under "Palms and Temples;" and with Mr. Laurence Oliphant we have penetrated to "The Land of Khemi."

It is a coincidence worthy of note that the two leading works of the year on the interior of Africa have been of joint authorship, namely: Messrs. Wilson and Felkin's narrative of travels in "Uganda and the Egyptian Soudan," and Messrs. Capello and Ivens's description of their "Journey from Benguela to the Territory of Yacca;" the latter being a pendant to Major Serpa Pinto's work of last year. South Africa has been visited in four volumes: Mr. Jenkinson's on "The Zulus," Mr. Norris-Newman's "With the Boers," an ex-soldier's "With the Cape Mounted Rifles," and Mrs. Heckford's vigorous story of the eventful life of "A Lady Trader in the Transvaal."

a "Map of Western Palestine" in twenty-six sheets, from surveys by Conder and Kitchener; with Vol. I of "The Survey of Western Palestine," with Trelawney Saunders's "Introduction" to the same, and with Canon Tristram's "Pathways of Palestine."

Now for "Roumania, Past and Present," with James Samuelson; for "The Merv Oasis," with Edmond O'Donovan; for "Six Months in Persia" by Edward Stack, a geographical study of high value; for "Balúchistan" with E. A. Floyer and Sir Charles Macgregor; for the "Land of the Arabian Nights" with Mr. Fogg; and so on finally for "A Winter in India" with the Rt. Hon. W. E. Baxter. The Far East has been further touched by Mr. Baildon's work on "The Tea Industry in India," by Mr. Laurie's presentation of the "Great Attractions of Burmah to British Enterprise and Commerce," by Mr. Baber's "Travels and Researches in Western China," printed for the Royal Geographical Society, and by Mr. W. G. Dixon's "Account of Japan and its People, Based on a Four Years' Residence." New Zealand has been honored with two works: Walter Coote's "Wanderings South and East" and W. D. Hay's "Brighter Britain," which latter picture of New Zealand settler's life by no means bears out its title.

Miscellaneous.

The year has witnessed continued negotiations between the United States and Great Britain in behalf of international copyright, but no results have been reached, and the close of the year finds this greatly needed public improvement apparently farther away than ever. Between France and Germany the situation has grown more promising, and a system of uniform legislation is likely to be agreed upon in each country, extending the term of copyright over the author's lifetime and for thirty years after his death. A plan for the registration of book-titles has been broached in England, and will perhaps be adopted in some form.

In the periodical world the leading incidents have been the starting at New York of the "Christian Philosophy Quarterly"; at Cambridge, Mass., of "Science," the new American scientific weekly; in London, of "Longman's Magazine"; at Paisley, of the "Scottish Review;" at Dublin, of the "Irish Economist," a monthly, dealing with agricultural questions; at Natal, of the "Cape Quarterly Review;" at Serajevo, the capital of Bosnia, of a literary fortnightly; and at Constantinople, of "Kosmos," a Greek magazine. A quarterly review in German has also appeared at Agram in Croatia, having for its object a record of the intellectual movement among the Southern Slavs. A "Jerusalem Gazette" was started early in the year, but, its publication not having received an official permit from Constantinople, was suspended. The "Glasgow Herald" celebrated its centenary in January, and later "Chambers's Journal" and "Das Magazin für die Literatur des In-und Auslandes" their semi-centennials.

The American Library Association held its fifth convention at Cincinnati in midsummer, and the British Library Association its corresponding meeting at Cambridge in September. An International Literary Congress at Rome in May took steps to form a universal code of literary law and property, and the fifth Oriental Con-

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gress in session at Berlin perfected arrangements for the publication of some important Assyrian inscriptions in two large folio volumes with 150 plates. A Scottish Text Society has been auspiciously inaugurated in Edinburgh; a Society for Psychical Research in London; and a Carlyle Society for England; and local Browning Societies have multiplied very considerably under Mr Furnivall's energetic lead. The English Index Society has issued several useful volumes, one an Index to Obituary Notices for 1880. Folk-Lore Societies have been formed in Spain, Portugal, Norway, and Styria.

The Beckford Library was sold in London in June, and the sale of the fourth part of the Sunderland Library was reached in November.

During the autumn the Longfellow Memorial Association has become fairly organized on an international scale, and memorials have been erected or projected of Fielding, in Somerset; of Father Prout, in Cork; of Madame Sévigné, in Paris; and of Rabelais, at Chinon. The Leopardi family have sent to every one who has written on their illustrious ancestor a fine portrait of him after a bust by Guglielmi. Mr. Browning completed his 70th year in May, and has been traveling on the Continent. Mr. Whittier rounded his 75th year a few days ago. The United States has had a visit from Herbert Spencer. Charles Reade is better, and has set to work again; so is and has Prof. Blackie of Edinburgh; but M. Erckmann, the French novelist, has been critically ill in Lorraine.

II.

FOREIGN.

France.

The literature of France for the last twelve months has been chiefly marked by the supremacy of "naturalism" in fiction, and by the preponderance of social studies in other departments. The present period is in fact one of coördination, and not of synthesis. Poetry is at a lower ebb than ever; history, which occupied so prominent a place in our review of last year, falls to a subordinate position; the contributions to literary criticism have been slight indeed; science has produced little of anything like permanent value. But the disturbed condition of politics has given rise to several noteworthy discussions; and of biography and memoirs there is much to occupy attention.

In history, M. Henri Wallon has completed his "Histoire du Tribunal Révolutionaire," of which the sixth and last volume was recently published. The marvelous wealth of documentary material in M. Wallon's exhaustive collection is a rich mine for future writers. M. Albert Vandal's "Louis XV et Elisabeth de Russie" offers many interesting details concerning the relations of France and Russia in the eighteenth century. M. H. Forneron has begun a painstaking if voluminous "Histoire de Philippe II," a work which contains many brilliant sketches of historic personages. M. E. de la Barre-Duparcq's history of the reign of Henri III is carefully written and good in military details. M. A. Lebon, in an elaborate work on England and the French Revolution, has defended Pitt against the ignorance and prejudice of French detractors, and has treated a much-worn theme in a fresh and readable way. M. Albert Duruy's pedagogical history of the French Revolution is a monumental work; and M. Auguste Laugel's studies of the reformers of the sixteenth century have merit; while an interest of curiosity attaches to M. Henri Welschinger's account of "La Censure sous le Premier Empire." Those for whom the by-ways of history have a fascination should not overlook the Comte de la Ferrière's investigations concerning the marriage projects of Queen Elizabeth. Finally, the publication of the "Archives Municipales de Bordeaux" has delighted antiquarians, and promises to throw much light upon the intricacies of early municipal administration.

In biography and memoirs there is a great deal that might be chronicled, but we shall indicate only the works likely to interest foreign readers. M. Fréderic Masson has provided a charming portrait of the Marquis de Grignan, the grandson of Mme. de Sévigné. M. Charles Vatel's life of Mme. du Barry contains many personal papers and documents from the public archives bearing upon the court influence of the favorite of Louis XV. A new edition of Mme. de la Fayette's "Henriette d'Angleterre," first published at Amsterdam in 1720, has been issued with an interesting introduction by M. Anatole France. The voluminous memoirs of the Marquis de Sourche, which have lain in oblivion for over a century, have been at length exhumed and have begun to see the light. M. Maxime du Camps' "Souvenirs Littéraires" is one of the most entertaining collections of reminiscences issued for many a day, and contains very valuable information concerning the literary career of Flaubert. The memoirs of Samson of the Comédie Française could not be other than interesting, particularly as they give a vivid portrait of Rachel, whose instructor M. Samson was. The secretary of Sainte-Beuve has violated his trust by giving to the world the scandalous "Confessions de Sainte-Beuve"; M. Pontmartin has contributed his quota to the recollections of the romantic movement; and M. Adolphe Jullien has added one more to the already numerous lives of Hector Berlioz. The peculiarly French taste for details concerning living celebrities has called forth from M. Ernest Daudet the story of the early life of his famous brother; and from M. Paul Alexis an indiscreet revelation of the literary methods of M. Zola. We may also mention here M. Jules Claretie's papers from *Le Temps*, where, under the comprehensive title of "La vie à Paris," the brilliant chronicler has printed many anecdotes of a number of distinguished men and women of letters.

In social studies the list is, as we have said, a long one. Among lighter works which may be mentioned under this heading, the Vicomte d' Haussonville's graphic picture of the "Salon de Madame Necker," with its wealth of unpublished letters and other documents, is not the least valuable, while a different interest appertains to the resuscitated "Lettres sur l'Amérique" of M. Marmier, and the "Souvenirs d'un Diplomat," wherein M. de Barcourt's impressions of the American republic of forty years ago are mercilessly recorded. The Jewish question is not a crying one in France, and therefore M. Gellion-Danglar in "Les Sémites et le Sémitisme" has made a thoroughly impartial and valuable contribution to this interesting theme, which he treats broadly from the successive points of view of ethnography, religion, and politics. An excellent idea of the life of the French peasantry in ancient and modern times is to be had from M. Babeau's "Vie Rurale dans l'Ancienne France" and the "Histoire d'une Ferme" of M. Félix Narjoux—works which are in a certain sense further supplemented by M. Léon Barracand's ingenious comparative study of a village in the thirteenth and in the nineteenth centuries. M. Charles d'Héricault's "La Fille de Nôtre Dame" presents a sufficiently truthful picture of the Revolution under the guise of fiction, and Mme. Mary Sumner in "Les Amoureuses du Colonel" resorts to the same medium for a brilliant sketch of Parisian manners and customs at the beginning of this century. "La vie Privée à Venise," by P. G. Molmenti, is a magnificent work, a triumph of art and research; a characterization which will apply in a less degree to M. Charles Yriarte's superb volume on "Rimini." M. P. Leroy-Beaulieu's study of "Colinasation chez les Peuples Moderne" has arrived at the deserved honor of a second enlarged edition. Russia continues to occupy the attention of those indefatigable explorers, M. Victor Tissot and M. A. Leroy-Beaulieu. The "Russie et les Russes" of the former has illustrative value, while the second volume of the "Empire des Tsars et les Russes" of the latter deals almost exhaustively with the details of administration.

Of current literary criticism there is not much to be said. M. A. Bossert has brought together in a volume his discriminating and often profound essays on Goethe, his predecessors and contemporaries; M. Paul Stapfer has published a well-considered biography and study of Laurence Sterne; the posthumous work of Paul Albert, "La littérature française au XIXe siècle," shows traces of the fire of genius; and the second volume of Paul de Saint-Victor's "Deux Masques" increases the regret at the loss of that brilliant critic. Nor must we omit to mention M. E. Deschanel's paradoxical argument on "Le Romantisme des Classiques."

In looking over the fiction of the year, the predominance of the so-called realistic school is too obvious to escape comment. M. Zola's "Pot-Bouille" was the most offensive, but not by any means the most brutal, novel of the year. The very titles of most of these works suffice to indicate their theme and method. "Le Mort," "Fleur de Crime," "La Séductrice," "Monstres Parisiens," "Le péché d'Eve," "Quinze ans de bagne," "Un coup de revolver"—these are the productions in which the favorite writers of the day—the Bélots, the Bouviers, and the Montépins—vie with one another in tedious details of crime, in abhorrent representations of filth, disease and bestiality. If, however, these works make up the bulk of contemporary fiction, are widely read, and receive respectful attention from the critics of the day, there are other writers who, whatever their sensational tendencies, still remain true, in some degree at least, to the canons of art. M. Halévy's "Abbé Constantin" was a delightful surprise; and if "La Faustin" of M. E. de Goncourt is not so unobjectionable in matter and method, it shows great subtlety of characterization. From Henry Gréville we have had "Le fiancé de Sylvie," and "Rose Rozier," stories which rival the previous novels from the same pen in purity and delicacy of touch. "Les mauvais ménages" of André Theuriet are two stories containing many charming domestic details, while the "Madame

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Heurteloup" of the same author has other claims to attention. MM. Erckmann and Chatrian have published "Le banni," a pathetic tale of a forester exiled from Alsace after the Prussian invasion. The "Speranza" of M. Georges Glatron is an idyl dealing with the love of an artist for his model; M. Hector Malot, in "Les Millions honteux," has further vindicated his claim to the rank of a vigorous novelist; while the "Quatre petits romans" of M. Jean Richepin have marked originality and *verve*. "Jean de Meurice," by M. Lucien Biart, an attractive social drama; and "Le supplicié vivant" of M. Pierre Durandal, an exciting tale of the French pioneers in North America; M. Boussenard's "Tigre blanc," a thrilling narrative of adventures in Guiana, and M. Alfred Julia's "Le Csikos," a Hungarian romance, must not pass unmentioned. That questions of the day have not been neglected is evinced by M. Jules Claretie's studies of the Parisian money-king in "Le million," in "Le krach" of M. Charles Merimel, and "Défroqué," the story of an apostate priest, by M. Ernest Daudet. In point of style, nothing more charming has been issued from the press than M. François Coppée's "Contes en prose," and the exquisite "Contes féeriques" of M. Théodore de Banville.

Victor Hugo's "Torquemada" is the sole poetical landmark of the year, and it is great enough to bear the test of isolation. Never has the tragic passion of the Inquisition found so majestic an interpretation as in this production, which will always rank among Victor Hugo's master-works. Aside from this, there is absolutely no volume of poems of more than passing interest. M. Paul de Costal has issued a little collection, "D'Après nature," of which the most that can be said is that it promises better things in the future. The "Fleurs éparses" of M. Elie de Biran have a certain charm of form, and "Le pays des roses" of Armand Silvestre is clever in versification. Perhaps the space that might be given to the enumeration of other minor poets, who have ventured upon the sea of publicity during the twelvemonth, would be better employed by announcing M. Charles de Noire-Isle's excellent translations from the Polish poets of the Ukraine and Gallicia, and the publication of the "Chefs-d'œuvres poétique" of Adam Mickiewicz, rendered into French by the author and his sons.

The literature of contemporary politics has been enriched during the year with the "Discours politique" of Louis Blanc, and a reissue of that distinguished publicist's study of socialism. M. Fernand Maurice has made a clear and careful review of the foreign policy of the French Republic, a theme upon which the second and third volumes of the "Discours et plaidoyers" of M. Gambetta ought to throw some light — but do not. The second volume of the "Plaidoyers politiques et judiciaires" of M. Jules Favre is the work of a statesman, and the "Q'est-ce qu'un nation?" of M. Ernest Renan is a philosophical review of the tendencies of democracy. Of particular value to foreign readers is "L'Organisation française" of M. Alphonse Bertrand, a comprehensive manual of administration.

The literature of science and philosophy has been largely increased in bulk, but there are few works with which a foreign student need concern himself. M. Francisque Bouillier, in "La vraie conscience," has defended the idealistic psychology against the attacks of the physiologists; M. Jules Saury has written a "Bréviaire de l'histoire du matérialisme," a semi-historical and somewhat noncommital review; and M. Louis Liard's manual of Descartes' philosophy has found a hearty welcome among scholarly readers. A useful summary of the year's work in practical science is to be had in the "Revues scientifiques," collected from the columns of a leading journal, and edited by M. Paul Bert. "L'année scientifique et industrielle" of M. Louis Figuier serves a similar purpose, with less burden of detail.

A few unclassified works, of more or less importance, remain to be chronicled. The first volume of the inedited works of J. B. Bossuet has appeared, and M. P. Faugère has issued the fourth volume of the interminable "Ecrits inédits de St. Simon." The "Pensées" of Elizabeth of Roumania is a collection of epigrams, and Madame Craven's "Année de méditation" is devotional. Of the correspondence of Georges Sand, three volumes have appeared. The second part of M. de Gubernatis's "Mythologie des plantes" is as intrinsically interesting and as exhaustive in method as the preceding volume of this monumental dictionary of folk-lore; while M. Xavier Marmier's "Legendes des plantes et des oiseaux" is an instructive and entertaining little book for the general reader. M. George Bengesco has compiled a bibliography of Voltaire, and has accomplished a laborious task with praiseworthy zeal. The issue of the sixth and penultimate volume of M. Guillaume Guizot's masterly translation of the select works of Macaulay indicates the interest felt in English literature. M. Alphonse Karr has published during the year his customary two or three volumes. And M. Henry Houssaye has collected a series of salon articles, under the title of "L'art français depuis dix ans."

Spain and Portugal.

It has been a lean year in Spain and Portugal. Next to a flying visit from Sarah Bernhardt, who gave two or three nights to Madrid, two or three to Lisbon, and one at least to Oporto, an incident of as much general interest as any seems to have been the death at Madrid, at the age of eighty, of Señor Romanos. He was bred a merchant, but nature claimed him for a poet and satirist, and then turned him into an historian and a journalist; and in the latter capacity he did much for the physical and moral improvement of the capital. His guide to Madrid is a standard; and he left his own biography.

A society for the study of Spanish Folk-lore has been founded, whose programme will embrace philology, archæology, science, and everything that can illumine the field of Spanish civilization. Two contributions to the subject are to be noted in "Cuentos Populares Recogidos en Vizcaya" and "Legendas Genealógicas," by Don Antonio de Trueba. Larramendi's "Corographia de Güipuzcoa," a valuable provincial picture of the beginning of the last century, has been edited by Padre Fita, and published at Barcelona in Lubirana's Series of "La Verdadera Ciencia Española."

The Basque Provinces were long ago noted, it seems, for the production of cider, and Signor Miramon has published at San Sebastian a work on the "Fabricacion de la Sidra en las Provincias Bascongadas," pleading for a revival of the industry. The work is both historical and practical, identifies many forgotten varieties of apples, and has interest for all pomologists.

A volume of Spanish proverbs, edited by Dr. Haller of Munich; one of Spanish songs by M Fouquier of Paris; and one of Basque Legends by Don Vicente de Arana of Madrid, have considerable value. Of the latter there are sixteen, and they throw pleasant light on the national character and life.

Professor de Abreu has published a Sanskrit Grammar in Portuguese.

The letters of Padre Fita and Señor Fernandez-Guena in the "Ilustracion Catolica" for 1880 on the alleged sepulcher of St. James lately discovered at Compostella have been gathered into a volume at Madrid, with corrections and additions. And the indefatigable Padre Fita has edited for the first time the "Actas de Siete Concilios Españoles" — the councils, namely, of Valladolid, 1282 and 1314, Benavente, 1283, Toro and Salamanca, 1310, and Zamora, 1311 and 1313. The text is enriched with notes and supplemented with documents. Señor Joaquin Costa, in "Poesia popular Española y Mitología y Literatura Celto-Hispanas," has traced the origin and development of Spanish poetry and prose through successive stages, and attempted to deduce therefrom the evolution of legal institutions.

In the way of translations, to or from the Spanish, there has been nothing of importance besides a new Spanish version of the Odes of Horace by Professor Pelago of Madrid, and an English version, abridged, of the "Cuadros de Costumbres" of Fernan Caballero.

We may add that the Rev. John Wordsworth of Oxford has been at Madrid collating the Visigothic MSS. of the Bible in the National Library, formerly in the Cathedral Library at Toledo, for his edition of the "Itala" version of the Gospels.

Italy.

We open our list with Giosuè Carducci's volume of poems entitled "Nuove Odi Barbare," where the masterly art of the poet appears to have reached its highest point. None of these new poems are inferior to any of the best previously published, to which the auther owes his European fame, and the ode "Per la Morte di Napoleone" will probably be pronounced the greatest lyric production of this century in Italy. Gabriele D' Annunzio has come before the public a second time with his "Canto Nuovo," a collection of new poems, and "Terra Vergine," a series of stories and sketches in prose. In speaking of this author's previous productions, published when he was only sixteen years of age, we said, in our last year's review, that nature had endowed this young writer with extraordinary poetical powers, and that his literary culture was surprisingly vast and solid for his age. While this judgment is more than confirmed by his "Canto Nuovo," his "Terra Vergine" reveals in him also a prose writer of singular powers. The faults of his works are mostly owing to his youth and the fire of his Southern imagination. But, in spite of these faults, there are pages in his two new books that, once read, cannot be forgotten, and will be read many years hence. Guido Mazzoni is another young poet, whose volume, "Poesie," has received flattering commendation by Giosuè Carducci and other competent judges.

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His drawing is perfect and elegant, and his technical skill very remarkable. Some of his poems, where feeling and inspiration are more apparent, have met with success even abroad, and the "Posta," which is perhaps the most original of all, has been soon translated into German.

Leo Castelnovo's new play, "Charitas," has delighted the Roman public for several consecutive evenings, and won the unanimous praise of the press. It is, in fact, a series of truthful scenes and an admirable representation of various characters; and the dialogues are the best that the author has ever written.

The field of fiction and other kindred literary productions is nowadays very creditably cultivated in Italy, also, by ladies. We take pleasure in pointing out more especially a volume, "Le Mediocrità," by an authoress who chooses to sign herself Emma. This kind of novel may be said to be entirely new in Italian literature. There is about it an air of true originality, which, together with the exquisite elegance of the style, the vivid picture of contemporary life, and the novelty of both the subject and the treatment, cannot fail to fascinate the reader. The "Leggende Napoletane" is another beautiful exhibition of the great power of Matilde Serao's analytical and multiform talent. Whoever is acquainted with the natural beauties and the peculiar life of Naples will see them most vividly and truthfully reproduced in this young authoress's new book. "Feste e Santuari" is a descriptive account of some popular festivities of different parts of Italy, given by Cesira Siciliani. The traditions connected with these festivities are beautifully told, and made to impart teachings of high moral value, by an author whose gentle heart seems to delight in the mountains and sea which her imagination so charmingly describes.

Among the names of male novelists we can mention Enrico Castelnuovo, Salvatore Farina, and Federico Verdinois, whose new publications, "Sorrisi e Lagrime," "Il Signor Io," and "Nuove Novelle," possess all the merits we are accustomed to find in the literary productions of these writers. A new novel, also by an author familiar to us, which deserves to be more particularly mentioned, is "Il Ritratto del Diavolo." This should be considered as one of the best of Giulio Barrili's later novels. The picture it gives of Italian life in the fourteenth century is masterly. No vivid or touching representation of men and passions of our own days could interest or move us more than this story concerning men who lived five centuries ago.

Coming now to the sterner studies of History and Philology, we are glad to see that this year's contributions in these departments are neither less numerous nor less important than those of last year. Prof. P. Villari's classic "Machiavelli" has been completed in a third volume, devoted mainly to Machiavelli's works, *vis.:* "Vita di Castruccio Castracani," "Arte Della Guerra," "Storie Fiorentine," and the play, "La Mandragola," critically studied in connection with the events of that period, which extends from the reign of Leo X to Clement VII. The first volume of Prof. E. Comba's "Storia documentata della Riforma in Italia" fairly promises that we are at last to have a complete history of the Reformation in Italy. Another portion of Giovanni De Castro's history of the Italian Kingdom established by Napoleon I has come out this year in a volume bearing the title of "La Caduta del Regno Italico." This volume contains the history of the three last years (1813–1816) of the Kingdom, derived from contemporary documents, including such poems and popular songs of the time as were occasioned by the various events. The skillfulness with which these multiform documents are handled and interpreted renders this volume particularly attractive. Tommaso Gaivano's "Storia Della Guerra d' America fra il Chili, il Perù e la Bolivia" deserves commendation for the accuracy and impartiality with which the facts of the recent war of these countries are related, and for an excellent description of their moral, economical, and political conditions, which are made to account for the origin and the vicissitudes of the war. Angelo Genolini has treated with much competence the history of Italian majolica in his work entitled "Maioliche Italiane. Marche e Monogrammi," which will prove very valuable for the history of art in the time of the Italian Renaissance. The fifteen letters written by the celebrated Abate Casti in 1793, from Vienna, which have appeared for the first time in the volume published by Count Emanuele Greppi, give an exciting and important account of the Austrian policy in the eventful year 1793, and of the men who pursued it, as also glimpses of the character of the author himself.

Students of Italian mediæval literature will derive much advantage from Tommaso Casini's "Le Rime dei Poeti Bolognesi del Secolo XIII Raccolte ed Ordinate," as they will find there properly arranged a large collection of poems written by various poets of Bologna at the beginning of Italian literature. The collection has been made on the manuscripts existing in different libraries with all desirable care. The preface, containing a list of these manuscripts with their analysis, and the bibliographical and critical annotations, greatly enhance the value of the publication.

G. Fenaroli has issued the first dissertation of his critical work, "La Vita e i Tempi di Dante Alighieri." It discusses the origin of Dante's family, the name and the date of the birth of the poet himself. If the following dissertations rise to the standard of the present one, Fenaroli's study on Dante will be very highly esteemed for its great scientific worth. Prof. Francesco Torraca's very able work, "Gli Imitatori Stranieri di Jacopo Sannazaro," may be said to have initiated the study of the influence exercised by the writers of the Italian Renaissance on the literatures of other European countries; a subject about which little has yet been written abroad, and nothing almost in Italy.

Dr. Carlo Verzone has published a new edition of the burlesque rhymes of Antonfrancesco Grazzini. This classic poet of the sixteenth century, who is commonly known under the nickname "Lasca," is considered as the richest, most various and amiable among the followers of the famous Berni, the originator of that kind of burlesque poetry which is called "Bernesca," from his name. To give an idea of the importance of the service rendered by Dr. Verzone, be it sufficient to say that his edition of Grazzini's writings contains ninety-two poems never published before, thirty of which are among the best ever written by the author, and that, of the others found in the previous editions, several are apocryphal, and the rest utterly incorrect. Another new edition which should be recommended to the public is that of Giorgio Vasari's celebrated works, published by care of Gaetano Milanesi. The seventh volume, which has been issued this year, is one of the most important in the collection, as it contains the biographies of Michelangelo and Tiziano, and is especially characteristic of the author's method. It should be added that the corrections and annotations by Milanesi are more numerous and important in the present volume than in the previous ones, on account of the abundance of studies nowadays accomplished on the two great painters. A complete edition of the works of Bernardino Zendrini has been published in seven volumes.

We group in the following paragraph a few important works on various subjects which could not well be classified above. These are: Alberto Zolli's "Emancipazione economica della classe operaia," which has been highly praised by competent economists in Italy and abroad; Giuseppe Ricciardi's "Biografia di Mauro Macchi," which, besides giving the life of a man who has done so much for modern Italy, contains several letters from La Farina, Mazzini and Tommaseo, of great worth for the history of Italy; Luigi Venturi's "Giovanni Duprè-Scritti minori e lettere," etc., which may be considered as a very important supplement to the autobiography left by the great Italian sculptor, who died in January, and which contains also the minor writings of the artist, including nearly three hundred of his beautiful letters, and an interesting account of several of his sculptures not mentioned in the autobiography, as accomplished, most of them, after it was published; and, finally, P. Perolari Malmignati's "Il Peru e i suoi tremendi giorni," which gives quite a complete idea of the main natural features of Peru, its historical vicissitudes, and its present condition. This book is written with much care, and affords very pleasant and instructive reading.

We may add, also, that Sig. Carcano has completed his Italian translation of Shakespeare, in twelve volumes.

Germany.

The decline in works of fiction, or so-called Imaginative Literature, which we mentioned in our Review of German Literature in 1881, is perhaps still more marked in the year just closing. Indeed, the complaint is now loud in Germany that "Realism" is invading and usurping all departments of education to such an extent that it checks the development of the poetic faculties to a very appreciable degree. Whatever the cause may have been, the production of good works of poetic or imaginative nature has been even less this year than last. On the other hand, there has been an abundant harvest of illustrated works and fine editions of the older poets. Of these the most important are the "Shakspere-Galerie, with explanatory Text by Friedrich Pecht," already in its second edition, and the "Gustav Freytag Galerie." The "Deutsche Verlagsanstalt" of Stuttgart has begun a magnificent illustrated edition of Goethe's Works, to be edited by Heinrich Düntzer. The second volume of the complete collection of all Portraits of Goethe has been published in Vienna.

Goethe-Literature is enriched this year by "Goethe Jahrbuch, Vol. III, 1882," edited by Ludwig Geiger, with a portrait of Goethe engraved from a drawing of the year 1832. The most important articles are: Brandl's "The

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Reception of Goethe's earliest works in England," "Eleven Letters of Goethe to Silvie von Zigesar," and about fifty pages of material from Goethe's correspondence, notes, etc., etc., now published for the first time by the kindness of the survivors of his family; to which we add a new collection and arrangement of "Goethe's Letters," edited by Franz Strehlke, with copious notes and brief notices of Goethe's relation to each correspondent.

In Lessing-Literature we have to notice as of chief importance Heinrich Düntzer's "Lessing's Leben," with "authentic illustrations" consisting of engraved fac-similes of prints and drawings of Lessing's own time. This "Leben" is uniform in general plan and execution with the "Goethe" and "Schiller" of the same biographer.

A beginning has been made upon the biographies of Ferdinand Freiligrath in two volumes chiefly of his letters, "Freiligrath: ein Dichterleben in Briefen," which furnish some glimpses of literary periods previous to 1848, but are of greater value for their personal revelations.

In Literary History the most important event is the completion of Karl Goedke's "Grundriss zur Geschichte der deutschen Dichtung aus den quellen" (Outlines of a History of German Literature from original sources). Under the title of "Deutsche National-Litteratur" the publisher Speman has issued the prospectus of a mammoth history of German literature from 1100 to the present time. It will include critical and biographical notices, and illustrations, and is to be edited by Kurschner, with competent assistants. Bornmüller has issued his very valuable "Biographisches Schriftsteller Lexikon," or dictionary of living and lately deceased writers; and Dr. Engel the first volume of his history of the world's literature — "Geschichte der Französischen Litteratur," which however is complete in itself and deserves translation into English.

In addition to the usual "Year Book" of Shakespeare we have this year a somewhat novel book by Karl Knortz, entitled "Shakspeare in Amerika," in which the author discusses the work of American writers in criticism, explanation, and commentary of Shakespeare. Due space and notice are given to Nathaniel Holmes's work on "The Authorship of Shakespeare."

In dramatic work the German critics give hearty welcome to a new author, Ernst von Wildenbruch, who makes his *début* in histrionic composition with four tragedies: "Die Karolinger," "Harold," "Der Menouil," and "Väter und Söhne"; all of which have stood the "trial by fire" of the drama — that is to say, have had great success upon the stage.

In the department of light essays we welcome three more of those charming prose-poetical works of Friedrich Gregorovius: 1, "Athenaïs, Geschichte einer byzantinischen Kaiserin"; 2, "Korfu. Eine jonische Idylle"; 3, "Die Insel Capri. Idylle vom Mittelmeer." The German commentators exhaust the catalogue of adjectives in commending the beauty of these "sweet, strong" Landscape-Idylls. In similar vein, but of far inferior merit, we note Woldemar Kaden's "Skizzen und Culturbilder aus Italien." Friedrich Bodenstedt has treated of American circumstances and manners in a new work, "Vom Atlantischen zum Stillen Ocean."

Georg Ebers, in his novel for 1882, abandons the special field in which he has won his laurels as writer of fiction, that is to say, Eastern historical fiction, and has given us in "Die Frau Bürgermeisterm" a tale of Netherland life. It is not as good as his Egyptian novels. From the versatile and prolific pen of Friedrich Spielhagen we have had a small volume of "Skizzen, Geschichten und Gedichte" (Sketches, Stories, and Poems). Paul Heyse has brought his yearly contribution in the form of "Troubadour-Novellen," the fourteenth volume of his stories, with the material taken mainly from the middle ages, as the title implies. Karl Emil Franzos has continued his exceptionally powerful delineation of Jewish character and characteristics in "Ein Kampf ums Recht." (Why does he find no translator in America?) Sacher-Masoch, Franzos's only rival in the department of "Jewish Fiction," so to say, has published a volume of "Galezische Geschichten." We think them far inferior in imagination and keen perception to any of Franzos's work. The German translators have reached Mrs. Burnett, and we find her "Louisiana" among the announcements for 1883; and Rev. Edwin Hatch's Bampton lectures on the "Organization of the Early Christian Churches" have already passed through the translator's hands.

In history, Leopold von Ranke has continued his "Weltgeschichte," the second volume having been published on the eighty-sixth birthday of the venerable and illustrious author! L. Stache's illustrated "Deutsche Geschichte" has been brought to conclusion, and we think it forms the most attractive and by far the most valuable and stimulating history of Germany yet published. With the first volume of the sixth series the "Histrisches Taschenbuch," founded by Friedrich von Raumer fifty years ago, begins the second half of its century of existence. Dr. Madvig has given us two literary and historical volumes on Roman antiquities, "Die Verfassung und Verwaltung des Römischen Staats," forming a clear and trustworthy manual; Prof. Kern a history of Buddhism, "Der Buddhismus und seine Geschichte in Indien"; and Prof. von Treitschke the second volume of his "History of Germany in the Nineteenth Century," carrying the subject down to 1820.

Among other incidents of the literary year in Germany may be mentioned the publication of the two thousandth volume in the famous Tauchnitz Library; the final meeting of the revisers of Luther's Bible, appointed in 1863, whose text is now about ready to appear; the meeting at Brunswick in September of the Association of German Authors, which now numbers 334 members; the formation of a Spelling Reform Association, which is to publish an official organ, "Zeitschrift für Orthographie"; and the purchase by government of the famous collection of Hamilton Manuscripts. The government, also, in a fit of political liberality, has given permission for the publication of the confidential correspondence between Bismarck and Manteuffel from 1851 to 1854. The German Universities have been overcrowded during the year, but not with the best class of students.

Denmark.

The most notable event in connection with Danish literature is the return of Georg Brandes from Berlin to Copenhagen. A number of his admirers in the latter city offered to pay him about $1,000 a year, providing he would make his home with them and agree to give a certain number of public lectures annually. Dr. Brandes accepted the offer, and is now domiciled in Copenhagen. He has published no new work during the past year. From his brother, Edward Brandes, we have had a drama, in four acts, entitled "Gyngende Grund" (Rocking Ground). The poet and satirist, Erik Bögh, has issued a new volume of his "Dit og Dat," a compilation of the Feuilletons which appeared in his paper during 1881. He is a great cynic, but very readable. Of novels of a high order we may mention A. Jacobsen's "En Journalist," J. P. Jacobsen's "Mogens og andre Noveller," Ewald's "Charles Lyng," C. Andersen's "Over Skjær og Brænding" (Over Skerry and Breaker) a charming story of Icelandic life; W. Carstensen's 500-page stout story, "Den gamle Skole" (The Old School), a romance from Danish navy-life; and Sophus Schandorph's fascinating "Novelleter" (short stories). Dr. S. Grundtvig, the great authority on Danish ballads, has begun the publication of a selection from his large collection of ballads, "Danmarks Folkeviser i Udvalg." It is handsomely illustrated with wood-cuts, friezes, initials, etc., by Denmark's famous artist, L. Frölich. Only three parts have made their appearance, but, when completed, it will be one of the charming books in Danish literature. Holger Drachmann, doubtless Denmark's greatest living poet, has enriched his country's literature with a drama in two acts: "Puppe og Sommerfugl" (Chrysalis and Butterfly), and with a translation of Byron's "Don Juan." A work deserving a more elaborate description than we can give it here is C. W. Smith's "Russisk Literatur fra Peter den Store til Begyndelsen af dette Aarhundrede." As the title shows, it is a history of Russian literature from the time of Peter the Great to the beginning of this century. The author died recently, but this fruit of his untiring industry and scholarship has been edited in a handsome volume of 516 pages by S. M. Thrige, the Carlsberg Fund bearing a part of the expenses of publication. It is a magnificent work.

Danish historians have been busy this year, and several important works have been printed. Of Bache's "Nordens Historie" (History of the North), with numerous illustrations, a second volume has appeared, and of Dalström's "Illustreret Verdenshistorie" (Illustrated History of the World) we have seen the 18th part. Both of these will be standard works when completed. C. F. Bricka and J. A. Fridericia have published the letters of King Christian IV, "Kong Christian den Fjerdes egenhændige Breve." "Gydinga Saga" has been edited by G. Thorlackssen. It is a history of the Jews written in Iceland in the thirteenth century. T. Lund has added another volume to his history of Denmark and Norway in the latter part of the sixteenth century. It describes the daily life and dress of the people in that time, and reminds us of Macaulay's famous chapter on old England. M. Lorenzen's edition of Mandeville's journey has before received notice in our columns. Three biographical works deserve especial mention. The first is Colin's "H. C. Andersen og det Collinske Hus," a work of 720 pages; H. Brun's elaborate biography of Bishop Grundtvig; and the Life of Hammerich, — all three eminent Danes. From H. Rasmussen has come a life of Abraham Lincoln, with a portrait of the martyr; from P. M. Stolpe the fourth volume of his magnum opus on the Dan-

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ish press ("Dagspressen i Danmark, dens Vilkaar og Personer indtil Midten af det attende Aarhundrede"); from A. Frabricius, "Forbindelserne mellem Norden og den spanske Halvö i ældre Tider," a work describing the relations between the North and the Spanish Peninsula in early times; from Gudmand-Höyer "Sorte-Ellen og hendes Sön," a fine historical novel from the beginning of the sixteenth century. Last year we announced the appearance of the first volume of Madvig's great work (500 pages) on the constitution and government of the Roman state. This remarkably industrious scholar has now added a second volume: "Den Romerske Stats Forfatning og Forvaltning," Andet Bind, 670 pages, a work of profound learning; and he has besides found time to write several pamphlets on Danish politics. Every college student knows the great reputation of Madvig, and some Latin scholar in America ought to undertake the translation of this magnificent work on Roman constitution and government. Prof. Johannes Steenstrup has been busy since 1876 with the production of an elaborate work on the so-called Norman epoch in European history, his object being to give a full account of the foundation and fate of the various settlements established in Europe by Norsemen and their descendants. The volumes so far published are: I, "Indledning til Normannertiden" (Introductory); II, "Vikingitogene mod Vest i det 9de Aarhundrede;" III, "Danske og Norske Riger paa de brittiske Per i Danevældens Tidsalder;" and IV (just out), "Danelag." It is a work of inestimable value to every historian of every country. The Danish Lutheran pastor in New York, Rev. R. Andersen, has published in Copenhagen the beginning of his history of the Lutheran church in America. In it the church history of the Scandinavians in America will receive particular attention. Thorsöe's "King Frederik den Syvendes Regjering, 1848–1863;" Sörensen's "Den slesvigske Krig;" O. Nielsen's Kjöbenhavn i Aarene 1536–1660," and Kr. Erslev's "Dronning Margrethe" are all works of importance to the student of Danish history. Danish literature has also been enriched during the past year with translations of several works of American authors — Longfellow, Motley, Mark Twain, and others.

In the department of philology we must call special attention to O. Kalkar's "Ordbog til det ældre danske Sprog (1300–1700)," a dictionary of the old Danish language, and to Madvig's new edition of the works of Livy. Under the head of law and politics, "Aagesen's Forelæsninger over den romerske Privatret;" Bishop Monrad's "Politiske Breve;" H. Wulff's "Den danske Rigsdag, Politiske Portraiter;" and "Danske Traktater (1751–1800)" are of most interest. In science much has not been done the past year, P. Bert's "Livet og Livsfunktionerne hos Menesket og de höiere Dye" (with 300 illustrations) and Tromholt's observations on the Aurora Borealis being perhaps the most important. In medicine we have "Cliniske Foredrag over Nervesygdomme," by A. Friedenreich, and P. E. Kalmer's "Akklimatiaationsbegrebet i dets Forhold til gul Feber (Yellow Fever)." The latter is a large work of 308 pages, based on observations in St. Croix.

We close this sketch by calling attention to a second volume of P. E. K. Kålund's elaborate historical-topographical description of Iceland (the East quarter), and to a new and comprehensive work on Greek and Roman mythology by V. A. Block and J. M. Secher ("Haandbog i den græske og romerske Mythologie").

Norway.

Politics absorb everybody and everything in Norway for the present, and there is no telling what the end will be of the complications between the king and storthing (parliament). The king claims that he has the right of absolute veto in regard to constitutional amendments, and this the storthing denies. The liberal party are growing stronger every day, and are showing more and more a republican tendency in their acts and utterances. In the elections this fall the liberals were victorious, electing eighty-three of the 114 members of the new storthing, and this success is largely due to Björnstjerne Björnson, who since his memorable visit to America has devoted himself almost exclusively to what we would call in this country "stump-speaking." He has also published several important pamphlets on the questions of the day. When the elections were over he went abroad, and is spending the winter with his family in Paris, where he will shortly finish his new drama, "Over Evne" (Beyond Ability). The celebration of the twenty-fifth anniversary of his literary career, in August, was a grand success. The day (the 10th of August, this being the date of the publication of "Synnöve Solbakken," his first novel, in 1857) was celebrated by Björnson's friends in all parts of Scandinavia, and by many of his admirers in Germany, France, and Italy. At Aulestad, his home in Norway, more than two hundred friends of the poet from the Scandinavian countries were assembled, among whom may be mentioned the eminent Swedish journalist Hedlund, the Danish poet Holger Drachmann, and the Norwegian poet Kristofer Janson, who is now in America. Over Aulestad, which was handsomely decorated, floated Norwegian, Danish, Swedish, and American flags. There was a grand banquet, with speeches and poems. Mr. Björnson received a number of valuable presents and countless telegrams. In connection with the celebration a handsome edition of "Synnöve Solbakken," with the author's portrait, was brought out by his publishers.

Since our last annual review, Henrik Ibsen has published two new dramas: "Gjengangere" (Apparitions) and "En Folkefiende" (An Enemy of the People). The latter is, we suppose, just out at this writing, and we have not yet seen it, but the former is an appalling demonstration of how the sins of the parents are visited upon the children. As might be expected, it became the basis of an "apparition" literature, some declaring it an outrage on decency; but others, and among them Georg Brandes, pronouncing it Ibsen's noblest work. Alexander Kjelland has brought out two new volumes, "Else," a Christmas story, and "Skipper Worse," a realistic novel of Norse life. He is truly a Herbert Spencer among Norse novelists. Jonas Lie has added another to his sailor stories, "Gaa Paa!" (Go Ahead!), which is fully up to his standard; and Kristofer Janson has produced a fascinating historical romance entitled "Vore Bedsteforældre" (Our Grandparents), in which he describes life in Norway during the latter part of the eighteenth and the early part of the nineteenth century; it is a conflict between puritanism (pietism) on one side and French rationalism on the other. An elegant new edition of Wergeland's works has been published by Gad in Copenhagen, and Hegel in the same city has published a collection of the speeches of Sverdrup, the distinguished leader of the liberal party in Norway, and for many years president of the storthing. From the same publisher we have a drama in four acts, "En Opgaaende Sol" (A Rising Sun), by Magdalene Thoresen, and a story, "Thyra," by Marie Colban, the two most noted female writers in Norway, excepting, perhaps, Camilla Collett.

Prof. Sophus Bugge has given the world, both in Norwegian and in German, the first two parts of his great onslaught on the originality of the Edda mythology, but it is becoming more and more apparent that his theories are erroneous, and scholars are unwilling to give him their support. The parallels that he points out show, not that the Eddas are imported from the South, but that the myths of the North and those of the South of Europe have a common origin. A work of unusual interest and importance is N. Nicolaysen's description with Norwegian and English text of the Viking ship discovered at Gokstad in Norway. It contains a map, ten wood-cuts and thirteen plates. Every historical library should have a copy of this valuable book. It is published by Albert Cammermeyer, Christiania. C. R. Unger and H. J. Hvitfeldt have brought out a new volume (the 11th) of "Diplomatarium Norvigicum," a work full of important elucidations of life in the middle ages. Philological students will be glad to learn that a linguistic journal has made its appearance in Christiania. The first number was issued in September, and it is edited by Sophus Bugge, Nic. Linder, Adolf Noreen, Wimmer, Wisén, and Gustav Storm. Splendid names, these, in the philological world! The title of the journal is "Arkiv fer Nordisk Filologi." Volumes IV and V of the Norwegian North Atlantic Expedition of 1876-1878 have at length made their appearance, and are, as might be expected, full of scientific information of every kind. They are handsomely illustrated. The most important publication of the year in Norway is doubtless the complete mathematical works of the great Nils Henrik Abel. It is edited by Sophus Lie, Scandinavia's greatest living mathematician, and published (in French) by the government. Abel (born 1802, died 1829) became distinguished by his discoveries in the theory of elliptic functions, was highly eulogized by Legendre, and, although but twenty-seven years old at his death, his works fill two large quarto volumes. "Nyt Tidsskrift" is a new Norwegian periodical of elegant literature and articles on burning questions, edited by Professors Sars and Skavlan of the University of Norway. It appears every other month, and costs in this country $2.50 a year. Among its contributors we note Björnstjerne Björnson, Henrik Ibsen, Alex. Kjelland, Jonas Lie, Georg Brandes, Kristofer Janson, Holger Drachmann, and in short all the most eminent writers of Norway and Denmark. K. Kundsen has added an interesting volume, "Norsk Blandkorn" (A Norse Medley), to his polemic books, and E. Sars has written an elaborate introduction to the study of the constitution of Norway. Of the great poet Vinje a new edition has appeared, and in addition to the usual number of school-books and works of a semi-devotional nature we have translations of Flavius Josephus, of Stanley's

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"Through the Dark Continent," of Bret Harte's "Flip," and of Mark Twain's most recent works. Two volumes have been published by Albert Cammermeyer of "Illustreret Verdenshistorie," an illustrated history of the world, edited by L. Daa, professor of history, and A. C. Drolsum, librarian in the university. The two volumes published bring the work down to about a century before Christ.

Sweden.

In 1881 "The Voyage of the Vega," in two large, profusely illustrated volumes, was published simultaneously in Swedish (Stockholm), in Bohemian (Prague), in English (London), in Finnish (Viborg), in French (Paris), in Dutch (Amsterdam), in Italian (Milan), in Norwegian (Christiania), in Russian (St. Petersburg), in Spanish (Barcelona) and in German (Leipzig)—in eleven languages. This work was intended for popular reading, while the scientific results were to be published separately. Of the latter the first volume has since appeared. It is entitled "Vega-expeditionens vetenskapelige Iagttagelser bearbetade af deltagare i resan och andra forskare, utgifna af A. E. Nordenskjöld" (The Scientific Results of the Vega-expedition), and is a large octavo volume of 812 pages, containing 15 plates. Another scientific work which has attracted wide attention is H. Strömer's "En sekund i Evigheten, eller verldarnes uppkomst, bestämmelse og undergång" (A Second of Eternity, or the Origin, Destiny and Destruction of the Worlds). It is a series of astronomical lectures by this distinguished scientist in two stout octavo volumes. Mr. P. A. Gödecke has given us a new and thoroughly revised edition of his famous and masterly translation of the Elder Edda. It is in fact the only good translation of this celebrated collection of poems into any modern language. We mention in this connection "Eddastudier" by F. Sander, published by P. A. Norstedt & Söner, Stockholm, as a specimen of how much twaddle and nonsense can be packed within two covers of a book. It should be placed by the side of Dr. Newbrough's "Oahspe," recently published in New York. C. M. Rosenberg's "Geografiskt-statistiskt handlexicon öfver Sverige" (a geographical-statistical encyclopædia of Sweden) is a valuable work of reference, and will be of use to all who desire a thorough knowledge of Sweden. Albert Bonnier in Stockholm has published for the author and compiler, M. J. Crusenstolpe, a most magnificent work on Swedish medals and statuettes. It is not only valuable for the study of art, but also throws much light on the literary, scientific and political history of Sweden. A similar work is the exhaustive "Baltisches Wappenbuch" by C. A. von Klingspor, which gives an account, with illustrations, of the coats-of-arms of all the noble families of Livland (Livonia), Estland (Esthonia), Kurland (Courland), and Oesel. The coats-of-arms are drawn by Prof. A. M. Hildebrandt. Of the great collection of Swedish laws (Svensk Lagsamling) by G. R. Lillienberg, the third volume has made its appearance. The late Minister, J. A. Ehrenström, left various historical manuscripts, and these are now being edited by S. J. Boëthius, the first volume of over 500 pages having been published in October.

We would invite the special attention of all students of old English history to B. E. Hildebrand's remarkable work on Anglo-Saxon coins found in Sweden and now preserved in the royal numismatic collection in Stockholm. It is a volume of 510 pages with 14 plates, and in it will be found a systematic arrangement and full description of all the Anglo-Saxon coins found on Swedish ground. The value of this work, which by the way is furnished with English text, can hardly be overestimated. The price is ten crowns, or about three dollars: Samson & Wallin, Stockholm, publishers.

A magnificent history of Sweden from the most ancient to the present times has been published during the past year in six volumes, each volume having a separate author. Vol. I is by O. Montelius; Vol. II by H. Hildebrand; Vol. III by O. Alin; Vol. IV by M. Veibull, M. Höjer and others; Vol. V by R. Tenberg and S. Boëthius, and Vol. VI by T. Säve. The work contains no less than 2,312 wood-cut illustrations, and is in all respects a credit and ornament to the historical literature of Sweden. Another noble work is "Svenska Folket i helg och söken, i krig och fred, hemma och ute, eller et tusen år af svenska bildningens och sedernas historia," by A. Strindberg; a description of the Swedish people in their work, play, and worship, in war and in peace, at home and abroad,—the history of a thousand years of the culture and customs of Sweden. It is in two volumes of about 500 pages each, and is profusely illustrated by Carl Larsen and others. A work of similar import is A. Ahnfelt's "Ur Svenska Hofvets och aristokratiens lif," by O. L. Lamm, of which the fifth volume has appeared this year. The great navigator, A. E. Nordenskjöld, has edited a fine fac-simile of a manuscript of the fourteenth century, in French, entitled: "Le livre de Marco Polo, Facimile d'un manuscrit du XIVe siècle conservé à la Bibliothèque royale de Stockholm." The fac-simile fills 200 quarto pages, and the introduction by Nordenskjöld 8 pages. The price is 60 crowns, or about $20. Polo's recognition as the prince of mediæval travelers, the vast compass of his travels, by which he anticipated so many supposed discoveries of the sixteenth century (Marco Polo died in 1325), should secure a place for this volume in every important library in America. The editing of the Book of Marco Polo, the greatest Asiatic discoverer and navigator of the middle ages, by the greatest Asiatic navigator of modern times, is particularly fitting. A volume of 650 pages, "Gamla Stockholm," by C. Lundin and A. Strindberg, has been published by J. Seligman & Co. of Stockholm. It is an elaborate description of old Stockholm, and is furnished with a map. There is apparently no end to large historical works in Sweden, and we must still add to our list P. O. Bäckström's "Öfversigt af de europeiska staternas politiska Historia under de sista tjugu åren" (a review of the political history of the European States during the past twenty years), a volume of about 500 pages. Six volumes of "Nordisk Familiebok," a large universal encyclopædia, have been published; also, two stout volumes containing the antiquities of Gothenburg and Bohuslän, "Bidrag till käunedom om Götebergs och Bohusläns fornminnen och historia," edited by E. Ekhoff, and printed at public expense. The Finnish poet and novelist, Z. Topelius, is as popular as ever. Of his famous "Surgeon's Stories," historical romances from the time of the Thirty Years' War, an elegant edition is now being printed in Stockholm, and the six volumes of this series are also being published in Danish, in Copenhagen; in Norwegian, in Chicago, Illinois and in English by Jansen, McClurg & Co., in Chicago. Topelius is the Walter Scott of Sweden, and is more widely known and read than any other Swedish story-writer.

Russia.

The closing year either has shown an increased literary activity in Russia, or witnessed a larger publicity of work. In either case the record is considerably larger and more interesting than for 1881. The conditions of literary production in the land of the Czar are limited and limiting;—even the censorship and the publishing trade are against authors; but authors are active nevertheless; and the dawn is in the east. Tourguénief, whose name we find it convenient to spell differently every time we write it, is still a foremost figure, but has been detained in Paris much of the year by serious illness (angina pectoris), and has written little else than some "Verses in Prose" in the "Vyestnik Evrop'y" for December. Tolstoi began a series of five strongly religious tales in the "Russkaga Mysl" of Moscow, but they have been interdicted and handed over to the police. Tolstoi is also at work on a commentary on the New Testament, but its publication in Russia will not be allowed. The synod of the Russian Church has determined on the translation of the Bible into the Livonian and Esthonian languages. A new peasant-poet has appeared, N. A. Panof, whose volume of verse, "Durny i Pyesni," is pleasantly noted. Prof. Kovalevsky of the University of Moscow has spent much of the year studying documents in England and institutions in the United States; Dr. Yavorski in Central Asia; and Mordovtzef in Turkey in Asia—each with reference to historical and descriptive works. A sign of promise is the opening of a Kirghiz Training School for teachers at Orsk, and valuable accessions of books and manuscripts are to be noted at the University of St. Petersburg.

Among the papers of the deceased novelist Pisemsky has been found the first part of his autobiography, and a fourth and complete edition, in four volumes, has been begun of the works of A. K. Tolstoi, who is not to be confounded with the Leo Tolstoi named above. An eighth edition of the works of the poet Pushkin has been begun at Moscow, to be edited by Ephremov, and to contain much additional matter. It will be in seven volumes, will have a portrait, and will cost 10 roubles, or about $5. An *édition de luxe* of the works of Lermontoff is also in preparation, illustrated by French artists who have made drawings in the Caucasus expressly for it. An hitherto unpublished poem and novel by Lermontoff have appeared, the latter, "Knyazhna Ligovskaga," being in a measure autobiographical, especially as relates to the author's creative powers. The poem is a youthful production. Lermontoff was killed in a duel, in 1841, at the early age of twenty-three, and the whole correspondence concerning that unhappy affair is to be published by the heirs.

The dashing General Skobelef, who died during the year, has been made the subject of a volume of personal reminiscences by M. Nemirovich-Danchenke, a newspaper correspondent attached to Skobelef's staff in 1877–78; and also of a more formal biography by Mad. de Novikoff. Danchenke relates that at Plevna Skobelef lived in a small house, in which the

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Emperor Alexander II expressed his wish to breakfast one morning on the occasion of a review. The breakfast took place, but the general was not invited to partake of it. After the meal, however, the Emperor asked him to show him over the house. This was done, and when the imperial guest and his host were alone together, the Emperor embraced Skobelef, saying, "Thanks, Skobelef! For all—for all your services—thanks!" and a second time kissed him. A further contribution to Russian military history is "The Russian Army in War and Peace," by Lieut. Drygalski [Berlin]. A life of "The Tsarévich Paul Petrovich," who subsequently reigned as Paul I, has been written by M. Kobeko, filling in an interesting manner a gap in Russian historical biography.

In general history there have appeared "La Russia Sotterranea" [Milan], a remarkable little book on Nihilism by the former editor of Zemlia e Volia; lectures on "The Philosophy of History" by Wladimir Solovieff, the celebrated Panslavist; a "History of the Russian Stage from 1672 to 1725," by Prof. Tikhouravov of Moscow, including a selection of dramas, with elaborate annotations; "Gosudarstvo i Obshchestvo," by M. Bezobrazov, a series of articles on local self-government in Russia; a large and richly illustrated work by Prof. Inostrantsev of St. Petersburg, the long and unpronounceable title of which means "Prehistoric Man on the Shores of Lake Ladoga;" two volumes in a series of twenty-six of "Reports and Decisions of the Governing Senate in the Reign of Peter the Great," edited by Kalachov, who has charge of the Archives of Justice at Moscow; the first volume of a history of the Russian peasantry in the same reign, by M. Semevsky; and a history of "The Development of Religious Beliefs in Russia," by M. Buslaiev, who argues that the Russian mind is more strongly attracted to, and takes a profounder interest in, the problems of religion than that of any other people. A history of the Crimea, by professors at St. Petersburg and Odessa, is in preparation for publication next year—which will be the centenary of the annexation of the Crimea to Russia, and a museum of Crimean antiquities is then to be opened at Sebastopol. In this connection we may mention an "Album of the Russian Antiquities of the Province of Vladimir," by M. Goluishef, the son of a peasant, who learned to draw at Moscow, and on his return to his native village of Goluishevko "set up a lithographic establishment, occupying himself with the production of the coloured illustrations for which there is so large a demand in the popular market"; and who, besides these rude specimens of rustic art, has issued from his village press several archæological works of note. The lamented death of Dr. Dorn of St. Petersburg has not interfered with the publication of the second part of that distinguished scholar's valuable catalogue of coins in the Russian Foreign Office, a work of great importance to numismatists.

Under the general head of Russian letters may be mentioned Prof. Vesseloffsky's treatise on "The Laws Governing Epic Composition;" an English translation of Ivanoff's standard "Russian Grammar;" and a useful volume of "Studies in Russian Literature" by Mr. C. E. Turner, English lector in the University of St. Petersburg.

In translations the works of Cooper, Longfellow, Emerson, Bret Harte, and Mark Twain are getting to be well known in Russia, as well as "Uncle Tom's Cabin;" but Poe's, Whittier's, Lowell's, Whitman's, and Bryant's books are still sealed. A translation of the first part of Goethe's "Faust" into the Ukraine language has been published this year at Lemberg, where a similar translation of Shakespeare complete is rapidly progressing.

Through Europe Eastward.

In Belgium the Royal Historical Commission has published a valuable calendar of State papers, 413 in number, covering the four years from 1555 to 1559. Holland has been treated to a life of Dean Stanley by Dr. Rovers. The Concordia, an influential literary society in Vienna, has taken a stand against the publication of Monday newspapers on the score of the Sunday work they occasion; and the 400th anniversary of the introduction of printing into Vienna has been duly observed.

In Hungary educational questions are exciting more interest than ever. Out of a population of about 13,700,000, 2,097,490 are between the school ages of six and fifteen; and of these about 80 per cent are school attendants, either voluntary or by compulsion. Hitherto instruction has been necessarily given in seven different languages; but the use of the Hungarian is now required by the government, and the religious difficulties in the way of popular education seem in a fair way to be overcome. An exhibition of ancient Hungarian books and MSS. has been open during the year at Buda-Pesth, where was to be seen the oldest known specimen of Hungarian writing, and 63 books from the celebrated library of Matthias Corvinus. The sub-librarian of the museum at Cracow has discovered what is believed to be the oldest Hungarian printed book, a "Legend of St. Paul," bearing date 1512. A collection of the works of M. August Trefort, Minister of Public Instruction, and a member of the Liberal party, with a mind open toward the best ideas of France and England, has been printed at Buda-Pesth by the Hungarian Academy; and the novelist, Jokai, has given forth a new novel of the time of the Crusades. A contribution of great interest to Hungarian history has been supplied by the third volume of Francis Pulszky's "Meine Zeit, mein Leben." Pulszky was Kossuth's right-hand man, and this volume, dealing as it does with Kossuth's visits to England and the United States, has much attraction for English readers.

The Society of Finnish Literature, which celebrated in 1861 its semi-centennial, and now enjoys the favor of the Russian Czar as shown by a subsidy of 10,000 marks a year, is giving a growing impulse to the development of native letters, and has an Anglo-Finnish dictionary in press. Turgénieff's "Memoirs of a Sportsman" have been translated into Finnish and published during the year.

The Bulgarian Literary Society, which was demoralized by the war, has reorganized at Braila in Roumania, and entered upon the publication of a monthly journal of "Transactions." Phillippopolis, the capital of Eastern Bulgaria, has been endowed with a library. The libraries at Stamboul, which have suffered much of late years through vandalism or neglect, have been placed under the care of Salih Effendi, who has begun a survey of them and a catalogue of their contents. Ahmed Pasha, the Turkish Minister of Justice, has given a course of lectures in Constantinople on Ottoman literature. Khairi Effendi, who was exiled for the production of political squibs and caricatures, has been recalled, provided with a place in the Customs Office, and gone to romance writing. A new press has been set up at Constantinople, conducted by a Turkish gentleman; and three Turkish illustrated journals are now to be found, one of them a fortnightly of sixteen pages, issued by the Society of Arts and Sciences.

"Stasinos," a weekly paper published in Cyprus, has instituted a department of folk-lore, for the printing of Cypriote words, legends, ballads, and local names.

Under a law passed in 1834 the government of Greece has been engaged in collecting into the National Library at Athens manuscripts from the convents in Thessaly. No fewer than 500 were obtained from one large convent on Mount Pindus, some of them very beautifully adorned, and doubtless extremely valuable. A sensation was produced early in the year over the alleged discovery of a manuscript of the Iliad written about 300 B. C.; but unhappily the "find" proved spurious. "Macbeth," "Hamlet," and the "Inferno" have all been translated into modern Greek during the year.

In Persia, a large college has been completed by government aid at Ispahan, and has begun work among the higher classes of youth. Zamarski has republished (at Vienna) a Persian history of old Iranian Kings, "Nâma-i-Khussauân," which was first printed in 1868 at Teheran.

India.

Education is not literature, but it means literature, and the immense strides which education is now taking in India bodes well for the literary activity of the next generation. The Bombay Presidency, with a population of 23,000,000, has registered the past year 5,543 government schools, with 316,974 scholars, and there is a steady increase of the proportion of Mohammedans in attendance. One of the new measures of the year is the turning over of schools in the larger municipalities to local boards. In Bengal the government has confessed itself unable to keep pace with the growing demand for a higher education; and the number of students in the colleges of the provinces affiliated to the University of Calcutta has been 2,526, an increase of 21 per cent since 1879. The last report of the Madras University showed 3,800 candidates for matriculation, of whom nearly one third passed. British Burmah, with a population under 4,000,000, shows 48 government schools, upwards of 3,219 aided and private schools, and nearly 90,000 scholars.

A Society for Home Study has been placed on a successful basis, and is likely in time to become a power.

In September a meeting of 300 influential Brahmin ladies was held in Poona to organize an effort in behalf of female education. It was stated that 99 out of every 100 educated men in India are opposed to female education, but the municipality of Poona has offered to become responsible for schools for girls as well as boys.

The production of books is becoming large and important. For the quarter ending in March the Bengal press alone issued 375 publications. The Chief Commissioner of Assam has offered

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rewards for the production of approved works in any branch in the Assam language. In the Northwestern Provinces upward of 100 newspapers are now printed in the vernacular. Printing-paper of domestic manufacture is getting to be used, and the government is variously stimulating this important industry adjunct to literature. The appearance at Calcutta of a new periodical, entitled "The Antichristian," is one of the signs of the times.

In Sanskrit considerable activity is to be noted. "The Pundit," a periodical at Benares College devoted to Sanskrit, has been revived. Dr. Râjendralâla Mitra has about completed his descriptive catalogue of the Sanskrit-Buddhist MSS., brought from Nepal to Calcutta some years ago; and Prof. Keilhorn has made a beginning toward a similar catalogue of the Sanskrit MSS. in the Dekkan College at Poona, a collection numbering about 3,660 pieces, and so by far the largest in the world. Mr. Adondoram Borooah of the Bengal Civil Service has made some progress with a Sanskrit Grammar in twelve volumes. A second edition is in progress, under government subsidy, of Prof. Monier Williams's "Sanskrit-English Dictionary."

The Government Printing Office at Calcutta has issued the 12th volume of the "Archæological Survey of India;" and the Koran, Max Müller's Hibbert Lectures on the "Origin and Growth of Religion," and Mrs. Fawcett's "Political Economy" have undergone translation.

China, Corea, and Japan.

In surveying the field of literature in China, Corea, and Japan, one can more easily describe what the people of these countries are reading than what their literary men are producing. The pen and press are as busy as ever in Chinese Asia, but in this decade original composition is nearly at a standstill. It is much easier to transfer and translate, to condense and catalogue, than to think. Added to the aggressiveness of foreign thought and learning is the desire of the reading classes to receive and assimilate Western ideas. This intellectual ferment is still mightily transforming the mind of these nations, and such books of original composition as emanate from native authors have too limited a circulation to reach any foreigners, except keen-eyed missionaries, and specialists at the legations.

In the Middle Kingdom, during the past year, there have appeared several native treatises on botany and medicine, besides works of travel in that vast empire, in which there is so much room to move round. In the "Shen Pao" (Peking Gazette) some of the essays and memorials, besides throwing light on the Russian aggressions north and east, and on the French operations in Tonquin, are in point of style worthy of preservation as literature. The "History of the Relations between China and Japan" is a book which contains a gleam of philosophic analysis, and not the mere chronicling of events which is the staple of the Chinese historiographer. Among the notable translations of the year have been the "Code Napoleon," issued by the Tung-wen College at Peking, and the Constitution of the United States, by a former member of the Legation of China at Washington. To turn this document into good Chinese, as has been done, is a work demanding not merely the ordinary equipment of a translator, but a grasp of thought, and a mastery of Chinese, approaching pure authorship. A State paper which as a piece of literature deserves notice is the memorial of Kwo-in Ken, a member of the Chinese Legation in Japan, addressed to the King of Corea. In this paper the political character and status of China, Corea, Japan, Russia, France, and especially the United States, are analyzed with masterly skill, and the benefits and dangers to Corea from alliance with either are pointed out. The American treatment of Asiatic nations is shown, and friendship with the United States is urged. This document, together with the letter of Li Hung Chang, the Chinese Liberal and Viceroy of Chili, paved the way for Commodore Shufeldt's treaty. In the matter of literary polish and style in State papers, China sets us a good example.

In Corea — the country in which books were printed with movable metal type a century or more before the first European book so produced — the works of the literati during the past year have been chiefly of a political cast. Memorials for or against the opening of the country to the Americans and to the world were very numerous in the early part of the year. As a Corean is nothing if not literary, these documents were characterized by more of a rhetorical form and spirit than would be thought appropriate with us. Stone monuments and wooden tablets breathing in epigrams the passion of ultra-patriotism, and threatening to Japanese and all other foreigners, were set up in the cities and on the highroads. Many able documents were sent to the king's palace in Seoul, while Ri Man Sun, the ultra-Confucionist, led the literary war against the abandonment of the policy of seclusion. In addition to the government gazette at Seoul, a newspaper in the Corean vernacular is published at Fusan. About eighty Corean lads are now at Tientsin, China, most of whom are studying French or English. A wonderful interest in Western science has been developed in Corea. Several translations of scientific text-books have appeared, and others are preparing. These at present are made into Corean from Chinese or Japanese translations, but the native students of French and English will soon render direct from the originals. The complete New Testament in Corean, by the Rev. Messrs. Ross and McIntyre of Manchuria, printed in Japan from metal types, is now circulating among this once secluded people. The "Pilgrim's Progress" and "Peep-of-Day" have been done into Corean by natives. At Yokohama, Japan, the refugee French missionaries have finished and published their invaluable "Grammar and Dictionary of the Corean Language."

The Japanese are more and more releasing themselves from the yoke of the Chinese, and, while cultivating their own tongue, show great activity in assimilating Western knowledge. Little original work in pure literature has been done during the past year, but in response to repeated demands, the works of the classical novelist Bakir have been reprinted in compact editions from clear and beautiful type, and with all the illustrations. It is now the fashion in Japan to reprint bulky and costly works in cheap and handy form, and in this way the literature once accessible only to the rich, or in libraries, may be now owned by persons of modest means. Scholarship has sustained a severe loss in the death by cholera of the learned antiquary, Ninagawa Noritané, whose "Kwanko Dzu Setsu" is a monument of research. In political literature, many lectures of high literary merit have been delivered, especially by Itagaki, a scholarly author and Liberal. Following the custom of our *littérateurs* of printing their best work first in periodicals, Japanese authors now patronize the magazines, reviews, and special journals which during the last half-decade have sprung up in Tōkiō. Notable among these has been the lecture of Enomoto, the late minister to St. Petersburg, entitled "Chishima (Kurile Islands) and Russian Invasion." Though modestly entitled a "lecture," it is really a valuable historic treatise. A noticeable literary event of the year was the meeting of prominent authors and others in Tōkiō, April 18, to devise ways and means to improve the native literature. As a first step, they resolved to publish a journal and all their books in pure kana, or in simple Japanese writing, avoiding all use of the Chinese characters.

The national mind of Japan seems most fertile on religious and political themes. Headed by that tireless patriot, scholar, and voluminous author, Fukuzawa, whose writings did so much to bring about and consolidate the fruits of the revolution of 1868, a band of young scholars are issuing a series of striking papers, conceived in a rationalistic, not to say nihilistic, spirit. They look into the future through the gateway of the promised National Parliament of 1890, and "Liberty and Japan for the Japanese" is their motto. No fewer than 3,500 young men have passed through Fukuzawa's school, which is the rival of the government's Imperial University of Tōkiō; and his personal magnetism and superb abilities have profoundly influenced the mind and character of his pupils. The most vigorous of the Buddhist sects, the Shinshiu, have formed a publication association, and in a series of essays, entitled "The Unreasonableness of Christianity," which they have distributed by tens of thousands all over the empire, are laboring to build a dike against the victorious faith. These tracts are in the style of Paine or Cobbett; and in addition, the lectures of America's chief, or at least most conspicuous, infidel are duly translated into Japanese. Of the hosts of translations, on almost every subject of thought, of European or American writers, it is not necessary to speak. The publication of Christian books is now undertaken for profit by the Tōkiō booksellers, and at this new business many natives, even pagans, gain a good livelihood. A number of solid and costly works in Christian literature are in demand. A Christian magazine and weekly paper are carried on by natives, and the titles of Christian books and tracts, exclusive of some out of print, number 157. The government has decided to discontinue the subsidization of newspapers, but will establish public libraries in every provincial capital throughout the empire.

III.
Necrology.

We conclude this summary with the necrology of the year:

Jan. —. Vasily Vasilievich Grégorief, Russia; teacher, editor, and author.
—. Daniel Pusely, England; better known as "Frank Foster;" general popular works.
2. William Harrison Ainsworth, England; novelist.
6. Richard Henry Dana, Boston; poet.
9. John Cotton Smith, New York; theology.
10. Delano A. Goddard, Boston; editor.
21. Enoch Pond, Bangor, Me.; theology.

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Jan. 26. Theophilus Parsons, U. S.; theology and law.
27. T. E. Cliff-Leslie, England; political economy.
28. Richard Brinsley Knowles, son of Sheridan Knowles; journalist.
30. Henry W. Bellows, U. S.; theology.
Feb. —. Katharina Diez, Bavaria; poet.
5. Rev. James Stormonth, Scotland; philology and lexicography.
8. Berthold Auerbach, Germany; novelist.
10. Sir Charles Wyville Thomson, England; natural science.
19. Samuel Johnson, North Andover, Mass.; science and history of religion.
23. Robert William Mackay, London; law, theology, and philosophy.
Mar. —. Dr John Muir, Edinburgh; Sanskrit and theology.
—. Prof. Ko Hun Hua, Harvard College.
24. Henry Wadsworth Longfellow, Cambridge, Ms.
27. Jörgen Moe, Bishop of Christiansand, Norway; poet and comparative mythologist.
29. Dora Greenwell, England; theological writer and poet.
31. Lucy Crane, England; sister of Walter Crane; artist and author.
—. Friedrich Wilhelm Kücken, Germany; musical composer.
—. Sir Henry Cole, England; historical editor.
—. Bruno Bauer, Germany; theologian
—. Theodor Drobisch, Germany; humorist.
6. John Francis, London; publisher of the *Athenæum*.
7. Denis Florence McCarthy, Ireland; poet.
9. Dante Gabriel Rossetti, England; poet.
14. Madame de Balzac, Paris; better known as Madame Hanska, wife of the novelist
19 Charles Darwin, England; natural science.
26. James Rice, England; novelist jointly with Walter Besant
27. Ralph Waldo Emerson, Concord, Mass.; poet and essayist.
May 2. William J. Widdleton, New York; publisher.
10. Dr. John Brown, Edinburgh; essayist.
26. Col. Chester, England; antiquary and genealogist.
27. Edwin Abbott, London; for forty-five years head master of the Philological School, an editor, and the father of Dr. Edwin A. Abbott.
June —. Prof. Anton Edzardi, Leipzig; philology and mythology.
—. Herman Hettner, Dresden: literary historian.
—. James F. Bowman, San Francisco; journalist, and author of *The Island Home*.
3. James Thomson, England; poet.
3. Prof. Reinhold Pauli, Göttingen; history.
8. Scott Russell, England; naval science.
16. Count Vladimir Alexandrovich Sollogub, Russia; novelist and playwright.
—. —— Jacobson, Livonia; political journalist.
25. Joachim Raff, Frankfort-on-Main; musical composer.
July —. Prof. Francis Maitland Balfour, Cambridge, England; natural science.
10. Henry Giles, America; Shakespearian criticism.
—. Hablot K. Browne, England; better known as "Phiz" and as illustrator of Dickens.
—. Hermann Lotze, Leipzig; biology.
24 George Perkins Marsh, America; philology.
Aug. —. —— Ostrovsky, Poland; poet and dramatist.
13. Prof. W. Stanley Jevons, England; political science.
Sep. —. Prof. Montague Bernard, England; international law.
—. Henry Kendall, New South Wales; poet and journalist.
—. Franz Rohrer, Luzerne, Switzerland; history
17. Edward Bouverie Pusey, Oxford, England; theology and ecclesiastical history
19. Evelyn Philip Shirley, England; author of *The Noble and Gentle Men of England*.
30. Johann Jakob Herzog, Germany; encyclopædist.
Oct. 12. Arthur Coke Burnell, England; Sanskrit and Oriental philology.
—. János Arany, Hungary; poet.
—. Miss Cecilia Howiston, "the Stromness Poetess," Scotland; author of *Songs in the Night*.
Nov. —. George Rose, England; better known as "Arthur Sketchley."
15. Rev. Thomas Milnes, England; descriptive geography.
17. Rao Bahador Dadoba Pandurung, Bombay; a well-known scholar and *littérateur*.
Dec 6. Anthony Trollope, England; novelist.
—. Gottfried Kinkel, Switzerland; poet and novelist.
—. William Galignani, Paris; journalist and publisher.
14. Louis Blanc, France; political and historical writer
18. Henry James, Boston; writer on religious and social philosophy, and father of the eminent novelist.

The three Parts of Shakespeare's *King Henry the Sixth* make of course three volumes in Mr. Rolfe's edition of the single plays, and are Volumes 33, 34, and 35 in his admirable series, "to name which is to praise." There are the usual introductions and notes. The rapidly increasing circulation of these books is an emphatic witness to their value and the common appreciation of it. [Harper & Brothers. Each 56c.]

The Literary World.

BOSTON, DECEMBER 30, 1882.

Entered at the Post Office at Boston, Mass., as second-class matter.

In science, read by preference the newest works; in literature, the oldest. The classic literature is always modern. — BULWER-LYTTON: *Caxtoniana*.

MARIA EDGEWORTH.*

THE general reader, who may not have an abundance of time, and who may not feel special interest in the subject of this book, will be apt to say that there is too much of it; and it is just possible that other readers, who are desirous of knowing more about Miss Edgeworth, will say the same. There are about five hundred and fifty pages of matter, which conduct us from her ancestry in the reign of Elizabeth to the period of Maria's death, which we are led to infer was in 1848; if the month, or day of the month, is given, we have failed to find either. Was there any uncertainty about the time, that a fact of so much importance should have been left out?

It is true that Maria Edgeworth was the foremost literary woman of Great Britain of her day, or, at least, of the earlier part of it — for a very long day it was, seeing that she began to publish towards the close of the last century, and did not give up until a short time before her death, her work covering a period of about fifty years; and also that, being such, she received the attention of many distinguished persons, and corresponded with some of the most eminent in literature. Her visiting circle was a large one; besides receiving guests from many lands at her own hospitable home, she met with many of those who were best worth knowing at the houses of friends in London, Dublin, and elsewhere, and during her Continental journey. Her celebrity as a writer was disputed with one only of her own sex, whom it was an honor to be named with — Madame de Staël. Furthermore, her writings for the young were from the first strongly marked by their practical common sense; while her stories of Irish life were rich in incident, full of vivacity, and unmatched in the delineations of Irish character. In short, she was, as we all know, such an admirable woman, and such a judicious, wise writer, that her works have been held up before every generation since her *Practical Education* first commended itself to the minds of parents; while Harry and Rosamund won the hearts of the children, even up to yesterday, when some modern author said that our young people should read Miss Edgeworth, though the young people of yesterday, today and tomorrow will unquestionably seek for something more lively.

There is not a little special pleading for Richard Lovell Edgeworth, the father, in this "Study" of the celebrated author; but that gentleman will have to stand on his own merits, nevertheless. In his own day, opinions seem to have varied about him. There is no question about his having been a person of inventive genius, of a curious philosophic turn; an experimentalist in mechanics, as well as on the plastic, too plastic, natures of his children; an odd combination of the commonplace and the peculiar; and of such conceit that we are kept constantly amused. Byron called him "a fine old fellow, of a clarety, elderly, red complexion, but active, brisk, and endless;" and says "Edgeworth bounced about, and talked loud and long." Moore, referring to a paper for the recall of Mrs. Siddons to the stage, proposed (during a visit of the Edgeworths to London) "that a similar paper should be *sub*scribed and *circum*scribed for the recall of Mr. Edgeworth to Ireland." He certainly was pragmatical; and we began to have some doubts of the good parental judgment and benevolence which he has had credit for, when we read the following anecdote about one of his daughters, grown up at the time of the occurrence:

> Charlotte was a beautiful girl, with luxuriant golden hair. The rector of the parish and an officer of the British army were dining at Edgeworth's town house. After dinner the ladies repaired to the library, and after wine the gentlemen followed. As they entered the door of the library the officer exclaimed, "How beautiful!" Mr. Edgeworth said, haughtily and quickly, "What do you admire, sir?" He replied, "Your daughter's magnificent hair." Charlotte was standing in a becoming attitude before the bright grate, with her arms resting upon the mantel-piece. Mr. Edgeworth walked across the room to the book-shelves, opened a drawer, held her head back, and cut her hair close to her head. As the golden ringlets fell into the drawer, this extraordinary father said, "Charlotte, what do you say?" She answered, "Thank you, father." Turning to his guests he remarked, "I will not allow a daughter of mine to be vain."

We cannot help wondering what would have been the result to Maria Edgeworth if her genius had been left to its natural development, instead of being from the first under bondage to a father who, with all his fondness for her and pride in her powers, could be capable of such arbitrary treatment as this.

In this "Study" Maria Edgeworth has had full justice done her. At the same time, a biographer of more severe training would have condensed the work without taking from its value. All the panegyrics could well have been spared. We did not need to be told that the Edgeworths were a remarkably united family. It might safely have been left to the intelligent reader to draw his or her own conclusions that Maria was obedient, docile, and a model daughter and sister. It follows that the girl who could cheerfully welcome, one after another, three step-mothers, and live happily with them, and twenty-one brothers and sisters, must have had a rare disposition. Many letters have no special interest; and there

* A Study of Maria Edgeworth. By Grace A. Oliver. Boston: A. Williams & Co. $2.25.

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are too many pages of matter which had long been familiar, such as most of that regarding Miss Edgeworth's friendship with Sir Walter Scott.

Mrs. Oliver has put a prodigious amount of work into this book. One thinks with a feeling of weariness of the labor and care, the searching, the collating and arranging, the thoroughness and painstaking. It is exhaustive, and will take its place as one of the standard biographies of authors. This is the second valuable piece of work of the kind she has done for English literature. If she will next undertake Jane Austen, with as conscientious purpose, we shall be made thrice glad.

LITTLE SISTER.*

THERE is a well-bred quality about this story, second of the third series of "No Name" novels, which marks it out for distinction in these days of "analytic" fiction. To a botanist, the inner coats of an onion have the same structural interest with the petals of a rose, and all writers of the dissective school seem too often to consider that the human complement of the onion will answer for their purposes as well as a more exquisite material. Analysis, instead of being the means to an end, becomes the end itself. The instincts of sex, the flux and reflux of mood, and the vagaries of impulse replace event and probability in the plot. Conversation as known to real life there is not; it is represented by enigma or paradox or didactic philosophy. The lady disappears in the female, the whole degenerates into the caricature of a part, and the reader is left in a state of baffled perplexity as to what all this may mean, or of deep disgust as to what he supposes it must mean. If these "studies" go on with the accumulative movement usual to such literary phases, the reading of a novel will in another fifty years become as onerous, though not so instructive, a task as the study of the differential calculus.

Meantime, that it is still possible to produce a fiction of the old-fashioned type, simple, pure, probable, and entertaining, the appearance now and again of a book like *Little Sister* agreeably proves. It is not, as its name might suggest, a child's book. Honor Armytage, the Little Sister of the story, is a young widow, with two little children of her own, and a pretty, willful step-daughter, not so many years her junior. Poor, clever, proud with that self-respecting pride which has in it no tinge of self-love or self-seeking, full of sweet traits and of inconsistencies no less sweet, loyal to her heart's core to all old ties, but most loyal of all to truth, this Little Sister strikes us as being as good a picture as has often been given of what is distinctive and best in American womanhood. For though Honor has Scotch blood in her veins, she is essentially American — American in her vitality, her "faculty," her humor; American too in the common sense which underlies her kindliness; and while she has all the grace and refinement of an English or French lady, there is about her that flexibility, that gift at adapting herself to circumstances, at living and helping to live, which seems the peculiar endowment of our own countrywomen at their best. She is individual as well. Not every American woman has the clear honesty of soul which characterizes Honor, and which leads her to take off her widow's cap and lay it on the fire, the very hour she realizes that her heart has opened to a second love.

The subordinate characters, though lightly sketched in, are no less graphic. Victorine, with her girlish mutinies and enthusiasms; Frank, Edith; Dr. Roy, with his mixture of large-hearted generosity with the Scotch thrift which leads him to count and number the words of the very telegram which tells of his successful wooing, are all good. There is real power and pathos in the description of Mr. Blunt's death and his daughter's marriage, and a good deal of latent fun and perception in the little hits at modern life and manners. There are also graceful hints of landscape, which show that the author could have done more in that line had he chosen to let his pen run away with him. This, for example, of Siasconset:

> The house stood on the brow of the cliff which overhangs the broad Atlantic, and its door opened upon a narrow lane that was bordered on either side by just such baby-house cottages, whose roofs might be touched by any but a child's hand, and whose whitewashed walls and small windows shone all day in an unshaded sunlight. No tree, no vine, gave any hint of summer greenery; but the turf was soft and verdant under foot, and behind stretched a vast extent of unbroken moors which were a very mosaic of beautiful greens and browns, with stunted pine-groves here and there, and the balmy wind which swept over them bore upon its wings a freight of aromatic sweetness. It was the sweetest night. The air was strong as wine and soft as velvet as it blew in, bringing as it were a breath from Africa over the unbroken waters between.

To those who have learned to demand pungent flavor and high coloring in fiction, this little story with its simplicity of plot may seem tame. We commend it to those readers whose palates are more fastidious or less vitiated, who can still discriminate between pink and scarlet, and still enjoy freshness, refinement, and delicacy of handling in a book.

* Little Sister. "No Name Series." Roberts Brothers. $1.00.

A Holiday Remainder.

The late comers in the holiday procession — too late for notice in our last issue — are as follows:

A large quarto illustrated edition of Dante's *Inferno*, the text Cary's translation, the illustrations of full-page size after drawings by Gustave Doré. The genius of Doré is altogether at home amid the somber and dreadful scenes of Dante's poem, and his pencil lights them up with a power of its own. There are seventy-five plates, and few of them can be called pleasant to look upon. Their subjects are of the grotesque and horrible. To the text is prefixed a life of Dante and a chronological view of his times; and the pages throughout carry a lower margin of critical and explanatory notes. The printing has been done with a poor ink, or otherwise defectively, so that the impression has a dull and faded look. The binding of the copy before us is brilliant with red and black and gold. [Cassell, Petter, Galpin & Co. $6.00.]

Olive Patch's *Happy Little People*, a favorite of a previous year, appears in a new edition, which its eight story chapters and abundant and spirited pictures well deserve. [Cassell, Petter, Galpin & Co.]

Mrs. Julia C. R. Dorr's *Santa Claus Souvenir* is a thin book of selected verse cut to the shape of a big Santa Claus, emerging from a chimney, beard, mittens, cap, pack, and all, illuminated in full color. The selections are appropriate to Christmas and New Year's. It is a novelty, certainly, but the oddity of such devices does not afford a very lasting quality of pleasure. [Rutland, Vt.: Tuttle & Co. 50c.]

Two Tea Parties, by Rosalie Vanderwater, is a pretty story in verse, printed in brown ink and set to the music of borders and vignettes in the same tint, with occasional full-page pictures in brighter colors. The designs are good, and the drawing is often delicate and nice. [Cassell, Petter, Galpin & Co. $2.00.]

Mr. R. H. Stoddard has edited a *Mrs. Browning's Birthday Book*, which differs in no important point of plan from the other birthday books before the public, except that death-days are entered with birthdays on the blank pages, the entries of the two averaging perhaps eight for each day. There are some illustrations and an index. [James Miller.]

The author of *Troublesome Children* is not named, but the illustrator is Mr. Francis G. Attwood, a young Harvard graduate, who helped to create some amusement a year or two ago by his part in *Rollo's Journey to Cambridge*. This new book is somewhat in the same mock-serious vein as that. It details the traveling adventures of a party of small boys through the world by land and sea. It is a sort of combination of Mark Twain, Mrs. Diaz, Uncle Remus, Maria Edgeworth, Martin Farquhar Tupper, Baron Munchausen, Jules Verne, and Hezekiah Butterworth, and is gently amusing. The pictures are not a great addition. The book is of an odd shape, an oblong, two wide columns to a page. [A. Williams & Co. $2 50.]

It is a great pity that a book so exceptionally choice and beautiful as *Fifty Perfect Poems* should have been so late in reaching the public as the third week in December. It is a large quarto of about 200 pages, bound in blue watered silk, with gilt edges, and containing fifty poems selected from the great masters of English verse, the editing being done by Charles A. Dana and Rossiter Johnson. The great difficulty, of course, in making such a collection is to hit anybody's taste but the editor's, and anybody who has any taste in poetry will be sure to quarrel with the editors of such a work for pieces admitted or excluded. Passing by the differences of opinion as to what constitutes, in an accommodated sense, a "perfect poem," no two persons

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acquainted with English poetry would be likely to agree upon the same fifty examples. We have not space at this late hour to enumerate the fifty choices of Mr. Dana and Mr. Johnson; but Spenser's "Prothalamion" is here, and four of Shakespeare's "Sonnets," and Milton's "Lycidas," and Goldsmith's "Deserted Village," and Gray's "Elegy," and Wordsworth's "She was a Phantom of Delight," and Scott's "Lochinvar," and Coleridge's "Hymn Before Sunrise," and Campbell's "Hallowed Ground," and Byron's "Destruction of Sennacherib," and Wolfe's "Burial of Sir John Moore," and Shelley's "To a Skylark," and Mrs. Hemans's "Cavern of the Three Tells," and Bryant's "Battle Field," and Halleck's "Marco Bozzaris," and Keats's "Ode on a Grecian Urn," and Motherwell's "Jeannie Morrison," and Hood's "Bridge of Sighs," and Macaulay's "Naseby," and Emerson's "Each and All," and Longfellow's "Arsenal at Springfield," and Whittier's "Our River," and Poe's "Raven," and Tennyson's "Break, Break," and Mrs. Browning's "Mother and Poet," and Robert Browning's "Good News," and Holmes's "Last Leaf," and Lowell's "Ode to Happiness," and Jean Ingelow's "High Tide," and Edwin Arnold's "He who Died at Azim." The fifty poems are set off with seventy illustrations on wood, and these illustrations, all of vignette size, are printed on India paper, and inserted in the page. They are after drawings by Fenn, Millet, Satterlee, Woodward, Fredericks, Gifford, Appleton Brown, Darley, and Quartley, and are *beautiful*, in intent, execution, and effect. Where have been seen choicer woodcuts than those which here accompany Blanco White's sonnet to "Night," or Tennyson's "Lotos Eaters," or Trowbridge's "Summer"? We hope this elegant book has not been so late as to miss all the attention it deserves. [D. Appleton & Co. $10.]

Bēowulf: an Anglo-Saxon Poem, and the Fight at Finnsburg. Translated by James M. Garnett, with fac-simile of the unique MS. in the British Museum, Cotton. Vitellius A. XV. [Boston: Ginn, Heath & Co. $1.00.]

The translation of the old poem of *Bēowulf* by Dr. Garnett is complementary to the publication, by another scholar, Professor J. A. Harrison, of the text which has been lately issued by the same house. The two together form a notable evidence of the progress of the study of our earliest literary records by Americans. To Americans it is specially interesting to see this study progressing thus in the South. Before, we had the versions of Kemble, Thorpe, and Arnold, each of which was accompanied with the text, and furnished with glossarial and other aids to the understanding of the original and the study of the version itself. The apparatus of this sort given by the present translator consists of an introduction, a glossary of proper names, and a few notes translated from the German. The glossary is translated (with additions and omissions) from Heine's edition, and is essentially the same as that of Mr. Arnold. It would have been improved if it had given the numbers of the lines in which the names occur, as Arnold gives them. The bibliography is fuller than that of any previous edition, because it comprises all that any of them furnishes, together with the work that has been done since they appeared. Dr. Garnett's version is professedly rough and literal, though not quite so literal as it professes to be. We give a few lines from each of the versions we have mentioned, in order that the reader may judge of the relations they bear to each other.

Kemble (*1835*). Lo, we have learned by tradition the majesty of the Gar-Danes, of the mighty kings in days of yore, how the noble men perfected valor. Oft did Scyld the son of Scef tear the mead-thrones away from the hosts of his foes, from many tribes; the Earl terrified them, after he first was found an outcast. He therefore abode in comfort, he waxed under the welkin, he flourished with dignities, until each one of the surrounding peoples over the whale's path must obey him, must pay him tribute: That was a good king!

Thorpe (*1855*).

Aye, we the Gar-Danes, in days of yore,
The great kings' renown have heard of;
How those princes valor displayed.
Oft Scyld, Scef's son, from bands of robbers,
From many tribes, their mead-benches dragged away:
Inspired earls with fear, after he first was
Found destitute: He thence looked for comfort,
Flourished under the clouds, in dignities throve,
Until him every one of those sitting around
Over the whale-road must obey,
Tribute pay: That was a good king!

Arnold (*1876*). What! we have asked and heard concerning the renown of the true kings of the Spear-Danes in days of yore, how those noble princes put forth their might. Oft did Scyld the son of Scef drive from their mead-benches bands of robbers, many kinships; [he] the Earl discomfited them, in the time following that when he was first found, a desolate outcast. From [or For] this he looked for comfort,—waxed great beneath the sky,—throve with dignities,—until that every one of the neighboring peoples, across the whale-road, was bound to obey him, and pay him tribute: That was a good king!

Garnett (*1882*).

Lo! we of the Spear-Danes, in days of yore,
Warrior-kings' glory have heard,
How the princes heroic deeds wrought.
Oft Scyld the son of Scef, from hosts of foes,
From many tribes, their mead-seats took;
The Earl caused terror since first he was
Found thus forlorn: Gained he comfort for that,
Grew under the clouds, in honors throve,
Until each one of those dwelling around
Over the whale-road, him should obey,
Should tribute pay: That was a good king!

In this comparison the version of Thorpe is at a disadvantage, as in his book the long lines are each divided into two. Still, the style of the different versions is not unfairly presented. Dr. Garnett's version will be an aid to the student, and as such is to be welcomed.

Brockhaus' Conversations-Lexikon. [F. A. Brockhaus: Leipsic, Berlin and Vienna.]

The thirteenth thoroughly revised edition of this magnificent cyclopædia is now being published, Volumes I and II having already made their appearance. It will be completed in sixteen volumes of about 1,000 pages each, and is furnished with numerous engravings, a large number of superior maps, and about 400 plates. The cost of each volume is 7 marks 50 pfennigs unbound, or 9 marks bound in cloth. Among the contributors to this work are found about 200 of the most eminent writers in their respective departments in Germany. The second volume of this great work embraces the articles from "Arras" to "Bibelerklärung." It is furnished with twenty-seven plates containing several hundred illustrations, eleven geographical maps and plans, besides a large number of wood-cuts scattered throughout the text. All the maps, and also a very beautiful and instructive plan illustrating the human eye, are printed in colors. The number of subjects in this volume in excess of those in the second volume of the twelfth edition is more than 2,200. Among the full and important articles we note Athens, Berlin, the eye, the barometer, excavations (Aŭsgrabŭngen), exhibitions (Aŭsstellŭnger), emigration (Aŭswanderŭng), banks, cotton-industry (Baŭmwolleindŭstrie). Among biographical articles we observe, President Arthur, Aŭerbach, Bazaine, Beaconsfield. Vol. I contains a fine map of Northeastern Africa and of Arabia, and a very interesting article, with two plans, on Alexandria, Egypt. The *Brockhaus' Conversations-Lexikon* should be found in every college and public library, and its comparatively low price places it also within the reach of private purchasers.

History of the United States of America Under the Constitution. By James Schouler. Vol. II. 1801–1817. [William H. Morrison. $2.50.]

In noticing the first volume of this work we pointed out its defective literary style, and we are pleased to be able to say that the author has taken advantage of the criticisms passed on that volume, and that the one now before us is not disfigured by such blemishes as we remarked before. The history is accurate and always lively, though there is a tendency to allow sprightliness to degenerate into slovenliness, and the reader is occasionally struck by the want of dignity in the treatment of a theme worthy of the utmost gravity of manner. We object to such statements as these: "Culture" was "toad-eater of the rich;" "those weak-legged and staggering little periodicals of this era, which, starting out with the American literati on their backs;" and "wetting the cambric" (for crying); and others might be quoted. We see also evidences that the proof-reader did not look out for the punctuation. After making allowances for these minor imperfections, we can say confidently that no reader who takes up either volume will complain that it is tedious, or that it does not give lively pictures of the period of which it treats. The second volume is accompanied with an index to both, though the author expresses his desire to continue the work still further if "life and health and opportunity are spared him."

RECENT POETRY.

The *Poems* of Rev. Minot J. Savage are for the most part of the mind rather than of the imagination. They have little beauty of form or felicity of expression; being, in fact, certain well-defined ideas concerning nature, life, love, and the universe in general, which might have been adequately said in prose, but which the author has chosen to put into the form of verse. He speaks of man as the exponent of nature, a keyboard "on which the world plays;" looks upon himself as "the Universe's child" (therefore not to be frightened at anything), but in the presence of "The Sublime" exclaims:

What cares the Universe for all our strife!

yet finds God revealed in all things; is hopeful of immortality, but is content if one hour of life is all; lauds "The Village Infidel," and compares the creeds to the compass and chart of the sailor—etc. There are many striking thoughts in the book, and many that are obscure and contradictory. On the whole, it is a volume to be read—some parts of it more than once. The portrait is that of a face indicative of strong assimilative power rather than of originality. [Geo. H. Ellis.]

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Mr. James H. West's *Holiday Idlesse, and other Poems* are not much above the level of average newspaper verse, and it is not easy to see why a new edition should have been demanded, for there is something almost pathetic in the elaborate make-up of the volume, mechanically considered; in the careful "notes" vouchsafing the important information that certain lines were written at a date "when the author meditated printing a small volume of his earlier verses — a project which was abandoned;" and in the elaborate index of passages "for the convenience of reviewers." In general, Mr. West assumes a tone of subdued, not to say melancholy, didacticism, or contents himself with simple statements of fact:

O, strange are the songs that the wild birds sing
And weird the refrain when the zephyrs of Spring
First rustle through branches new burdened with green;
O, quaint is the forest's dim silence and shade,
And wild the loud Ocean's entombed cannonade
'Neath perilous cliffs and mad gorges between.

All of which is unquestionably true, and not so startling as the assertion that

The day is done;
The imperial Sun
Is sinking, now his course is run,
Behind the hills of Arlington.

"Arling*tun!*" Occasionally, as in two productions dealing with the Mystic River, there is palpable imitation of Longfellow. But, notwithstanding the author's kind assertion that "editors have full permission to quote freely," we must not trespass further upon Mr. West's generosity. [A. Williams & Co. $1.50.]

Rückert's *Wisdom of the Brahmin* is to the initiated "a sea of thoughts and contemplations full of Brahminic tranquility and German depth and fulness." And the Philistine, if he finds the tranquility somewhat commonplace and the German depth too deep for comprehension, will at least admire the indefatigability of the Rev. Charles T. Brooks, who, as he tells us, has translated the entire twenty books of this voluminous work into English verse. Six books he now publishes, "to learn the prospect of finding a favorable port for his choice cargo;" we trust that his best hopes may be realized, but doubt whether the present consignment will not satisfy the curious or gnomological. Long study gave Rückert a well-nigh perfect command of Eastern literature. In *The Wisdom of the Brahmin* he sought to reproduce the essence of Oriental wisdom in a form intelligible to Western readers; that he did not succeed was due to the magnitude of the task, and it must be confessed that there is a great deal of chaff mingled with the wheat. In the following, for instance, could we not have got on with the first two and last two lines, and have spared the arithmetical moralizing? —

Do what thou canst, the rest leave him to do who can;
To every total work belongs a total man.
Two halves make up a whole, 'tis true; but mark thou this —
By two things, each half done, no work completed is.
Who half and half is well, a sick man one may call;
And what we know by halves we do not know at all.
If ever so many halves would but one whole make out; —
Well! in all quarters now, halves — quarters — float about;
In every halfness lies something exaggerated,
And overdoing is with underdoing mated.
Too little and too much are each of them excess;
They miss who shoot too low — who shoots too high, no less.
Too little and too much, they both are incomplete;
In earnest and in play the golden mean is sweet.

[Roberts Brothers. $1.25.]

Facility of versification, graceful fancies, a somewhat sensuous ideal of maidenhood, without dramatic intensity or more than ordinary imaginative power, with an absence in fact of what a late master of English verse happily styled "fundamental brain-work" — these qualities and lack of essential quality we find in Prof. Boyesen's *Idyls of Norway, and Other Poems.* The idyls are very simple idyls indeed. It is not difficult to comprehend such poetry as this: —

Trim and graceful, like a clipper, Thera was from top to toe,
Though her dress was rather scanty, and perhaps not *comme il faut.*
Bare and brown her little feet were, and her cheeks were sunburnt, too,
But her lips were very rosy and her eyes were very blue.

Nothing could be less classic than "The Lost Hellas," with its nebulous obscuration of Greek myths; and as diffuseness is characteristic of Prof. Boyesen's verse, we look in vain for any notable beauty of thought or form in his sonnet-attempts. In "Calpurnia," the conception is at least poetical, but the hexameters are deplorably monotonous, so awkward is the management of the cæsura. The author's elementary knowledge of the requisites of good English verse is further demonstrated in such rhymes as "flood" and "wood"; "hare" and "near"; "hood" and "blood"; "valleys" and "chalice." [Charles Scribner's Sons. $1.25.]

CURRENT LITERATURE.

More than thirty years ago, the Rev. Dr. Thomas Hill published a modest supplement to the famous *Ninth Bridgewater Treatise* of Charles Babbage. Since that time, this little book has been twice rewritten and enlarged, until in the present edition it might fairly have taken a more comprehensive title if the author had not chosen to retain a name endeared by long association, *Geometry and Faith.* The design of these pages, in which the exactness of the mathematician commands the imagination of the poet and the eloquence of the orator, is to trace some of the many proofs of a divine intelligence behind and beneath the order of nature, manifest alike in the grandest and the minutest forms, alike in the most abstract and the most concrete laws of the universe. Over against the current scientific conception of unconscious development, he emphasizes the conscious purpose presupposed in the myriad applications of mathesis to matter. The problems of calculus and the higher mathematics, of motion in relation to time and space, of mechanical and muscular action, and of the economy of the animal and vegetable kingdoms, are successively laid under tribute, and treated with simplicity and skill. The author has a wide reputation for learning and ingenuity, and his versatile gifts are well illustrated in this little book of a hundred pages, attractive to all who can follow its reasoning, and especially to the student of mathematics. [Lee & Shepard.]

In *Eras and Characters of History*, the Rev. William R. Williams, a Baptist divine of New York, has gathered a dozen essays of a desultory nature upon independent but loosely connected topics. The subjects belong to religious history, and all, with the exception of Buddhism and Mahometanism, to the history of Christianity. Nero and St. Paul, Titus and St. John, Augustine and Chrysostom, Wycliffe, Savonarola, and Huss, Luther, Calvin, Knox, are the characters chosen for delineation; Monasticism, the Crusades, Puritanism, and Mysticism are the several aspects of religious life represented. The essays are bright and racy in style, rapid in movement, and designed for a popular and non-critical audience. They are evidently written by one who has read much and widely, rather than deeply or with care. For general information they may be sufficient, but prejudice and haste have prevented the author from giving his work the qualities of fairness and exactness. The book is entertaining throughout, and gives a pleasing picture of the outward aspects of its epochs and heroes. But for deeper insight into the meaning of an age or a character, and for genuine sympathy with the motives by which they were made and moulded, the reader must go elsewhere. [Harper & Brothers. $1.50.]

The *Anacreontics*, as these graceful lyrics are still called, long ago lost all claim to have come from Anacreon, and are now relegated to the Alexandrian age of Greek. But their elegance in form and simplicity in idea, indicated but not reproduced in the translations of Cowley and Moore, have made them still a favorite with scholars, who see in their name no intentional deceit, but only a delicate tribute to the genius of the poet of Teos. The same combination of simplicity and elegance renders these verses a fitting exercise for the schoolboy who has some familiarity with Homer, and an excellent transition to the more difficult lyrics of early Greek. The little collection by Mr. Flagg makes a convenient book for the class-room or the pocket, contains thirty-five of the sixty-five poems still extant, and is arranged with suitable omissions and brief foot-notes. [Ginn, Heath & Co.]

The two volumes by the Rev. Alfred J. Church, *Stories From Virgil* and *Stories From the Greek Tragedians*, have already appeared in this country, but under different shapes and from rival houses, the former reprinted throughout and the latter imported in sheets. They are now issued by a single house in uniform print and binding. As both volumes were noticed in these columns at their first appearance, and as our earlier estimate of their excellence remains unchanged, we have only to welcome this new edition as a proof of the appreciation with which they have been received by American readers. In the *Stories From the Greek Tragedians*, we find that four of the English illustrations have been omitted, and see no mention of the change and no reason for it, unless it be the possible desire to make the number of illustrations the same in both volumes. The coloring is not quite so skillfully managed as in the English edition, and the print and paper are somewhat inferior, but the two books are a credit to the publishers and worthy of a wide sale. [Dodd, Mead & Co. Each $1.50.]

Mr. Hamilton W. Mabie's *Norse Stories Retold from the Eddas* make a charming little book, which ought to find its way into every household in America. We have never before seen the Norse myths so accurately and at the same time so prettily told for the young. The style may be called sparkling, and every indelicate passage in the myths has been judiciously suppressed. We would also emphasize, as an especially gratifying feature, that the proper names are spelt correctly and consistently throughout. We have rarely seen better proof-reading. [Roberts Brothers. $1.00.]

Susan Anna Brown's *Book of Forty Puddings* is a delectable cooking-book, attuned to this key-note:

O lady fair, so sweet and true,
I have a secret charm for you,
To keep your lover's heart your own,
When youth is gone and beauty flown:

that is to say, occupy his mouth and stomach with nice puddings, for making forty kinds of which this friend of good eating gives the recipes, with directions also for the different sauces to go

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with them. In shape, style, and workmanship the little book is a little beauty; and shows a degree of freshness and originality in taste which speaks well for the puddings recommended. [Charles Scribner's Sons. 50c.]

Dr. J. C. Bryant's *Business Man's Commercial Law and Business Forms Combined*, as its title-page sufficiently indicates, embodies a statement of rules of law believed to be established, and of general application, upon such subjects as agreements of sale; acceptance of drafts; articles of copartnership; bank checks and other instruments; bills of lading and of exchange; and so on through a long list of business dealings. Generalized statements of American Law must be followed in any particular State with great caution, on account of the variations in local laws; but on commercial subjects this embarrassment is less than on some others, and it has been fairly well surmounted in this work. We think the book will be useful to students of mercantile business, and in counting-rooms and offices. [Buffalo: J. C. Bryant. $2.00.]

In *The American Citizen's Manual*, Part I, Mr. Worthington C. Ford, of New York, proffers a brief but upon the whole very well executed and satisfactory description of the relations of the American citizen to the government, State and municipal, under which he lives. He gives only general facts, eschewing minute details and controverted questions. His book contains a concise explanation of distribution of powers of government; organization of Congress and of State Legislatures; functions of President and Governors; and of the executive departments at Washington; organization of local or municipal governments; methods of a presidential election, etc., etc. Other affiliated topics are reserved for a Part II. As far as the author goes the information given is in general correct; the style is lucid and commendably free from any partisan bias, and the difficult duty of furnishing generalized descriptions of the laws of the various States is well performed. "The List of Works," given at the end, is very meager. [G. P. Putnam's Sons. $1.00.]

The commendation we have bestowed upon previous volumes of the English Citizen series may justly be extended to Walpole's account of the *Foreign Relations* of the British Government. The topics of the book are, however, somewhat less important to the general American reader than those of his predecessors in the series. They are: the Foreign Policy of England to the Peace of Paris in 1815; the same, since 1815; the same toward America and Russia; Ambassadors—their duties and privileges; Consuls. The author has sifted history to gather whatever indicates the motive and purpose of the government in its various movements, and his pages abound with suggestions tending to aid the study of English wars and treaties. [Macmillan & Co. $1.00.]

Mr. Walter Buell's sketch of the life of *Joshua R. Giddings* necessarily involves at least a bird's-eye view of the political aspects of the anti-slavery struggle. The first two chapters of his volume are of a personal nature: they narrate the early life and the professional career of Giddings; covering the period from his birth in 1795 till 1838, when he entered Congress. The remainder of the book recounts the various proceedings in Congress during his long and active career as representative from Ohio and leading exponent of Western anti-slavery sentiment, in which he was specially concerned. The style is interesting; and the book opens with a spirited steel-plate portrait. [Cleveland: W. W. Williams.]

A pleasant memorial volume has been published of *Discourses and Poems* by the late Rev. Dr. William Newell, many years minister of the Unitarian Church at Harvard Square, Cambridge, Mass. The conspicuousness of this church, added to his personal traits, gave Dr. Newell position, and this memorial volume is suitable and deserved. It contains a portrait, a brief biographical sketch, several discourses, chiefly historical, some fifteen extracts from others, and thirty-three poems. In poetry Dr. Newell was an amateur, but a vein of pleasantry ran through his off-hand lines which helped out their sentiment and structure, and made them acceptable to his parishioners and friends. He had a way of giving odd presents, such as a piece of beeswax or a box of ribbons, and of sending a little poem with them. The following lines, from Anacreon, went to a relative with a pair of gloves that were to be mended:

The right glove
Holds my love,
And the left glove
My wife's love;
And both the gloves
Both our loves.
Lovely gloves!

[Geo. H. Ellis. $1.50.]

An exquisite little book in parchment covers is Mr. Austin Dobson's collection of *Eighteenth Century Essays*, thirty-four of them, selected from the "Tatler," the "Spectator," and the "Guardian," whose forty or fifty volumes are quite out of the reach of most readers. Here is the cream of all these pans, skimmed with a steady and judicious hand. Here are Addison and Steele in their wisest, wittiest, worthiest moods. Mr. Dobson gives in an introduction a general account of the whole body of that literature, and at the end between thirty and forty pages of illustrative notes. The book is exquisitely printed on rough laid paper, the front and bottom edges are uncut, the top edges are gilt, the margins are broad, and the type though fine is very clear. [D. Appleton & Co. $1.25.]

Dodd, Mead & Co. have brought out their new edition of Rawlinson's *Seventh Monarchy*, an historical and descriptive study of the Sassanian or New Persian Empire. It is an honest American reprint, from American plates, of the English original of 1875. It is in two volumes. The illustrations and notes are complete. The work is one which, notwithstanding its acknowledged defects and faults, it is well to have at hand in good form, and this is a good form at a low price. Rawlinson is a laborious and patient investigator. He is not always accurate, he is not a skillful delineator, his materials could be better wrought up; but the materials themselves are copious and valuable. We may be able to say more of these books hereafter. [$6.00.]

With the main contents of President Porter's new volume, *Science and Sentiment*, many of our readers are already familiar. Whatever their author writes is quite likely to be read and remembered, and most of the papers here gathered belong to the periodical literature of the past eight years. Of the fourteen, two have been delivered as addresses, seven were contributed to the *Princeton Review*, and others have been published in the *International Review*, the *New Englander*, and *Scribner's Magazine*. The subjects under discussion are drawn from the realm of metaphysics, but it is no metaphysics of the past, dry, musty, remote from human interests, and dealing in abstractions; it is the metaphysics of the present, touching the nearest and deepest problems of today, and clothed in simple, straightforward, intelligible language. "Tracts for the Times" is the title the author would give them, and both in theme and in treatment they deserve the name. With the whole school of physiological metaphysicians President Porter joins issue, and he lacks neither the acuteness to discover, nor the weapons of argument, nor the satire to reach, their most vulnerable points. The two addresses are a noble defense of the Science of Man and of Christian Philosophy. Next follows an analysis of the character of John Stuart Mill, as a man, a philosopher, and a theologian, while in successive essays the author pays his respects in a trenchant manner to Professors Tyndall, Huxley, and Clifford, and to Mr. Herbert Spencer. The two closing essays discuss the Kantian Centennial and the Collapse of Faith. For candor, strength, and fearlessness, these papers are models; while the vein of satire with which their careful reasoning is touched lends a pleasant relief to the deeper thought which they inspire. [Charles Scribner's Sons. $2.50.]

NOTES AND QUERIES.

[All communications for this department of the *Literary World*, to secure attention, must be accompanied by the full name and address of the author; and those which relate to literary topics of general interest will take precedence in receiving notice.]

513. **Six best novels.** Please give me the titles of six best novels published within the past five years. G. H. A.

Woodbury, Conn.

We are not quite willing to stake our reputation upon the accuracy of our reply to the above question, for to name "six best novels" in the product of five years is a delicate and difficult task; but the six we do name are novels of the first class, each in a way of its own, and not one of them will disappoint the reader:

Hesba Stretton's *Through a Needle's Eye.*
Clark Russell's *The Wreck of the Grosvenor.*
Henry Gréville's *Dosia.*
Susan Morley's *Margaret Chetwynd.*
(By the author of *Molly Bawn*), *Airy Fairy Lilian.*
Mrs. Burnett's *That Lass o' Lowrie's.*

514. **Translations of Heine.** What are the best translations that have been made of any of Heinrich Heine's prose or poetry? Is there not some translation of his select works in two or three volumes? What are the merits of the work, *Wit, Wisdom, and Pathos from Heine?* Does it give a satisfactory condensation of his voluminous prose writings? Will one find in this work his literary and artistic theories?

Placerville, Cal. C. E. M.

We do not think there is any English translation of Heine's works complete. The original text is complete in 21 vols. octavo [Hamburg: 1861-67]. *Pictures of Travel* have been translated by Leland [Kohler. $1.50]; *Scintillations from the Prose Works of Heinrich Heine* by Stern [Holt. $1.25]; *Prose Miscellanies* by Fleishman [Lippincott. $1.50]; the *Romantische Schule* by the same [Holt. $1.50]. Heine's *Poems* complete have been translated by E. A. Bowring [Bohn. $1.75]; *Book of Songs* by Leland [Holt. $1.50]; a selection of *Poems and Ballads* by Emma Lazarus [Worthington. $1.50]; and there is a collection of *Pearls from Heine* by Furness, Bowring, Leland, Barkesville, and others [Holt. 50 cents]; and of *Translations from Heine* by E. Radford [Cambridge, England]. We have a recollection of the *Wit, Wisdom, and Pathos from Heine*, but are not able now to verify it.

515. **Hobhouse's Recollections.** Information is wanted concerning *Recollections of a Long Life*, by John Cam Hobhouse, Lord Broughton

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[5 vols. 8vo. London: 1865. Printed, not published]. These volumes were noticed at considerable length in the *Edinburgh Review* some time in 1871. (The exact date of the *Ed. Rev.* in question is not known to the writer, but the article was reprinted in *Littell's Living Age*, No. 1408, May 27, 1871.) The reviewer says:

These volumes were printed solely for Lord Broughton's own use, or at most for the amusement of his own family, and to insure the preservation of them . . . they have been communicated with the greatest reserve and to very few persons.

Is it possible to gain access to this work? Have any copies of it come to this country? The reviewer further remarks:

These volumes do not contain many memorials of Hobhouse's intimate and affectionate friendship for Lord Byron. They are recorded in another place—

but he very provokingly fails to say where this "other place" may be. Where is it? Reference is also made, in a quotation from Lord Broughton's work, to *Reminiscences of Lord Byron* by Mr. Finlay (presumably George Finlay?), but no trace has been found of this book. Any information upon these three subjects will be thankfully received by the INQUIRER.

Poughkeepsie, N. Y.

516. **Pepys's Diary.** I wish you would inform me, at your earliest convenience, what are the best editions of Pepys's *Diary*, and the cost. In one of the December numbers for 1880, I think, you have a review of Wheatley's *Pepys's Diary*. This, I take it, is a review of the *Diary*, not the *Diary* itself. S. M. R.

Ashland, Pa.

Our correspondent is right about Wheatley's book. Pepys's *Diary* itself can be had in one volume [Putnams. $2.00]; the same "Chandos Classics" [Scribner & Co. $1.75]; with Life and Notes by Lord Braybrooke [Lippincott. 4 vols. $7.00]; the same illustrated [Appleton]; the same with additional letters [Bohn 4 vols. $7.00]. The Braybrooke edition is by far the best, but is not perfect.

517. **Quotation Found.**

(512 *a*.) The quotation

There's a light about to beam,

is from a poem by Charles Mackay. It first obtained celebrity in the United States from being quoted by Charles Sumner in his address before the Phi Beta Kappa society in Cambridge, Mass., in 1846. I was present, and well remember the power with which he recited it; he had risen suddenly to fame through his oration on the "True Grandeur of Nations," and this quotation was at once on everybody's lips.

(512 *d*.) O saw ye bonnie Lesley,
As she ga'ed o'er the border,

is a well-known song by Burns. T. W. H.

Cambridge.

NEWS AND NOTES.

—Mr. W. H. Gilder, who as the New York *Herald's* correspondent went with the search party in the "Rodgers" after the ill-fated "Jeanette," from which expedition he has but just returned, has written a detailed account of it, which will be published by Charles Scribner's Sons. Mr. Gilder's record of the Schwatka expedition after the Franklin records, published under the title of *Schwatka's Search*, will be remembered. He is a clear, decisive writer, a thorough journalist, and a daring explorer. The most striking part of his new book will be found to be the record of his extraordinary ride, with only a Russian guide for a companion, through the extreme northern part of Siberia; a journey of more than 1,800 miles, which he made after the burning of his ship, the "Rodgers," and the finding of DeLong. The country he traversed is seldom visited by the traveler, and the vast amount of ethnological information which he obtained from his talks and experiences with the natives is of great value and interest. From his original sketches the illustrations of the book will be drawn and engraved on the wood.

—An absurd story has been going the round of the newspapers to the effect that the novel, *Mr. Isaacs*, by F. Marion Crawford, which has just been published in England and in this country by Macmillan & Co., was written in three weeks. Mr. Crawford was for several years the editor of an Anglo-Indian newspaper during his residence in India, and the story doubtless emanated from his having once said that he never revises his manuscript, but sends it direct to the printer after the first writing. This novel is the author's first serious essay in fiction, though he has done much literary work for magazines and newspapers. Mr. Crawford is the nephew of Mrs. Julia Ward Howe, but has been staying recently with his uncle, Sam. Ward, in New York, where he is extremely popular.

—For publication early in the year Messrs. Henry Holt & Co. announce a new volume of poems by Edmund W. Gosse, the title of which will be *On Viol and Flute*. An immediate friend of the author's has made the collection especially for publication in this country. Another volume of poems announced by this firm is *Lyrical and Dramatic Poems*, by Robert Browning, arranged by Edward T. Mason; both will be issued in handsome 12mo volumes after the style of Austin Dobson's charming book, *Vignettes in Rhyme*.

—The *Life of Sheridan*, by Mrs. Oliphant, prepared for the "English Men of Letters" series, which is nearly ready for publication, will be followed by a volume on *Fielding*, by Mr. Austin Dobson.

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